California Institute of the Arts
24700 McBean Parkway Valencia, California 91355
661 255-1050

Accreditation
California Institute of the Arts is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510-748-9001 or www.wascsenior.org.

CalArts is an accredited institution member of the National Association of Schools of Music, the National Association of Schools of Art and Design, the National Association of Schools of Theatre, and the National Association of Schools of Dance. Information concerning these organizations and their decisions is available in the Office of the Provost. The agencies’ website is www.arts-accredit.org.

For additional information about CalArts’ accreditation, contact:
Office of the Provost
California Institute of the Arts
24700 McBean Parkway
Valencia, CA 91355
661 255-1050 ext. 2124

Disclaimer
The CalArts Course Catalog and Academic Policies is the document of authority for all students. The degree requirements listed in CalArts Course Catalog and Academic Policies supersedes any information that may be contained in any bulletin, handbook, or viewbook of any School or department of the Institute. The Institute reserves the right to change its policies, rules, regulations and course offerings at any time. The Course Catalog and Academic Policies is available at Orientation, from the Registrar's Office or online at www.calarts.edu/academics.

Students are responsible for understanding and abiding by policies of the Institute, and are responsible for familiarizing themselves with the course requirements contained in the Course Catalog and Academic Policies published in the year of their matriculation.

The online version of this Course Catalog and Academic Policies is the most up-to-date version and supersedes all other versions.

Non-Discrimination Policy
CalArts is committed to the principle of equal opportunity. The Institute does not discriminate against individuals on the basis of race, color, sex, sexual orientation, religion, disability, age, veteran status, ancestry, national or ethnic origin, or other characteristics or classifications protected by the law in the administration of its educational policies, admissions policies, employment policies, scholarships and loan programs, and other Institute administered programs and activities, but may favor U.S. citizens or residents in admission and financial aid. Inquiries concerning CalArts’ equal opportunity policies, compliance with applicable laws, statutes, and regulations (such as Title VI of the Civil Rights Act, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973), and complaint procedures should be directed to the Dean of Students, Academic Administrative Building, Room A207, (661) 253-7891. To the extent that such inquiries and complaints pertain to employment-related matters, they should be directed to the Director of Human Resources, Academic Administrative Building, Room A210, (661) 253-7837.

CalArts is approved for the training of veterans and eligible persons in degree programs, under Title 38, U.S. Code and is authorized to enroll non-immigrant alien students by the U.S. Bureau of Citizenship and Immigration Services.
CalArts Academic Calendar 2011–2012

Semester I / Fall 2011

MON AUG 29 Registration for Fall 2011 ends
TUE-FRI AUG 30 – SEP 16 Late Registration ($200 fee)
MON SEP 5 Labor Day Holiday*
TUE-FRI SEP 6-9 Orientation
FRI SEP 9 Class Sign Up: Semester I
MON SEP 12 Classes begin: Semester I
MON-FRI SEP 12-30 Add/Drop classes
MON OCT 10 Indigenous People’s Day*
MON NOV 14 Registration for Spring 2012 Begins
THU-FRI NOV 24-25 Thanksgiving Holiday*
FRI DEC 16 Classes End, Registration for Spring 2012 Ends


Semester II / Spring 2012

MON-FRI DEC 19 – JAN 20 Late Registration ($200 fee)
FRI JAN 13 Class Sign Up: Semester II
MON JAN 16 Martin Luther King Jr. Day*
TUE JAN 17 Classes Begin: Semester II
TUE-FRI JAN 17-27 Interim†
TUE-FRI JAN 17 - FEB 3 Practicum‡
TUE-FRI JAN 17 - FEB 10 Add/Drop classes
MON FEB 20 President’s Day*
FRI MAR 23 Last Day of Classes/Spring Break
SAT-SUN MAR 24 - APR 1 Spring Break§
MON APR 2 Classes Resume
FRI MAY 18 Classes End/Commencement

* Institute closed; offices closed.
† Participation in Interim is on a program-by-program basis
‡ Practicum is limited to the School of Art
§ Institute closed; offices open

Student Budget Summary / 2011–2012 Academic Year

Fixed Expenses

Tuition: $37,684
Student Activity Fee: $76
Energy Fee: $100
Technology Fee: $400
Meal Plan Fees:
- $2,900 (Mandatory for all 1st year BFA on-campus residents)
- $400 (Mandatory Flex for all 2nd year BFA on-campus residents)

Residence Halls:
- Chouinard Hall – for undergraduate students:
  - $5,450 per person, double occupancy
  - $4,100 per person, triple occupancy
- Ahmanson Hall – for graduate students:
  - $6,980 per person, for a private bedroom in an apartment suite.

Estimated Expenses

Board: $3,710-$4,265
Transportation: $1,378-$1,810
Medical: $1,600
Miscellaneous Costs: $1,580-$2,650

Books and Supplies by School & Program:
All figures are for the full, two semester, academic year

<table>
<thead>
<tr>
<th>School of Art:</th>
<th>Photography and Media Program:</th>
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<tbody>
<tr>
<td>Art Program:</td>
<td>Photography Program:</td>
</tr>
<tr>
<td>1st Year: $1,818</td>
<td>1st Year: $2065</td>
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<tr>
<td>2nd Year: $1,818</td>
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<tr>
<td>4th Year: $1,818</td>
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<td>MFA: $2,280</td>
<td>MFA: $2,520</td>
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<td>Art and Technology Program:</td>
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<td>MFA: $2,348</td>
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<td>Graphic Design Program:</td>
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<td>3rd Year: $1,512</td>
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<tr>
<td>4th Year: $1,512</td>
<td></td>
</tr>
<tr>
<td>MFA: $1,706</td>
<td></td>
</tr>
</tbody>
</table>
## School of Critical Studies:
### Writing Program:
- MFA: $650

### Aesthetics & Politics Program:
- MA: $650

## The Sharon Disney Lund School of Dance:
- 1st Year: $846
- 2nd Year: $846
- 3rd Year: $846
- 4th Year: $846
- MFA: $584

## School of Film/Video:
### Character Animation Program:
- 1st Year: $1340
- 2nd Year: $1150
- 3rd Year: $1150
- 4th Year: $1150
- MFA: $1456

### Experimental Animation Program:
- 1st Year: $1456
- 2nd Year: $1456
- 3rd Year: $1456
- 4th Year: $1456
- MFA: $1980

### Film and Video Program:
- 1st Year: $2190
- 2nd Year: $2190
- 3rd Year: $2190
- 4th Year: $2190
- MFA: $3150

### Film Directing Program:
- MFA: $2940

## The Herb Alpert School of Music:
- 1st Year: $790
- 2nd Year: $790
- 3rd Year: $790
- 4th Year: $790
- MFA: $475
- DMA: $35

## School of Theater:
### Acting Program:
- 1st Year: $846
- 2nd Year: $846
- 3rd Year: $846
- 4th Year: $846
- MFA: $1146

### Directing Program:
- MFA: $704

### Management Programs:
- 1st Year: $1088
- 2nd Year: $1088
- 3rd Year: $1088
- 4th Year: $1088
- MFA: $1146

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### California Institute of the Arts
Austin M. Beutner, Chairman of the Board of Trustees

### Academic and Administrative Officers
- Steven D. Lavine, President
- Janet Sternberg, Senior Advisor to the President
- Jacqueline Elam, Acting Provost
- Justine Garrett, Assistant Provost for Academic Affairs
- Matthew Shenoda, Assistant Provost for Equity and Diversity
- Bianca Roberts, VP and Chief Advancement Officer
- Lynn R. Rosenfeld, VP for Special Projects
- Carol Kim, VP for International Affairs
- Karla Talavera, Associate VP and Controller
- Michael Carter, Associate VP and CIO
- Jesse Smith, Associate VP Facilities and Administration
- Thomas Lawson, Dean, School of Art
- Janet Sarbanes and Michael Bryant, Co-Acting Deans, School of Critical Studies
- Steve Anker, Dean, School of Film/Video
- David Rosenboom, Dean, The Herb Alpert School of Music
- Travis Preston, Dean, School of Theater
- Jeffrey Gatten, Dean, Division of Library and Information Resources
- Yvonne Guy, Dean of Students
- Patricia Gonzalez, Director of Board Relations and Special Assistant to the President
- Mark Murphy, Executive Director, REDCAT
- Bobbi Heuer, Director of Financial Aid
- Molly Ryan, Director of Admissions
- Nicole Stark Lane, Director of Alumni Relations
- Tina Borella, Director, Housing Office
- Glenna Avila, Wallis Annenberg Director, CAP
- Nancy Whittemore, Registrar
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Admission Policies

I. Admission to the Institute

California Institute of the Arts is committed to the principle of equal opportunity. The Institute does not discriminate against individuals on the basis of race, color, sex, sexual orientation, religion, disability, age, veteran status, ancestry, national or ethnic origin, or other characteristics or classifications protected by the law in the administration of its educational policies, admissions policies, employment policies, scholarships and loan programs, and other Institute administered programs and activities, but may favor U.S. citizens or residents in admission and financial aid.

Inquiries concerning CalArts' equal opportunity policies, compliance with applicable laws, statutes and regulations (such as Title VI of the Civil Rights Act, Title IX of the Education Amendments of 1972 and Section 504 of the Rehabilitation Act of 1973), and complaint procedures should be directed to the Dean of Students, Room A207, 661 253–7891. To the extent that such inquiries and complaints pertain to employment–related matters, they should be sent to the Director of Human Resources, Room F201A, 661 253–7837.

The decision to admit students for degrees and certificates is primarily the responsibility of the school faculties and the Office of Admissions acting through procedures established by the faculty, deans and administration, which are consistent with established Institute policies. These procedures place strong emphasis upon the student’s potential to benefit from admission to one of the Institute’s schools as demonstrated by portfolio, audition and other evidence of achievement and creative ability. Application procedures and portfolio and audition requirements are described on the CalArts website and in other official publications.

Note: International applicants must meet special standards described in this policy and in the Admissions Viewbook.

The Admissions Committee may choose to conditionally accept students whose ability to maintain satisfactory progress in our Critical Studies curriculum is in question. Conditionally accepted students will be required to meet with the Institute Academic Advisor within the first two weeks of classes of their entering term. The Institute Academic Advisor will develop an ongoing plan individual to the student’s needs, which may include tutoring, counseling, or special workshops.

II. Admission Prerequisite

Undergraduate applicants to the Institute must provide a secondary (high) school transcript from a regionally accredited high school or must be working toward graduation or its equivalent at the time of application. Applicants will also be considered for admission on the basis of testing rather than secondary school graduation under the following circumstances:

1. Upon presentation of a transcript from a regionally accredited college or university verifying at least 24 semester units of transferable college–level course work. The transfer credit must be in academic courses suitable for transfer toward Critical Studies or of a critical or analytic nature based in the student’s major.

2. Upon presentation of a transcript from a regionally accredited college or university verifying at least 24 semester units of transferable college–level course work. The transfer credit must be in academic courses suitable for transfer toward Critical Studies or of a critical or analytic nature based in the student’s major.

Applicants to MFA and MA programs must have earned an undergraduate degree from a regionally accredited college or university. Applicants to the DMA program must have a Master’s degree or equivalent in a relevant field from a regionally accredited college or university, or a Master’s degree in another field with skills and knowledge demonstrably commensurate with a Master’s degree in music.

International Students: Credentials, diplomas and certificates of secondary school and college–level work must be presented in official English translation, with notations as to the numbers of hours attended per week and the total of weeks completed.

High School or Secondary School transcripts verifying graduation, transcripts from all colleges or universities previously attended, and college or university transcripts verifying previous degrees must be received no later than the end of the student’s first semester of attendance. Students with transcripts outstanding at the end of the first semester of attendance will not be eligible to enroll for subsequent semesters.

III. Application Fee

In accord with policies approved by the Board of Trustees and the President, a non–refundable application fee is charged. The amount is set annually and is subject to review by the President.

The Director of Admissions may consider exception for payment of the application fee under special conditions:

1. When a guidance counselor or financial aid officer at the applicant’s current school writes a letter on behalf of the applicant providing financial hardship information;

2. When a College Board fee waiver is submitted;

3. When the applicant is a spouse or child of a CalArts faculty or staff member;

4. When the applicant is a former CalArts student;

5. When the applicant has already been accepted and received a deferment of enrollment to the next year, or when the applicant has been placed on an official waiting list and reapplies for the next year.

All exceptions must be in writing. Any applicant who failed to complete the application process, or who was rejected for any academic year, must reapply and pay the non–refundable fee.

V. Admission Deposit

All students admitted to the Institute are required to submit an enrollment deposit. Deposit deadlines are indicated in the student’s offer of admission. This deposit assures the student of a place in school and is applied toward their tuition account when the student registers. The deposit is non–refundable, even if the student does not register. The amount of the deposit is set annually by the President. An additional housing deposit is required for students requesting on–campus housing.

VI. English Language Proficiency

There is no intensive English language program offered at CalArts. Applicants are expected to be proficient in the English language before applying for admission. Applicants from non–English speaking countries must present evidence of proficiency in the English language at a level that will permit undertaking and completing the course of study:

1. Applicants must take the Test of English as a Foreign Language (TOEFL).

2. Minimum scores for admission on the TOEFL are 80 IBT for undergraduates and 100 IBT for applicants to the graduate programs.

3. Students may be exempt from submitting TOEFL results only if they can provide proof of successful academic study in the U.S., or a country of which the language was English, of no less than two years. CalArts reserves the right, at any time, to require the TOEFL of any applicant or student whose English language ability is in doubt.
4. Any exception to the minimum standards requires special approval of both the dean of the School and the Provost or his/her designee.

5. All students for whom English is a second language, whether they have met the TOEFL requirement or not, will be required to take a writing placement test during orientation week at CalArts. Non-native speakers will not be allowed to sign up for Critical Studies coursework until they have taken the test. CalArts reserves the right to require “Supplemental English for Artists”, a two semester course, of any student who demonstrates insufficient English proficiency on the writing placement test.

Institute Degree and Certificate Requirements

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

I. Bachelor of Fine Arts Degree (BFA)

Residency Requirement

The CalArts Bachelor of Fine Arts degree is a minimum 120 unit, 8 full–time semester program. A minimum of one year in residence must be completed and of this minimum at least the final semester before graduation must be in residence. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and on approval of the Provost or his/her designee.

Curriculum Requirements

1. Each student must complete the curriculum set forth by the school in which the student is enrolled.

2. BFA candidates must complete 46 semester units in Critical Studies coursework. First year BFA candidates will generally take two Critical Studies courses each semester, for a total of five semester units per semester. In subsequent years students take two to three courses or six units each semester until the requirement is completed. For the required distribution of these courses consult the Critical Studies section of this Course Catalog. Critical Studies courses may not be repeated for purposes of satisfying this requirement unless otherwise stated in the course description.

Transfer Credit

Transfer credit is accepted only from other regionally accredited postsecondary institutions. Transfer credit is granted only for courses that are relevant to study at CalArts and for which an equivalent grade of “A”, “B”, “C,” or “P” was received.

The final semester of any CalArts degree or certificate program must be completed in residence i.e., as a registered student.

Under specific circumstances a student who has fulfilled all residence requirements, and has passed a faculty graduation review but who falls short on units or course requirements by no more than one course, not to exceed three units, may take advantage of the following policy.

The student may petition through
• The School Dean in the case of a Metier requirement or,
• The Dean of the School of Critical Studies in the case of a BFA Critical Studies requirement to:

1. Complete coursework, as approved in writing, at another regionally accredited college to serve as transfer credit in fulfilling the outstanding course. This coursework must be completed with a “C” or better or “P”. Students tentatively scheduled to graduate in May can make up the course during the summer after graduation or during the following fall semester.

II. Certificate of Fine Arts

Definition

The Institute offers a four year (eight full–time semesters), minimum 120 unit Certificate of Fine Arts program which is representative of achievement in a school for students who do not wish to pursue the BFA degree. Following are the standards:

1. Admission requirements, residency, units completion and other Institute standards relating to advancement, review and graduation are the same as for BFA candidates.

2. The student must satisfactorily complete all metier work required for the BFA degree in the school in which the student is enrolled, plus additional metier studies as determined by the mentor and dean.

3. Critical Studies course work is not required and is replaced by additional work in the metier.

4. Tuition and related fees are the same as those for the BFA degree.

5. Financial aid may be available for a period up to six years (12 semesters).

Transfer from Certificate Program to BFA Degree:

Certificate students may transfer to BFA study under the following conditions:

Forms for approval of either of these options may be obtained in the Registrar’s Office.

Post–Residence Transfer Credit:

Students having more than one course (valued at a maximum of three semester units) outstanding but who have fulfilled all residence requirements and have passed a faculty graduation review may petition, on an individual basis, to complete unfulfilled degree requirements, either through on–campus work or through directed independent study. With the approval of such work by the appropriate Dean, proportional tuition of at least part–time will be charged.

Exceptions to this policy are made at the discretion of the Registrar.

Transfer Credit (BFA), For Purposes of Admission:

Students with previous bachelor’s degrees who are entering the BFA program will be required to complete at least 12 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 12 of the required 46 semester units of Critical Studies credit at CalArts.

When transfer students seek credit toward the Critical Studies requirement, this credit will be measured against the CalArts component–46 semester units in approved Critical Studies coursework to a maximum of 34 semester units. (See School of Critical Studies section for specific requirements.)

All transfer credit will be evaluated by the Registrar’s Office in accord with guidelines developed by the School of Critical Studies and consistent with the Institute’s standards.
1. After one or more semesters in residence;
2. Upon a favorable recommendation from the school review committee;

Process:
The student must complete a Change of Status form. This form requires approval of the mentor, the dean, the Dean of Critical Studies, the Director of Financial Aid and the Registrar. A student who has graduated from CalArts with a Certificate and who later wishes to apply that Certificate to the BFA degree from the same school must go through the admission process and be formally accepted for BFA study and must complete all requirements remaining, both in the metier and Critical Studies. If the time away from CalArts exceeds five years, the student will be subject to the academic requirements of their program and the Institute in effect at the time of return.

Transfer (Voluntary) from BFA to Certificate Program:
A BFA student may transfer to the Certificate program provided the student has been in residence one or more semesters and has the written approval of the dean and mentor.

Process:
The student must complete a Change of Status form. This form requires the signature of the mentor, the dean, the Dean of the School of Critical Studies, the Director of Financial Aid and the Registrar.

III. Advanced Certificate of Fine Arts

The schools may admit candidates at the graduate level for an Advanced Certificate of Fine Arts when an undergraduate degree has not been earned but where evidence of achievement and capability would otherwise justify admission for regular MFA study. The work completed for this program must be on the same level as that required for the MFA degree. The time to be spent in the program is the same as that for the MFA degree.

Admission, units completion, and review procedures, including the requirements for meeting the TOEFL standards in the case of international applicants, are the same as those for the MFA degree.

IV. Master of Fine Arts Degree (MFA)

Admission Prerequisite
An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MFA degree programs.

Length of Program
The MFA degree program requires from two to three years to complete, depending upon the requirements of the individual disciplines. The requirements of the individual disciplines are found in the individual school degree requirements sections of this Course Catalog and in the Admissions Viewbook.

Residence Requirements
Depending on the program of study, a minimum of one year to three years in residence is required and, regardless of the minimum requirement, the final semester before graduation must be in residence i.e., as a registered student. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and with the approval of the Provost or his/her designee.

Curriculum Requirements
Candidates for the MFA degree are called upon to complete all of the work defined by the program and school in which the student is enrolled. These requirements are described annually in the Course Catalog and may be clarified in the school handbooks.

Transfer Credit (MFA)
Up to one year of graduate credit may be granted for work completed at a regionally accredited postsecondary institution prior to admission to CalArts’ MFA study. Such transfer of credit is at the discretion of the dean of the student’s school. Full documentation, including official transcripts, will be required.

V. MA in Aesthetics and Politics (MA)

Admission Prerequisite
An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MA in Aesthetics and Politics program.

Residence Requirements
The MA in Aesthetics and Politics program requires two semesters in residence and up to one thesis semester to complete.

Curriculum Requirements
Candidates for the MA in Aesthetics and Politics are called upon to complete all of the work defined by the program. These requirements are described annually in the Course Catalog.

VI. Doctor of Musical Arts Degree (DMA)

Admission Prerequisites
Applicants to the DMA program will be required to have attained a MM, MFA, MA or equivalent in a relevant field before admittance, or to have a Master’s degree in an alternate subject along with skills and knowledge that are commensurate with a Master’s degree in a music field. Students will be required to have maintained a minimum GPA of 3.0 in previous graduate study. As part of the admission process, applicants’ knowledge of music theory, analysis and history will be assessed through portfolio review and interview. Additional subject areas may be assessed depending on each applicant’s proposed research focus. In order to ameliorate any deficiencies thus identified, admitted students may be required to take courses for which credit will not be awarded in addition to those required for the DMA degree.

Residence Requirements and Length of Program
The DMA program requires at least 6 semesters of full-time residence, which is also its expected duration.

Curriculum Requirements
The DMA program is a 60 semester-unit program. A complete description of the requirements of the DMA program can be found in the School of Music section of this Course Catalog. Candidates for the DMA degree are required to complete all of the work defined by the DMA program and the School of Music.

Transfer Credit
Due to the unique nature of the DMA program, transfer credit is not awarded.
Transfer Credit and Credit by Examination

I. Transfer Credit:

General Policy
Transfer credit is considered for acceptance toward a CalArts degree only when:
1. It was earned at a postsecondary institution accredited by a regional accrediting agency or a foreign postsecondary institution recognized by its national government.
2. An equivalent grade of A, B, C or Pass was earned.

Credit toward the Major
The CalArts Registrar’s Office will conduct an evaluation of previous education and training and will grant appropriate credit in accordance with Institute policies. The decision on year level placement at the time of acceptance is made by a faculty committee in each of the Institute's schools, based on portfolio or audition, and may not exceed a level that can be substantiated by acceptable transfer credit. The schools are not obligated to recognize transfer credit in the major area when determining year level of acceptance.

Transfer Credits and Critical Studies
CalArts accepts postsecondary transfer credits from regionally accredited colleges and universities and will accept equivalent courses for core curriculum requirements in Critical Studies. A maximum of 34 semester units will be allowed for transfer toward the CalArts Critical Studies requirement.

Students with previous bachelor's degrees who are accepted at the BFA level will be required to complete at least 12 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 12 of the required 46 semester units of Critical Studies credit at CalArts. See the Critical Studies section of the Course Catalog for specific details.

Limitations on Units Accepted Toward Critical Studies
1. Religious Studies: Critical Studies accepts for transfer credit historical, philosophical and literary studies of religion and the Bible. We do not accept courses in religious studies that represent interpretations of a particular church or sect.
2. Business Courses: Generally we do not accept business courses for transfer credit. When we do, it is on a course–by–course basis, where for example, in a particular course there might be sufficient emphasis on writing skills to warrant transfer credit. We will give credit for courses in business and the arts, as these are equivalent to our survival in the arts courses.
3. Foreign Languages: We will accept Elective credit toward the Critical Studies requirement for foreign language courses. However, we do not accept transfer credit for foreign language courses designated “conversational”.
4. Applied Sciences: Generally we proceed on a course–by–course basis in allotting transfer credit to the applied sciences such as courses in the areas of engineering, electronics and computer science. Through course descriptions and syllabi we wish to be assured that there is a significant scientific or quantitative component to the course for which credit is given.

Credit for Summer Courses or Concurrent Enrollment
CalArts generally accepts credit earned by a currently enrolled student if the credit is earned at a regionally accredited postsecondary institution and otherwise meets transfer criteria. Students must consult with the Dean of the School of Critical Studies and/or the Registrar prior to enrollment in outside courses for which Critical Studies credit is expected. Consultation with the Dean and/or the Registrar will ensure that course choices of the student are consistent with our requirements and will serve the student in fulfilling those requirements. Transfer credit is not guaranteed unless prior approval of the Dean of Critical Studies and/or the Registrar has been obtained.

Leave of Absence
Credit for work done at a regionally accredited institution while the student is away on official leave of absence may be given under the following circumstances:
1. When prior approval for proposed course work is granted by the Dean of the School of Critical Studies and/or by the Registrar;
2. When the student has submitted an approved Leave of Absence form to the Registrar’s Office; and
3. When an official transcript of course work completed is provided, certifying the credit earned.

II. Credit by Examination
California Institute of the Arts grants credit toward the Bachelor of Fine Arts degree for successful completion of examinations in the Advanced Placement Program of the College Entrance Examination Board and for examinations for the International Baccalaureate Diploma.

Students presenting scores of 3 or better on AP exams are granted 4 semester units toward the Critical Studies requirement for each examination in the Humanities or Sciences as they relate to Critical Studies core curriculum requirements.

Students scoring 4 or better on International Baccalaureate Higher Level exams will be granted 4 semester units toward the Critical Studies requirement for each examination in the Humanities or Sciences as they relate to Critical Studies core curriculum requirements.

A maximum of 34 semester units will be allowed for transfer toward the CalArts Critical Studies requirements.

Academic/Artistic Satisfactory Progress
While the mission of faculty and staff at CalArts is to foster each student’s artistic and academic success, students are expected to take responsibility for adhering to Institute policies. As part of the college learning experience, students should be aware of their progress in earning the degree or certificate and, when necessary, ask for help in assessing their progress.

Students must make satisfactory progress in order to do the following:
1. Advance in year level toward the BFA degree, Certificate of Fine Arts, MFA degree, MA degree, Advanced Certificate of Fine Arts and Doctor of Musical Arts degree;
2. Remain eligible to receive the degree or certificate;
3. Maintain previously established eligibility to receive financial aid (institutional, state, and federal, including Veteran's Administration benefits when applicable).

Satisfactory progress must occur in the following areas:

1. Satisfactory Progress in the Artistic Discipline (Metier):
At CalArts the final standard in judging a student’s qualification for a degree or certificate is artistic achievement. With the exception of MA and doctoral students, students’ work is evaluated at mid–residence and in a graduation review in order to determine whether the student’s artistic progress merits continuation in or graduation from a program of the Institute. In addition to demonstrating a significant measure of artistic achievement, the student must satisfy all residency and unit requirements for the degree or certificate.
MA in Aesthetics and Politics candidates will be assessed according to the completion of appropriate course work and by evaluation of the final thesis presentation.

In the case of DMA students, artistic and academic process is evaluated during a First Year Review, Advancement-to-Candidacy Examinations and concomitant Formative Portfolio Review, and a Final (Summative) Portfolio Review.

2. Satisfactory Progress in Completing Units of Credit Toward the Degree or Certificate:

a. BFA Degree:

The BFA is a minimum 120–unit, four year (8 full–time semesters) degree. The 120–unit requirement for the BFA degree includes 46 units of Critical Studies, and students are generally expected to complete an average of 6 Critical Studies units per semester. Effective Fall 2007, students with previous bachelors degrees will be required to complete at least 12 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 12 of the required 46 semester units of Critical Studies credit at CalArts.

(Note: In order to earn the 120 units within an 8 semester period, the BFA student must successfully complete an average of 15 units per semester.)

In order to make satisfactory progress toward the degree, a student must complete a minimum of 12 units each semester.

In order to receive financial aid as a full–time student (where eligibility has been established), the student must enroll in a minimum of 12 units each semester.

In order to maintain eligibility for financial aid, the student must complete a minimum of 12 units each semester. A student who completes only 12 units per semester will not earn the degree in 8 semesters; the maximum time students can remain eligible for financial aid is 6 years (12 semesters) of undergraduate study. Veteran's Administration benefit eligibility duration is determined by the Veteran's Administration alone.

Students must petition for any extension of enrollment beyond the normal 8 semesters. The student, in conjunction with the student's mentor and the Office of the Registrar, must create an academic plan that ends at the student's graduation from CalArts. Students may petition for a maximum of 4 additional semesters (bringing the total enrollment to 12 semesters, or 6 years). The student must obtain the approval of the student's mentor, Dean, the Provost or his/her designee and the Registrar to extend enrollment.

b. Certificate of Fine Arts:

The Certificate of Fine Arts is a minimum 120–unit, four year (8 semester) program. Students in the Certificate program are not required to take Critical Studies courses.

(Note: In order to earn the 120 units within an 8 semester period, the student must successfully complete an average of 15 units per semester.)

In order to make satisfactory progress toward the certificate, the student must complete a minimum of 12 units each semester.

In order to receive financial aid as a full–time student (where eligibility has been established), the student must enroll in a minimum of 12 units each semester.

In order to maintain eligibility for financial aid, the student must complete a minimum of 12 units each semester. A student who completes only 12 units per semester will not earn the certificate in 8 semesters; and the maximum time students can remain eligible for financial aid is 6 years (12 semesters) of undergraduate study.

Students must petition for any extension of enrollment beyond the normal 8 semesters. The student, in conjunction with the student's mentor and the Office of the Registrar, must create an academic plan that ends at the student's graduation from CalArts. Students may petition for a maximum of 4 additional semesters (bringing the total enrollment to 12 semesters, or 6 years). The student must obtain the approval of the student's mentor, Dean, the Provost or his/her designee and the Registrar to extend enrollment.

c. MFA Degree and Advanced Certificate of Fine Arts:

To show satisfactory progress, students must successfully complete at least 9 or 12* units per semester for 4 or 6 semesters as prescribed by the individual program. In order to receive financial aid as a full–time student (where eligibility has been established), the student must enroll in a minimum of 9 or 12 units each semester. In order to maintain eligibility for financial aid, the student must complete a minimum of 9 or 12 units each semester. Refer to school MFA units requirements as outlined in the individual school requirements in the Course Catalog sections of this publication.

(Note: Satisfactory progress is monitored by the metier school, Critical Studies (for BFA students), and the Registrar's Office. A warning/probation schedule appears in this publication.

* 12 unit minimum per semester required for the Schools of Art, Dance and Music MFA programs due to the 60 units minimum required for the MFA degree.

d. MA in Aesthetics and Politics:

MA candidates are expected to complete 12 Core course credits, 12 Elective credits, 6 Contemporary Critique credits and a Thesis for approximately 15 semester units per semester. Students must be enrolled for at least 12 units each semester in their year of residence in order to maintain financial aid eligibility, and must maintain matriculation during the thesis semester.

e. Doctor of Musical Arts (DMA) Degree:

To show satisfactory progress, students must complete at least 10 units per semester for 6 semesters. In order to receive financial aid, the student must enroll in a minimum of 10 units each semester. In order to maintain eligibility for financial aid, the student must complete a minimum of 10 units each semester.

Academic Warning, Probation, Dismissal and Appeal

This policy applies when a student does not meet the standards for satisfactory progress defined in the policy on Academic/Artistic Satisfactory Progress.

I. Deficiencies Leading to Warning, Probation and Dismissal

Types of Deficiencies

1. Metier Deficiency: Performing unsatisfactorily in the major discipline (metier).

2. Units Deficiency: Completing fewer than the minimum units in any one semester.


Metier deficiency means one or more of the following:

1. Not showing progress in attaining a level of artistic achievement acceptable to the principal teachers in the metier or

2. Not satisfactorily completing within the normal time period the courses or body of work in the metier that lead to graduation or

3. Not participating in scheduled rehearsals, in performances and in classes that involve performances and productions.
Units deficiency means not completing at least the following:
1. 12 units per semester in the BFA degree or Certificate of Fine Arts program.
   (Note: An average of 15 units per semester is necessary to complete these programs in
   the normal 8 semesters, and financial aid becomes unavailable after 12 semesters of
   undergraduate study.)
2. MFA degree and Advanced Certificate of Fine Arts candidates in the Schools of Art, Dance,
   Music, and the MA degree in Aesthetics & Politics in Critical Studies require the minimum
   unit completion of 12 units per semester. MFA and Advanced Certificate of Fine Arts in the
   Schools of Film/Video, Theater and the MFA Writing Program in Critical Studies require the
   minimum completion of 9 units per semester. The DMA candidates in the Music School must
   complete a minimum of 10 units each semester.

Academic Warning:
The student who is deficient in any of the ways listed above will be placed on academic
warning in order to be alerted to the need for improvement and will be given the opportunity
before sanctions are imposed. These sanctions can include:
1. Loss of eligibility to advance in year level toward a degree or certificate;
2. Loss of eligibility to continue in a degree or certificate program;
3. Loss of any previously established eligibility to receive financial aid, whether institutional,
   state or federal including Veteran's Administration benefits when applicable;
4. Dismissal from the Institute.

Probation:
Any part of a semester on academic warning is considered a whole semester on academic
warning. After two consecutive semesters on academic warning, a student may still fall below
Institute standards as listed above in “Academic Deficiencies.” If a student still has a métier
deficiency or units deficiency, he or she will be placed on probation, and the first 3 of the
above 4 sanctions will be imposed automatically. If a DMA student still has a métier defi-
cency or units deficiency, he or she will be dismissed (see below).

Dismissal:
Dismissal, the fourth sanction, can be imposed only for métier deficiency. The student must
have been on academic warning or probation for at least one of the two semesters preceding
the dismissal. A student may be dismissed during a first semester of academic warning, since
any part of a semester on academic warning is considered a whole semester on academic
warning.

Special Non–Degree Status:
On occasion the Institute may mandate a special non–degree status for students who are no
longer eligible to remain in a degree or certificate program and have not been dismissed. In
some instances, such as Probation for meter deficiency or Probation for units deficiency, this
status allows the student to work toward reinstatement in a degree or certificate program.
Students on non–degree status are not eligible to receive financial aid including Veteran's
Administration benefits when applicable.

Critical Studies deficiency (BFA candidates only) means failure to earn at least the following:
1. 10 units of Critical Studies credit by the end of the BFA1, second semester
2. 22 units of Critical Studies credit by the end of the BFA2, second semester
3. 28 units of Critical Studies credit by the end of the BFA3, first semester
4. 34 units of Critical Studies credit by the end of the BFA3, second semester
5. 40 units of Critical Studies credit by the end of the BFA4, first semester

Any BFA candidate failing to meet the above year–level requirements will be placed on
Critical Studies Academic Warning. Any BFA candidate 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.

Appeal:
Appeal is available to students who have been placed on academic warning or probation or
have been dismissed. For the appeal procedure see II.E. below.

II. Warning, Probation, Dismissal and Appeal Procedures

Placing a Student on Academic Warning/Probation for Metier Deficiency:
The student's mentor, principal teachers, and school dean initiate this action. After consulting
with the student's principal teachers, the mentor recommends the action to the school dean,
and, if in agreement, the dean sends to the student a written notice explaining the reasons
for the action, the requirements that the student must satisfy in order to be removed from
academic warning/probation, and the consequences of not satisfying these requirements.
Copies of the notice are sent to the mentor, Provost, Registrar, Director of Financial Aid and
the Dean of Students. The deadline for sending the notice to the student is as follows:

1. First Semester of Warning:
   No later than the last class day of the 7th week of the semester of warning.

   Under extraordinary circumstances, a student may be placed on first semester of Metier
   Academic Warning after the 7th week of the semester. Conditions warranting exception to the
   7th week deadline may include but are not limited to the following: a) a student's discon-
   tinuation of class attendance after the 7th week of the semester, b) failure of a student to
   participate in scheduled rehearsals, performances, or productions, c) a student's failure to
   participate in a scheduled review, d) other actions of a student which interfere with his/her
   progress toward the degree.

   Metier Academic Warning imposed after the 7th week deadline must first be approved by
   1) the Dean of the student's school, 2) the Dean of Students, and 3) the Provost or his/her
   designee.

   The notification process for Metier Academic Warning imposed after the 7th week of the
   semester is the same as that of warnings imposed within the scheduled deadline.

2. Second Consecutive Semester of Warning:
   No later than the last class day of the 7th week of the second consecutive semester of
   warning.

3. Probation:
   No later than 5 working days after the end of the second consecutive semester of warning.
   When a student is removed from academic warning or probation, the school must send the
   student, the Provost, the Registrar, the Director of Financial Aid and the Dean of Students
   written notice. This notice must be mailed by the fifth working day after the end of the
   semester.

   If the student has been removed from warning/probation and if the school then places the
   student on warning during the following semester, this semester will be considered a first
   semester of warning.

Placing a Student on Academic Warning/Probation for Units Deficiency:
This action is initiated by the Registrar, who sends written notice to the student explaining the
reasons for the action, the requirements that he or she must satisfy in order to be removed
from academic warning/probation, and the consequences of not correcting the deficiency. Copies of the notice are sent to the student’s mentor, dean, the Provost, Director of Financial Aid and the Dean of Students. The deadline for sending notice to the student is as follows:

1. First Semester of Warning:
   Last class day of the 2nd week of the semester of warning.

2. Second Consecutive Semester of Warning:
   Last class day of the 2nd week of the second consecutive semester of warning.

3. Probation:
   7th working day after the end of the semester preceding the semester of probation.

Placing a Student on Academic Warning for Critical Studies Deficiency and Transferring the Student to the Certificate of Fine Arts Program:

These actions are initiated by the Dean of Critical Studies, who will monitor Critical Studies progress and notify those students placed on first and second semester of academic warning or transferred from the BFA degree program to the Certificate of Fine Arts program.

Notices from the Dean will explain the reasons for the action, the requirements that the student must satisfy in order to be removed from academic warning, and the consequences of not satisfying these requirements. Copies of the notice are sent to the student’s mentor, dean, the Provost, Registrar, Director of Financial Aid and the Dean of Students. The deadline for delivering the notice to the student’s Institute mailbox is as follows:

1. For Warning:
   By the first class day of the second week of the semester of warning. i.e., BFA2, first semester, or BFA3, first semester.

2. For Transfer:
   By the last class day of the second week of the semester of transfer. i.e., BFA3, second semester.

A student will be removed from academic warning at the end of any semester during which all Critical Studies deficiencies have been removed. Notification will be sent to the student and copies sent to the mentor, dean, the Provost, Registrar, Director of Financial Aid and the Dean of Students.

Dismissal:
The student’s program faculty and school dean initiate this action. After consultation, the student’s program faculty recommends dismissal to the school dean. If the dean concurs, he or she submits written notification to the Provost providing reasons and documentation in support of dismissal. Once the Provost or his/her designee acknowledges receipt of the notification, the dean sends the student a dismissal letter, which includes reasons for the action and information about appeal procedures. Copies of the letter are sent to the student’s mentor, Registrar, Director of Financial Aid and the Dean of Students. The dismissal action will be noted on the student’s permanent record. Dismissal may occur at any time during a semester, though it usually occurs at the end of a semester. If the dismissal occurs at the end of the semester, the school dean must mail the dismissal notice to the student no later than the fifth working day after the end of the semester.

Appeal:

1. Appealing Academic Warning or Probation:
   A student may appeal academic warning or probation if he or she believes that the warning/probation conflicts with Institute policy or is unwarranted. Appeals received during winter or summer break will be processed no later than the first day of classes of the next semester.
   a. By the 15th working day after the date of the notice of warning/probation, the student must submit to the Provost a written petition stating the grounds for appeal. When the petition appeals probation, the student must send a copy of the appeal to the Director of Financial Aid and the Registrar.
   b. If the Provost or his/her designee finds reasonable justification for appeal, the Provost or his/her designee will appoint a committee consisting of three faculty members and/or deans to review the petition, and the committee’s recommendation should reach the Provost or his/her designee by the 15th working day after the day on which the Provost or his/her designee received the petition.
   c. The Provost’s or his/her designee’s decision should be mailed to the student within 20 working days after the receipt of the student’s petition. Copies of the decision are sent to the student’s mentor, school dean, Registrar, Director of Financial Aid, Dean of Students and members of the review committee. The decision of the Provost or his/her designee is final.

2. Appealing Dismissal:
   A student may appeal if dismissed for academic reasons. The appeal cannot be a petition to postpone dismissal; rather, it must be a petition to be reinstated as a student in the Institute. Appeals received during winter or summer break will be processed no later than the first day of classes of the next semester.
   a. Before the first day of registration for the following semester, the student must submit to the Provost a written petition stating the grounds for appeal.
   b. If the Provost or his/her designee finds reasonable justification for appeal, the Provost or his/her designee will appoint a committee consisting of three faculty members and/or deans to review the petition, and the committee’s recommendation should reach the Provost within 15 working days after the appointment.
   c. The Provost’s or his/her designee’s decision will be mailed to the student immediately. Copies will be sent to the student’s mentor, dean, Registrar, Director of Financial Aid, the Dean of Students and members of the review committee. The decision of the Provost or his/her designee is final.

Reinstatement:

Reinstatement after Probation for Units Deficiency: A BFA, Certificate, MFA, or Advanced Certificate student can follow one of two methods for reinstatement after probation for units deficiency. (These mechanisms are not available to MA or DMA students.)

1. Special Non–Degree Status as a Means of Reinstatement:
   A student may elect to remain in residence in a Special Non–Degree status if s/he can remove all deficiencies justifying probation by completing INC coursework for the semesters leading to probation to equal the required minimum of 12 units each semester for undergraduates, 9 units for graduate students. Only courses for which an INC was initially assigned may be made up to reach the required minimum for a deficient semester. A course for which an NC was initially assigned may not be made up to reach the required minimum for a deficient semester.

   At the end of the semester in which all deficiencies have been removed, the student may petition the dean, mentor, and registrar for reinstatement to the degree program. The year level assigned at reinstatement will be determined in accordance with:
   a. artistic achievement as assessed by the dean and mentor;
   b. achieving the minimum standard of 12 units per semester for undergraduates and 9 units per semester for graduate students and
   c. in the case of BFA candidates, the total number of Critical Studies units completed (see the chart below).

   Note: A completion average of 15 units per semester is necessary in order to complete the 120 unit BFA or Certificate in 4 years (8 semesters).
Part–time enrollment for Special Non–Degree students is possible only in programs in which such enrollment is permitted. (See the policy on Part–Time Study in this Catalog for limitations set by the individual schools).

2. Withdrawal from the Institute as a Means of Reinstatement:
For a student who cannot achieve minimum standards in the semesters leading to probation by remaining in residence and completing INC coursework, it is recommended that the student officially withdraw from CalArts for no less than one year. At the end of one year the student may be eligible for reinstatement by:

a. Completing the formal application process and meeting the admissions criteria of the individual school. (Application fee is not required.)

b. Providing transcripts from a regionally accredited college or university bearing sufficient transfer credit (grades of “C” or better) to substantiate the return year–level recommended by the faculty. (See chart below for details.)

c. Withdrawal is not considered a leave of absence, and students will be subject to all degree requirements in effect upon their return.

End of Semester | Required Units | Critical Studies
--- | --- | ---
BFA1, 1st semester | 15 | 5
BFA1, 2nd semester | 30 | 10
BFA2, 1st semester | 45 | 16
BFA2, 2nd semester | 60 | 22
BFA3, 1st semester | 75 | 28
BFA3, 2nd semester | 90 | 34
BFA4, 1st semester | 105 | 40
BFA4, 2nd semester | 120 | 46

MFA students must demonstrate the completion of no fewer than 9 semester units per semester.

These standards are minimum standards. An undergraduate student completing only 12 units each semester will not graduate in 4 years (8 semesters)

Student Records:
The internal student records of the Institute will contain all notices of action taken in accordance with the policy on Academic Warning/Probation, Dismissal, and Appeal. However, the student’s official transcript will not reflect an academic warning history if all requirements are fulfilled and the academic warning is removed. The internal permanent record will reflect the following actions: probation, transfer to a certificate program, dismissal and reinstatement.

Academic Credit and Limitations
Since the fall semester 1983, academic/artistic credit for work completed at CalArts has been awarded in terms of semester units. CalArts adheres to the standard definition of “semester unit” as described by the Western Association of Schools and Colleges. For undergraduate students, one semester unit is assigned on the basis of 3 hours of work each week of a semester with a semester considered to be 15 weeks for a total of 30 weeks of instruction. Using this formula, 45 hours of study in one semester is equal to one semester unit.

Examples of the ways in which one undergraduate semester unit may be earned are as follows:

- Independent Study: At least three hours of work per week.
- Individual Lessons: One hour of contact with at least two hours of practice.
- Studio Course: Two contact hours plus one hour of out of class preparation.
- Lecture Course: One contact hour plus two hours of out of class preparation.
- Studio Course: Two contact hours plus one hour of out of class preparation.

For students pursuing an MFA degree, MA degree, Advanced Certificate, or DMA degree, one semester unit is assigned on the basis of 4 hours of work each week of a semester with a semester considered to be 15 weeks for a total of 30 weeks of instruction. Using this formula, 60 hours of study in one semester is equal to one semester unit. More out–of–class preparation time is generally expected at the graduate level than at the undergraduate level.

The number of units established for any one class is based on minimum expectations. Quality is recognized by the awarding, not of units, but of grades (high pass, pass, low pass, etc.). A full–time undergraduate student program is normally 14 to 16 units and not less than 12 units. At CalArts, a full–time MFA, MA or Advanced Certificate of Fine Arts student program is not less than 9 or 12 units depending on the program of study. A full–time DMA student program comprises not less than 10 units.

A 14 to 16 unit course load requires at least 42 to 48 hours of class related work per week while a 20 unit course load would require at least 60 hours of course related work per week. Considering this commitment of time, energy and resources, we limit student course loads to no more than 20 units per semester (excluding any Interim units).

We recognize that on occasion, a student may wish to exceed the 20 units per semester limitation due to unusual circumstances. In that case, the student will complete a Statement of Purpose for More than 20 Units petition explaining the rationale for coursework in excess of 20 units. Such petition may not be approved beyond 25 units without additional consultation. This petition, which accompanies the registration Course Request Card, must be approved and signed in the following order by:

• the student’s mentor;
• the dean of the student’s School;
• the Provost or his/her designee; and
• the Registrar.

Only students who have not received an NX or NC grade in the two semesters preceding the petition are eligible to request a unit overload. BFA–1 students may not petition for more than 20 units (excluding any Interim units). Interim does not contribute to the 20–unit–per–semester unit–limit.

Note: Financial aid is calculated on the minimum full–time course load (12 units for undergraduate students / nine units for graduate students). Units beyond the prescribed minimum are not calculated for additional financial aid.

Change of School
When students wish to change enrollment from one school to another within the Institute, the procedure is as follows:

1. Students must complete an admission application and follow the regular admission procedure for the new school of enrollment as outlined in the Admissions Viewbook, obtainable through the Office of Admissions.

2. A change of school must be requested and the process completed prior to the last day of late registration for the semester in which the change is to take effect.
Late Registration and Add/Drop

Late Registration Period:
Registration means the payment of tuition and completion of registration forms. Late registration is a grace period of several days in which these forms may be filled out and tuition paid. An additional fee is charged for this service.

Add/Drop:
Add/Drop is a grace period during which students may sign up for classes, add classes to their schedule or drop classes from their schedule. There is no fee for this service, though students must have registered (paid tuition and completed forms) in order to sign up for classes.

From the end of late registration to the close of the add/drop period, class changes will require the approval of the mentor and the permission of the instructor of the class.

Grading Policy, Student Records, Reports and Review Policies

Grading Policy
All grades are submitted by the faculty online via the Academic Services website.

- **High Pass (HP):** Passing with Excellence
- **Pass (P):** Passing with Quality
- **Low Pass (LP):** Passing
- **Incomplete (I):** Temporary evaluation. Through agreement between student and instructor, Incompletes must be made up during the following semester. Incomplete evaluations not made up within the specified period of time will convert to "NC".
- **Multiple (M):** Temporary evaluation assigned in the first semester of a two–semester sequence course. A final evaluation for both semesters of the sequence will be assigned at the end of the second semester.
- **No Credit (NC):** Work did not meet the criteria for credit. “NC” evaluations may not be converted to credit bearing grades without the Dean’s signature on the Change of Grade form and approval of the registrar. “NC” evaluations do not appear on a student’s permanent record for external purposes.
- **Insufficient Attendance (NX):** Indicates that the student did not attend the class with sufficient frequency. Assumes a minimum allowance of 3 unexcused absences. Refer to individual school handbook for specific policies. “NX” evaluations may not be converted to credit bearing grades. “NX” evaluations do not appear on a student’s permanent record for external purposes.
- **No Grade Recorded (NG):** Symbol assigned by automated process to indicate no evaluation was assigned by the instructor. If a final grade is not received within one year after graduation or withdrawal from the Institute, the symbol will be converted to "NC".
- **Withdrawn (W):** “W” grades are assigned by the Registrar only when a student officially withdraws from the Institute during a semester.

CalArts does not use a Grade Point Average (GPA) as part of its marking system. However, for external purposes when a GPA is required, the following formula may be considered:

HP=4.00, P=3.00, LP=2.00.

“NC” and “NX” grades may not be changed to a grade except by means of a petition to the dean of the School involved. Such changes must be initiated by the instructor of the class or, in the instructor’s absence, the dean of the school offering the course and submitted to the Registrar. Such a petition must include a written explanation from the class explaining the reasons for changing the grade and a signature of support from the dean of the school offering the course. Petitions for the change of an NC grade must be submitted during the student’s term of residency at the Institute and are considered only under exceptional, extenuating circumstances.

a. BFA students who, at graduation, have not completed all degree requirements beyond course credits, e.g., recitals, etc., must petition their school for up to one year of extension in order to complete these degree requirements.

b. MFA students who are unable to complete degree requirements other than course credits, e.g., thesis projects, recitals, etc., must petition the appropriate school each year, by letter, to request an extension for a maximum of five years. These annual requests for extension should include a statement of the student’s progress toward the completion and an explanation of the reason for the extension. After five years, petitions for extension for completion of MFA degree requirements must be submitted to the Deans Council for approval.

c. The thesis for MA in Aesthetics and Politics candidates will be due by September 1st of the fall semester succeeding the fall semester of initial enrollment, i.e., students entering fall semester 2011 will have a thesis due date of September 1, 2012. Students who do not complete the thesis by September 1st will be required to pay a matriculation fee in order to maintain status as a candidate for graduation up to a maximum of two additional semesters as set by the Program Director. Students who do not complete their thesis within the maximum two additional semesters will not be eligible for graduation and will be required to reapply to the program and complete course work and a thesis as arranged with the Program Director.

d. DMA students who are unable to complete the Doctoral Project or Final (Summative) Portfolio Review must petition the School of Music each year, by letter, to request an extension for a maximum of two years. These annual requests for extension should include a statement of the student’s progress toward the completion and an explanation of the reason for the extension. After two years, petitions for extension for completion of DMA degree requirements must be submitted to the Deans Council for approval.

Student Records:
Each student has a Permanent Record maintained online or in the Registrar’s Office. In addition, the Office of Financial Aid maintains student financial aid records. Accounting maintains student ledgers records in the Accounting Office.

CalArts complies with student rights established under the law affecting student records (The Family Educational Rights and Privacy Act of 1974). Within the CalArts community, only those members, individually and collectively, acting in the students’ educational interests are allowed access to students’ records. A description of the process used for compliance with the Act is provided in this publication and includes the rights of student access to all records except where described. Questions should be discussed with the Registrar (academic records), the Controller (accounting records) or with the Director of Financial Aid (financial aid records).
Reports:

Grade Reports:

Online class rosters and grade reports certify the student’s official enrollment and provide the official grade for the course. At the end of each semester the instructor is responsible for entering grades online according to instructions and deadlines issued by the Registrar. The Registrar is responsible for recording all approved changes in grades on the student’s permanent record. At the end of each semester grades are available to students via the Student Academic Services website, aar.calarts.edu/student.html.

Mentor's Report:

The Mentor’s Report serves as an indication of the student's progress toward the degree or certificate. It is prepared online by the mentor each year and is subject to the dean’s review. All Mentor Reports will be entered online via the Faculty Academic Services website no later than the third Thursday after the end of the Spring semester. Reports must be available for students to view online no later than the third Thursday after graduation day of the academic year. Mentor’s Reports are mandatory.

These reports are available to the student online as part of the student’s electronic record. The Mentor’s Report may include information about the student's advancement in year level, Critical Studies maintenance of effort (BFA students), completion of the course work of each semester, as well as an overall assessment of the student’s activities in the metier.

Reviews

(BFA, Certificate, MFA, and Advanced Certificate students): Student reviews are part of the educational process at CalArts and provide an opportunity for student and faculty communication, aside from the ongoing mentoring relationship and responsibility.

All Mid–Residence and Graduation Review Reports are submitted online by the School via the Academic Services website and become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

Each semester the Institute Academic Advisor in the Office of the Registrar will submit to each of the Schools, a list of students scheduled for review. The Schools will schedule their reviews and notify the students of their review time.

In the case of reviews that involve acceptance to the Institute with a to-be-determined year level, provisional acceptance, year level adjustment or accelerated graduation, other policies apply and those policies should be consulted.

The minimum standards for reviewing students after admission to the Institute include the Mid–Residence Review and the Graduation Review:

Mid–Residence Review:

The Mid–Residence Review is carried out by a faculty committee approved by the dean of the student’s school. This committee makes a detailed assessment of the student’s record and work in relation to the objectives of the program, the student's goals, and the progress toward the degree or certificate. The review usually occurs by the end of the second year for those studying for the BFA or Certificate programs and at the end of the first year for those seeking the MFA or Advanced Certificate. MFA or Advanced Certificate students within the School of Film/Video must submit a thesis project proposal for review by the faculty review committee at the Mid–Residence Review during the third of fourth semester of residence. If a student does not pass the mid–residence or preliminary review, the committee gives the student reasons and the conditions that must be met in order to satisfy the review requirements. All Mid–Residence Review Reports are submitted online by the School via the Academic Services website and become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

When the committee determines the student is not meeting artistic and educational standards, the student is notified in accord with the policies on Academic Warning, Dismissal and Appeal. Further details on the review process for each school may be obtained from the school offices.

Critical Studies Mid–Residence Review:

BFA students will be reviewed by a Critical Studies faculty member at the end of their BFA2, 2nd semester. Through discussion, writing samples, and/or portfolio materials provided by the student, Critical Studies faculty, along with the student, will assess the student’s progress in the area of Critical Studies and evaluate the student’s advancement in terms of learning goals as established by the School of Critical Studies. All Review Reports are submitted online by the School via the Academic Services website and become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

Graduation Review:

The Graduation Review is a final assessment by the dean and faculty to determine whether the student has demonstrated a significant measure of artistic achievement, as well as the satisfactory completion of all residency and program requirements described for the degree or certificate. Deadlines for the graduation review and graduation procedures are established annually by the Registrar, subject to review by the President and Provost. All Graduation Review Reports are submitted online by the School via the Academic Services website and become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

DMA Student Reviews:

In the case of DMA students, artistic and academic process is evaluated during a First Year Review, a Formative Portfolio Review, and a Final (Summative) Portfolio Review. These usually take place in Semester II of first, second and third years respectively. They are scheduled by the School of Music, which apprises the students of their review times. The committee makes a detailed assessment of the student’s record and work in relation to the objectives of the program, the student’s goals, and the progress toward the degree. If the student does not pass a review, the committee gives the student reasons and the conditions that must be met in order to satisfy the review requirements.

Transcripts

Transcripts of student academic records are issued by the Registrar’s Office where one may obtain a Transcript Request Form. Official transcripts sent by the Registrar’s Office directly to other colleges and universities or sent directly to potential employers, current employers or other business or education related entities are free of charge. Official transcripts issued directly to the student are available for a $3.00 fee. Unofficial transcripts are available in the Registrar’s Office free of charge. Each official transcript request must be cleared through the Accounting Office. Students who are not current with payments or who owe money to the institute or who are not current on student loan payments are not entitled to official transcripts and will be allowed only one unofficial transcript sent to her or himself.
Year–Level Adjustment

Policy:
A student’s year–level may be adjusted upward when a combination of two conditions exist:
1. The student’s level of achievement is compatible with the proposed adjustment. and
2. The student has earned sufficient documented transfer credit.

Definitions:
1. Transfer credit is defined as coursework completed with grades of “C” or better at a regionally accredited postsecondary institution outside of CalArts.
2. For purposes of year–level adjustment, 15 semester units successfully completed elsewhere, whether it was prior to enrollment at CalArts, during summer sessions or concurrent with CalArts enrollment, is considered equivalent to one semester. Outside course work completed concurrent with CalArts enrollment will be given credit only with prior approval of the Registrar. CalArts Summer Session coursework completed with grades of “LP” or better may be applied toward year–level adjustment.
3. Documentation of transfer credit consists of official transcripts evaluated by the Registrar.

Limitations:
1. The request for year–level adjustment must be supported by and presented to the student’s dean by the mentor.
2. A year–level adjustment will generally not exceed one year of advancement.
3. Year–level adjustment will normally be considered at the student’s mid–residence review.
4. Recommendations for year–level adjustment for BFA candidates must take the student’s Critical Studies requirements into consideration. The Dean of Critical Studies must approve all such requests.

Process:
1. Year–level adjustments, when requested at the time of a student review, will be considered and discussed by the review committee. If the adjustment is recommended by the committee, it will be so noted on the review report.
2. A Year–level Adjustment Petition form must be completed by the petitioning mentor in consultation with the Registrar.
3. Recommendations approved by the school dean on behalf of BFA candidates will be forwarded to the Dean of Critical Studies for approval. Final approval rests with the Provost or his/her designee.
4. Upon the Provost’s or his/her designee’s approval, the petition will be forwarded to the Registrar who will send copies to the student, the student’s school office and the Financial Aid Director, and will record the year–level adjustment in the student’s permanent record.

Graduation Process

General Statement:
The Board of Trustees confers all degrees and certificates awarded by the California Institute of the Arts. The President on recommendation of the Academic Council with the approval of the Provost or his/her designee and the faculties of the Institute presents candidates to the Board. Graduates are honored at an annual commencement.

Qualifications for Graduation:
The faculty of the school in which the student is enrolled is responsible for determining whether the student is qualified to receive the CalArts degree or certificate. This decision requires the faculty to determine that the student has demonstrated a significant measure of artistic achievement, as well as the satisfactory completion of all residence, units and course requirements. Ordinarily, the BFA degree program and Certificate of Fine Arts program require a minimum of four years of study and 120 units of credit; the MFA degree program and Advanced Certificate of Fine Arts program require 2 to 3 years of study, or the equivalent; the MA degree is a one year full–time program of study; the DMA degree program requires 3 years of study in residence. The certificate requires completion of the equivalent of BFA study and additional study in the metier, while excluding the Critical Studies courses needed for the BFA degree.

Process:
1. Student’s responsibility:
In preparation for graduation, the student must:
a. Consult with the mentor and the faculty of the school in which he or she is enrolled about the expected time for completing the program of studies for the degree or certificate.
b. Pay the Student Affairs’ Graduation fee of $25 to the Accounting Office.
c. Present an application for graduation and the fee receipt to the Registrar.
d. Complete settlement of outstanding obligations in records, accounts and property commitments with Institute offices.
e. Complete all loan exit interviews with the Financial Aid Office and/or the Accounting Office.
f. Complete the Graduation Exit Survey sent to each graduating student via email.
2. Registrar’s Office:
a. Sets deadline by which graduation reviews must be completed each semester. This date is set each semester in consultation with the Provost and the President.
b. Prepares a tentative list of candidates for graduation to be reviewed by the schools.
c. Notifies students of obligations to be met before release of the official transcripts or diplomas.
d. Sends a list of candidates for degrees and certificates to Academic Council and deans for final action, and forwards final recommendations to the President and the Board of Trustees.
e. Follows each student application to complete the final list of candidates and to determine that all obligations are met before release of the official transcripts or diplomas.
3. Deans and faculty:
The faculty and dean of each school recommend action on each candidate for graduation and inform the Registrar’s Office within the established procedures and deadlines.

Post–Residence (Delayed) Graduation
Post–Residence graduation is a process initiated by the student’s graduation review committee and is typically available only to MFA or DMA candidates who have completed all course and residency requirements and who have been before a Graduation Review Committee. This option will be considered only when the Graduation Review Committee:
1. Is not completely satisfied with the work presented;
2. Believes the student is committed, talented and capable of achieving degree level work;
3. Does not believe that additional time spent at CalArts will contribute to the student’s
accelerated graduation for the degree; and
4. Is convinced that a period of independent work may bring about the maturity lacking in the
student’s work.

In all cases, the review committee and the student must comply with the following conditions:
1. This provision is available to degree candidates only;
2. Students who have at any time been advanced in year–level will be eligible only under
exceptional circumstances;
3. Time between the regularly scheduled review and the post–residence review shall ordi-
narily not exceed one calendar year. Students who are unable to complete work during the
first year must petition for additional time directly to their school dean. After five years,
petitions for extension for completion of MFA degree requirements must be submitted to
the Deans Council. After two years, petitions for extension for completion of DMA degree
requirements must be submitted to the Deans Council.
4. The graduation review committee must prepare a written statement detailing:
   a. What the student must achieve to receive the degree;
   b. How and where the post–residence review will be conducted;
   c. A proposal as to which faculty members will participate in that review, including space
and facilities to be used.
   A copy of the statement will be given to the student and a copy will be placed in the
student’s permanent academic record. The latter will be removed from the permanent
record when the student passes a post–residence review and is awarded a degree.
5. Where special demands are made on CalArts resources such as the use of studios and/
or equipment, the Vice President and CFO shall assess the student for appropriate fees.
   Individual schools may place restrictions on time and access.

Accelerated Graduation

Accelerated graduation is an honor conferred, on rare occasions, when a student has demon-
strated extraordinary artistic development and achievement. It is an honor conferred by the
faculty and dean of a school; it is not an option for which a student may apply. Not more than
one year’s advancement may be granted for an accelerated graduation. MA in Aesthetics and
Politics and DMA students are not eligible for accelerated graduation.

1. Required Conditions
   a. Demonstration by the student of excellence and achievement far beyond that which is
      required for graduation.
   b. Completion by the student of all school requirements and Critical Studies requirements
      (BFA and Critical Studies programs only).

2. The Process:
   a. The nomination for accelerated graduation must be supported, in writing, by the program
      head, the dean of the school and at least two faculty members.
   b. The recommendation for accelerated graduation must be submitted to the Registrar no later
      than the last class day of the 3rd week of classes of the semester of anticipated graduation.
      The recommendation delineates the reasons for an accelerated graduation and describes
      the student’s outstanding accomplishments.
   c. The Registrar will forward the recommendation to the Provost or his/her designee who will
      schedule presentation of the recommendation to the Deans Council.
   d. At the time of the presentation to the Deans Council, the Dean of the school will provide
      the letters of support from the school, as well as evidence of the student’s excellence and
      achievement, such as a resume and/or portfolio.
   e. Upon approval of these terms, the student’s school will schedule an official graduation
      review.
   f. Final approval for graduation rests with the school.

Interschool Degree

Please see the online version of the Course Catalog and Academic Policies for the current
policy.

Veterans Administration Yellow Ribbon Program

The California Institute of the Arts is a proud participant in the Post 9/11 GI Bill Yellow Ribbon
Program for the 2011–2012 academic year. The Yellow Ribbon Program is a provision
of the Post–9/11 Veterans’ Educational Assistance Act of 2008. To obtain general information
and eligibility requirements for the Yellow Ribbon Program, visit the Veterans Administration
website at www.gibill.va.gov.

CalArts has pledged to contribute a maximum of $9000 in tuition and fees to no more than
10 students who qualify for the benefit for the 2011–2012 academic year. This amount is
then matched by the Veterans Administration. If approved by the VA for the Yellow Ribbon
Program, the student will receive a Letter of Eligibility mailed directly from the Department
of Veterans Affairs. The student must then submit this document to the VA Advisor at CalArts
(located in the Office of the Registrar) prior to the end of Registration. Students who submit
Letters of Eligibility after this date will not qualify for Yellow Ribbon benefits until the
following semester. Certification of Enrollment will be sent to the VA after the end of the
drop/add period. Students who qualify for the Yellow Ribbon Program must apply for financial
aid with the CalArts Office of Financial Aid no later than March 2nd. For additional information
refer to the Financial Aid link on the CalArts website home page. Please note that participa-
tion in the Post 9/11 GI Bill Yellow Ribbon Program is subject to annual approval by CalArts
administration.

Family Education Rights and Privacy Act of 1974 (FERPA)

The Family Education Rights and Privacy Act of 1974 (FERPA) is a federal law requiring the
Institute to maintain the confidentiality of all “eligible students” education records. CalArts
accords all rights under the law to students who are attending or have attended. “Eligible
Student” is defined as one who has reached 18 years of age OR is attending an institution of
postsecondary education. When a student becomes an “eligible” student, the rights accorded
to, and consent required of the parent transfer from the parent to the student.

CalArts does not provide disclosure of general directory information including but not
limited to (name, mailing address, permanent address, telephone number, date of birth,
place of birth, e–mail address, photographs, class schedule, enrollment status and the most
recent previous educational institution attended) without consent to anyone other than the
following: officials of other institutions in which a student has been enrolled or seeks to
enroll, organizations providing student financial aid, accrediting agencies carrying out their
accreditation function, State and Federal auditors, persons in compliance with a judicial order,
consultants and contractors providing services or functioning as an agent of the Institute, to
the U.S. Attorney, certain U.S. Department of Defense personnel as mandated by the Solomon
Amendment of 1996, persons in an emergency in order to protect the health or safety of other
students or persons, and, in the case of international students, to the Bureau of Citizenship
and Immigration Services as mandated by law. Disclosure without consent is also permitted
to school officials with legitimate educational interest. A school official has a legitimate educational interest if the official needs to review education records in order to fulfill his or her professional responsibilities. A school official is a person employed by the Institute in an administrative, supervisory, academic or support staff position (including security and health staff); a person or company with whom the Institute has contracted (such as an attorney, auditor, emergency contact service provider, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee (such as a disciplinary or grievance committee) or persons assisting another school official in performing his or her tasks.

Parental Access to Student Records:

Educational records information may be released to parents only if one of the following conditions have been met:

- through the written consent of the student,
- in compliance with a subpoena,
- when a student has violated a law or Institute policy or rule governing alcohol or substance abuse, if the student is under 21 years of age,
- in connection with emergency health or safety issue, and
- by submission of evidence that the parents declare the student as a dependent on their most recent Federal Income Tax form.

The Act does not require CalArts to disclose information from the student’s education records to any parent of a dependent student. We may, however, exercise discretion to do so.

The following student education records are maintained by CalArts and are subject to inspection and review under provisions of the Act:

1. Financial Aid Files: Maintained in the Financial Aid Office
2. Permanent Files: Maintained in the Registrar’s Office
3. Registration Files: Maintained in the Registrar’s Office
4. Student Ledgers: Maintained in the Accounting Office
5. School Files: Maintained in some School Offices

Students may not inspect or review the following as outlined by the Act: financial information submitted by their parents, confidential letters and recommendations associated with admissions, employment or job placement, honors to which they have waived their rights of inspection and review, or education records containing information about more than one student, in which case access will be permitted only to that part of the record which pertains to the inquiring student. The Institute is not required to permit students to inspect and review confidential letters and recommendations placed in their files prior to January 1, 1975.

Information Records:

CalArts will provide, with the written consent of the student, the following information to those outside the institute who inquire: degree program, major field of study, dates of attendance and degree(s) received; however, students may withhold this information by notifying the Registrar in writing within the first two weeks of classes of any semester.

The Institute will honor requests for non-disclosure of information for only one academic year; therefore, authorization to withhold information must be filed annually in the Registrar’s Office. Graduating students wishing to have all information withheld subsequent to graduation must file a request for non-disclosure dated the last day of residence.

Education Records: The Act provides students with the right to inspect information contained in their education records, to challenge the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory and to submit explanatory statements for inclusion in their education record if they feel the decision of the hearing panel to be unacceptable. The CalArts Registrar has been designated to coordinate the inspection and review procedures for student education records, which include admissions, personal, registration and academic records. Only records covered by the Act will be made available.

Students may have copies made of their records with certain exceptions. Education records do not include records of instructional, administrative and educational personnel, which are the possession of the maker and are not accessible or revealed to any individual; records of the Student Health Services Center; records of student counseling services; employment records or alumni records. Physicians of the student’s choosing may review health records.

Students who believe that their education records contain information that is inaccurate or misleading, or otherwise in violation of their privacy or other rights, may discuss their problems formally with the Registrar. If the decisions are in agreement with the student’s requests, the appropriate records will be amended. If not, the student will be notified within a reasonable period of time that the records will not be amended, and they will be informed by the Registrar of their right to a formal hearing. A student’s request for a formal hearing must be made in writing to the Provost who, within a reasonable period of time after receiving such request, will inform the student of the date, place and time of the hearing. Students may present evidence relevant to the issues raised and may be assited or represented at the hearing by one or more persons of their choice, including attorneys, at the student’s expense. The Provost or his/her designee will name the hearing panel, which will adjudicate such challenges.

Decisions of the hearing panel will be final, will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions, which will be delivered to all parties concerned. If the decision is in favor of the student, the education records will be corrected or amended in accordance with the decision. If the decision is unsatisfactory to the student, s/he may place within the education records statements setting forth any reasons for disagreeing with the decision of the hearing panel. The statements will be maintained as part of the student’s records and released whenever the records in question are disclosed.

Students who believe that the adjudication of the challenge was unfair, or not in keeping with the provisions of the Act, may request in writing, assistance from the President of the Institute. Further, students who believe that their rights have been abridged may file complaints with the Family Policy Compliance Office, Department of Education, 400 Maryland Avenue SW, Washington, D.C. 20202–4605.

Academic Advising

Academic advisors complement the guidance students receive from their mentors (see “Mentoring Policy” below). Academic advisement is a collaborative relationship between the student and an advisor. Advisors work with students to identify their academic goals, develop the skills needed to obtain those goals and guide students through the requirements of their degree. Advising is a process that helps students to approach their degree in a holistic and organized way. Students can expect an atmosphere of guidance, support, and encouragement from their advisor. Advisement services are provided by the Institute Academic Advisor housed in the Office of the Registrar.

Mentoring Policy

Each student entering the Institute is assigned a faculty mentor from the School in which the student enrollment. The mentor plays a key role in advising and guiding the student in achieving artistic and educational goals. The mentor monitors each mentee’s progress toward fulfillment
of program requirements.

In carrying out these responsibilities:

1. The mentor meets with the student at each class sign-up to approve a program of study, helping to ensure that the degree or certificate requirements and other standards of the Institute are being met in the métier.

2. The mentor attends and approves the outcome of all reviews of his/her mentees, evaluates student exchange participation, monitors internship experience, recommends and approves adjustments to year level and meets with the student, at the student’s request, during the semester. It is highly recommended that mentors make an effort to meet with mentees at least once each semester.

3. Toward the end of each spring semester, the mentor prepares the Mentor’s Report (Fall for December Graduates) for each mentee. These reports are done online and describes the student’s development and progress in the program and become part of the student’s electronic academic record. These reports are available to the student online. The Mentor’s Report may include information about the student’s advancement in year level, Critical Studies maintenance of effort (BFA students), completion of the course work of each semester, as well as an overall assessment of the student’s activities in the métier. It is prepared online by the mentor each year, is subject to the dean’s review and is submitted online via the Faculty Academic Services website no later than the third Thursday after graduation day of the academic year.

Each school may develop other requirements and mentoring procedures supplementary to those listed above. Students may request a change of mentor by completing a Change of Status form, available in their School office or in the Office of the Registrar (requires the signature of the dean, prior mentor, requested mentor, and Registrar).

Name Change

A student whose name has been legally changed and who wishes to have that change reflected in his/her permanent record must complete a Change of Status form obtainable in the Registrar’s Office. A Social Security card, marriage certificate or court order showing the new name must substantiate name changes.

Independent Study

CalArts approves of Independent Project/Private Directed Study for credit in the artistic disciplines and the School of Critical Studies when the study or project undertaken represents an opportunity of unique value to the student in his or her area of study.

The Institute defines Independent Project/Private Directed Study as on–campus studio or academic work undertaken outside of Institute–sponsored lecture or studio class time and under the direct supervision of a faculty member of the Institute.

Independent Project/Private Directed Study may be undertaken in any area of valid artistic/academic interest to the student, with any faculty whose education and expertise qualify them in that area and whose teaching and mentoring schedule allows time for the supervision of the project/study.

Independent Project/Private Directed Study may be undertaken as an adjunct to the student’s coursework in a program; it may satisfy specific divisional or programmatic requirements; or it may constitute the student’s entire program of study during a given semester.

Details:

1. The student and the chosen faculty supervisor complete an Independent Project/Private Directed Study Contract, clearly defining what is to be accomplished during the period of study. The contract must be approved and signed by the student, the faculty supervisor, the metier dean and the dean of the faculty supervisor’s school.

2. The credit value of the independent study will be determined and assigned by the faculty supervisor at the time the contract is written and signed as follows:

   Lecture Course: One contact hour plus two hours of out of class preparation.

   Studio Course: Two contact hours plus one hour of out of class preparation.

   Individual Lessons: One hour of contact with at least two hours of practice.

   Independent Study: At least three hours of work per week.

3. The approved and signed contract indicating the Independent Project/Private Directed Study’s credit value must be presented at the time the student registers for the course. The original will be kept in the Registrar’s Office and a copy will be sent to the faculty supervisor with the class roster.

Internships

All students interested in pursuing an internship opportunity must schedule an appointment with the Career and Internship Advisor in the Office of Student Affairs. Although the Career and Internship Advisor maintains an extensive bank of internship opportunities, students may also find internships through their own research or through faculty contacts. However, regardless of the internship’s origin, all internships must be approved by the Career and Internship Advisor. No credit will be awarded for internships not approved in advance of their start date, except by special petition of the School dean.

To be eligible for an internship, BFA candidates must have spent at least two semesters on campus, as a registered student. MFA, and DMA candidates must have been enrolled for at least one semester. On occasion, exceptions may be granted at the discretion of the School dean. Credit for undergraduate internships may not exceed six semester units or twenty hours of work per week. Please note that an off–campus internship may augment, but may not replace, the CalArts residency requirement.

Generally, an internship experience at a particular site can only be done for credit one time. If the duties and responsibilities of the internship change significantly, then the student may replace the CalArts residency requirement.

At no time can an internship count toward Critical Studies credit.

The Career and Internship Advisor will supply the student with a copy of the internship contract. The contract must be completed in its entirety before the beginning of the internship and must be signed by the internship company, the CalArts faculty member supervising the internship, the Career and Internship Advisor, and the Registrar’s Office. International students must have written approval of the International Students and Programs Advisor prior to beginning an internship.

A member of the faculty must supervise all internships. If the host company requires a separate contract to be signed by the intern, or, if the host wishes to acquire original material created by the student, the student should seek independent legal advice prior to entering into any agreement with the company. Although a student interning for credit can also be paid by the host organization, the position must meet the criteria of an intern/trainee and not an employee. See the Career and Internship Advisor for more information.
The faculty supervisor is responsible for the following:

1. Reviewing the value of the internship in the context of the student’s overall academic/artistic program (including any academic warnings) before approving the internship, and ensuring that there are defined learning outcomes for the internship experience;
2. Ensuring that credit awarded is consistent with semester credit hour standards (three hours per week per unit for undergraduate students and four hours of work per week per unit for graduate students based on a 15–week semester);
3. Reviewing the evaluations, provided by the student and by the work site, in preparation for issuing a grade based on performance to be submitted to the Registrar’s Office; and
4. Reporting any problems or feedback to the Career and Internship Advisor.

Students are responsible for the following:

1. Meeting with the Career and Internship Advisor and understanding the procedure for securing an internship;
2. Making sure that a completed and signed internship contract is submitted to the Career and Internship Advisor prior to starting the internship;
3. Fulfilling all requirements of the internship;
4. Keeping the faculty supervisor apprised of any problems that arise in the course of the internship, as well as periodically reporting on progress at the work site; and
5. Submitting, to the Career & Internship Advisor, complete reports on evaluation forms (provided by the Career and Internship Advisor) by both the intern and the internship site supervisor before the end of the semester. Grades are based, in part, on these completed reports.

Internships at CalArts that are awarded academic credit are treated with the same rigor as coursework. Students are expected to commit the same amount of time and energy to an internship as they would to a class. In turn, the Career and Internship Advisor and the supervising faculty member will help ensure that the student’s investment is matched by a valuable educational experience. Regular communication among the Internship Advisor, the faculty member and the student is crucial to this process.

Non-Medical Leave of Absence, Short-Term Medical Leave, Extended Medical Leave, Involuntary Medical Withdrawal, Absence without Leave

(Note: Approval for Leave of Absence is at the discretion of the student’s dean and faculty.)

Leaves of Absence:

Non-Medical Leave of Absence:

Students wishing to temporarily discontinue enrollment at CalArts should complete a Request for Leave of Absence form, and have the form approved by their mentor, dean and various departments of the Institute. With an approved Request for Leave of Absence, a student may be absent from CalArts for one or two semesters and may re-enroll at the specified time without being required to complete the admission process. However, conditions for return may be attached. Leave of Absence forms should be filed no later than the last day of late registration of the semester following enrollment. Request for Leave of Absence forms and information regarding the process are available in the Registrar’s Office.

Short-Term Medical Leave:

When students are dealing with certain medical problems or family medical emergencies, they may require a short-term leave of absence from campus, rather than an entire semester’s leave. In these situations, a short-term medical leave of up to three weeks may be arranged by taking the following steps:

1. The student or the student’s family member should contact the Dean of Students by telephone, email, letter, or in person. The Dean of Students will verify that a short-term medical leave is appropriate.

2. The student or the designated spokesperson should tell the Dean of Students which faculty to notify regarding the student’s medical situation, and approximately how long the student expects to be absent. Additionally, the student should indicate if he or she is able to complete some course work while absent, and should offer a way for faculty to contact the student regarding assignments. The Dean of Students will also obtain an address for the student during the period of medical leave.

3. The Dean of Students will write to the above named faculty, the dean of the student’s School and the Registrar, giving them the information stated above. Faculty will be asked to excuse the student’s absences but will be reminded that the student is still responsible for completing required assignments in order to receive credit. In some situations, the faculty member may offer the student an Incomplete, if missed work cannot be made up in the remainder of the semester.

4. The Registrar’s Office will mail the student a copy of this letter, along with a Medical Clearance Form used by CalArts.

5. When the student has a date for returning to campus, he or she should submit the completed Medical Clearance Form to the Dean of Students, who will review the form.

6. At this time the Dean of Students will arrange for a re-entry conference with the student. This meeting is an opportunity for the student’s mentor or other faculty, the Institute Nurse, a counselor from Student Affairs, the Dean of Students and the Housing Director (if appropriate) to meet with the student to discuss the student’s readiness to return.

7. The re–entry conference will be held prior to the student’s return to classes or the residence hall. Based on discussions during this meeting, the student may return to campus or may decide to request a full semester’s leave of absence.

Extended Medical Leave:

When illness, injury or psychological/psychiatric disorders occur while a student is enrolled, and the condition requires an absence of more than three weeks, a student may request a Medical Leave of Absence. The Dean of Students must approve all Medical Leaves. Documentation of the illness, injury or psychological/psychiatric disorder from a medical professional is required prior to this approval. Specific conditions for re-admittance are stipulated at the time of the leave. These conditions may specify a minimum or maximum period of time for the leave and/or require a medical clearance form from a competent medical or mental health practitioner stating that in his or her professional opinion, the student is now capable of handling the academic and social demands of college. After the Dean of Students has approved the Medical Leave of Absence, she or he will forward the Request for Leave of Absence form to the student’s dean and mentor, for their approval.

Involuntary Medical Withdrawal:

A student is subject to involuntary medical withdrawal if the Dean of Students, after consulting with the CalArts behavioral assessment team, is persuaded by the evidence that the student:

(a) Poses a direct threat to the health or safety of the student or others, or
(b) Exhibits behavior which substantially disrupts or impedes the educational process or proper activities or functions of the Institute.
Withdrawal from the Institute and Dormitory – Refunds

Withdrawals and refunds are determined as follows:

**Step 1.**
Determining the withdrawal date: The withdrawal date is the date the student begins the withdrawal process. A student begins the process by officially notifying the Registrar’s Office of their intent to withdraw. If the student does not give notice of intent to withdraw, the midpoint of the semester or the last faculty documented attendance at an academically related activity is used as the withdrawal date.

**Step 2.**
Calculating the refund percentage: This is the number of calendar days completed up to the withdrawal date divided by the total calendar days in the semester. No refund is made after the semester has been 60% completed.

**Step 3.**
Determining if there is a return of federal financial aid to the Title IV (federal) program: The amount of the return is based on the percentage of unearned aid (100% less the percentage of aid earned from Step 2, not more than 40%, times the amount of aid disbursed toward institutional charges). No refund is made after the semester has been 60% completed.

If the percentage earned is greater than the amount disbursed, a refund will be due to the student.

If the percentage earned is less than the amount disbursed, then Title IV (federal) aid must be returned to the program by the student or the Institute.

When aid is returned, the student may owe a balance to the Institute. The student should contact the Accounting Office to make arrangements for payment.

The above policy will also be used for the return of non–Title IV funds.

Any tuition and dorm refunds must be resolved by June 30 of the current academic year. Refundable deposits, including the housing deposit, are returned to students upon graduation or withdrawal from the Institute (assuming no damage or outstanding charges). Additionally, refundable deposits will be held until all Institute keys are returned. Students with questions regarding the withdrawal process or their refund should contact the Registrar’s Office or the Accounting Office.

If a student is dismissed or suspended for a portion of a semester or more, the student will be responsible for tuition, housing, and other fees based on the tuition refund schedule listed above. The amount will be calculated for the period from the first day of classes through the day the student was suspended or dismissed.

Part-Time Study

CalArts does not encourage part–time registration in general as all of the Institute’s programs are designed to be completed over the course of two to four years of full–time work. Under special circumstances, students who have completed at least one full–time semester in residence in the School of Art or the Design and Production program of the School of Theater may be approved for part–time registration by the dean of that school. The schools of Film & Video, Dance, and the Acting and Directing programs of the School of Theater do not accept part–time enrollment. The schools of Music and Critical Studies will consider applications for part–time registration on a case–by–case basis. DMA students are not eligible for part–time study.

International students, by mandate of the Bureau of Citizenship and Immigration Services are not permitted to attend on a part–time basis except under very unusual circumstances.

Part–time enrollment will have a direct and proportional impact on a student’s anticipated graduation date. For example, a student attending a semester on a half–time basis will have completed one–half semester toward the 8 full–time semesters, minimum 120 unit undergraduate program.

Details

1. Schools allowing part–time enrollment may have limitations in addition to those stated here with regard to part–time students. Consultation with the specific school is an initial requirement. The decision to enroll a student on part–time basis is made by the dean with approval of the Provost or his/her designee.

2. The student must complete a Part–time Registration Request form for each semester that part–time status is desired, as part–time status lapses at the end of each semester.

3. Tuition for part–time study is proportionate to the fraction of the student’s study, determined by the course load, as compared to full–time. Course load for part–time students will be based on the following:

**Undergraduates in all Schools, and Graduate Students in the Art, Dance, and Music Schools.**

Minimal full–time study is determined to be 12 or more semester units.

3/4 part–time = 9 to 11.50 semester units
1/2 part–time = 6 to 8.50 semester units
1/4 part–time = 1 to 5.50 semester units

**Graduate Students in Schools of Critical Studies, Film, and Theater.**

Minimal full–time study is determined to be 9 or more semester units.
3/4 part–time = 7 to 8.50 semester units
1/2 part–time = 4.50 to 6.50 semester units
1/4 part–time = 1 to 4 semester units

4. Receipts for tuition payment by part–time students are handled in the same manner as those for full–time students. The Registrar will take particular care to compare the part–time student’s Course Request Card to the tuition receipt, so that the fraction of tuition paid and the fraction of part–time registration are identical.

5. Access to facilities of the Institute, such as the library, tools, space, equipment and shops, by part–time students shall include those facilities pertaining to the specific program in which the student is enrolled. In unusual situations, exceptions to the above guidelines may be made at the discretion of the student’s dean in consultation with the Registrar and with approval by the Provost or his/her designee.

Censorship
(Also see Exhibitions/Presentations policy)

There is to be no censorship of any work of art, design, performance or publication on the campus. Members of the Institute, including staff, faculty and students, are instructed to avoid any act that might be regarded as censorship in any official sense. Student publications shall both be subject to faculty or administrative restraint on the content, except to assure reasonable access to publication for students whose views differ from those of the editor, and to prevent infractions of the law in respect to libel, slander, discrimination or similar matters. A student publication is a non–commissioned work by students, even if supported by Institute materials and funds.

Exhibitions/Presentations

Initial Policy:

1. Outdoor space is available for Institute purposes for the use of students, faculty or staff at the discretion of the President or designee. Allocations may not be made on a permanent basis nor may so much space be allocated to one project that other projects have less than adequate space.

2. In allocating space, all possible latitude will be allowed for use of CalArts grounds, spaces, interior and exterior wall decoration, provided that there is no glue on glass windows, painting or other markings directly on the wall, or any alterations to Institute property without specific permission of the deans and the Institute Scheduler. The dean of each school will be responsible for authorizing use of that school’s allocated space. The Institute Scheduler is responsible for approving the use of all other space except for outdoors and office space noted in paragraph 1 and 3. Space is allocated on a first–come, first served basis. All posters are to have either the date of the event or must be dated. Posters may not be removed before the event. Posters advertising an event are considered artwork and may not be vandalized, damaged or stolen. Posters are to be removed after the event or after 30 days, whichever comes first.

3. The use of office space is at the discretion of the dean or department head. The use of the administrative foyer and hallway (F–block, 3rd floor) and the main entry lobby (west wall and south walls) are at the discretion of the President.

4. Posters are not to be placed on glass or wooden doors due to safety codes and/or fire regulations.

Institute Exhibit Review Committee:

In order to implement and maintain exhibit policies, there shall be an ad hoc review committee structured as follows:

1. The Institute Exhibit Review Committee shall consist of the following:
   - One representative from each School appointed by the deans
   - The Institution Scheduler
   - The Vice President/CFO
   - The Assistant Vice President

2. The following are the responsibilities of this committee:
   - The review of policy to govern the use of exterior space.
   - The allocation of space or the adjudication of any difference of opinion concerning an exhibit or presentation.

School Responsibilities:

1. Each School is responsible for choosing a representative to the committee.

2. Each School is responsible for establishing procedures for governing the hanging/exhibiting of objects and/or presentations within the space assigned to the School.

3. Exhibits/presentations must meet all applicable city, county, state and federal laws.

Censorship:

1. CalArts does not censor any work on the basis of content, nor is any work at the Institute subject to prior censorship.

2. If any person objects to any exhibit or presentation, that person should convey the objection in writing to the student’s dean. The person will receive a written answer to the objection within 48 hours of its receipt. If the person is dissatisfied with the decision, he/she may appeal the decision to the Institute Exhibit Review Committee. The decision of the Committee is final.

Safety:

The primary responsibility for determining that an exhibit or presentation is physically unsafe or hazardous belongs to the Dean of the School and the Associate Vice President of Facilities or the Associate Dean’s delegate. Exhibits/presentations must meet all city, county, state and federal safety rules and regulations. If these two officials do not agree, the Committee will review the matter. The chairperson will advise each member of the Committee that a question of safety has been raised and will request the opinion of each member. If the majority of the Committee believes that the exhibit or presentation is unsafe, the person responsible will be requested to modify or remove the exhibit or presentation. If it is not removed or corrected immediately, the chairperson will make a report to the dean and the Provost, who will take immediate action.
Sexual and Other Unlawful Harassment

CalArts is committed to maintaining a learning and working environment that is free from sexual and other unlawful harassment. The purpose of this policy is to (1) familiarize all faculty, staff and students with the definition of sexual and other unlawful harassment and the forms it can take; (2) make clear that sexual and other unlawful harassment is prohibited and will be punished; (3) inform victims of the course of action they should take to report sexual and other unlawful harassment; and (4) clarify the rights of those accused of harassment.

I. Scope of Policy

This policy applies to all CalArts students, administrators, faculty (including special and adjunct faculty), staff, program participants and visitors with respect to CalArts activities and programs occurring both on campus and off-campus. Persons who are not CalArts employees, but perform work at CalArts for its benefit (such as visiting artists, contractors and temporary workers), are also protected and required to abide by this policy. By extension, this policy also applies to all of CalArts affiliated off-campus sites, including, but not limited to, REDCAT and Community Arts Partnership (CAP) sites.

II. Definition of Sexual and Other Unlawful Harassment

A. Harassment is defined as any conduct, on or off campus, directed toward an individual-based on sex, sexual orientation, race, religion, color, national origin, pregnancy, physical or mental disability, age or any other basis protected by federal, state or local law that is sufficiently severe or pervasive to alter or interfere with an individual’s work or academic performance, or that creates an intimidating, hostile or offensive work, educational or living environment.

B. Whether particular physical, non-verbal or verbal conduct constitutes harassment in violation of this policy will depend upon all of the circumstances involved, the context in which the conduct occurred and the frequency, severity and pattern of the conduct. Conduct does not constitute harassment in violation of this policy unless it occurs based on a legally protected characteristic or trait and is sufficiently severe or pervasive to alter or interfere with an individual’s work or academic performance, or that creates an intimidating, hostile or offensive work, educational or living environment.

C. Because sexual harassment has been more thoroughly defined in the law than harassment based upon other protected categories, the following definition of sexual harassment is included in this policy.

1. Sexual harassment includes any unwelcome sexual advances, requests for sexual favors, or other unwelcome written, verbal or physical conduct of a sexual nature when one or more of the following conditions exists:
   - submission to the conduct is explicitly or implicitly made a term or condition of an individual's employment, academic status or progress; and/or
   - submission to or rejection of the conduct by the individual is used as the basis of employment or academic decisions affecting the individual; and/or
   - submission to or rejection of the conduct by the individual is used as the basis of any decision affecting the individual regarding benefits and services, honors, programs or activities available through the Institute; and/or
   - the conduct has the purpose or effect of having a negative impact upon the individual's work or academic performance or of creating an intimidating, hostile, or offensive work, educational or living environment.

2. Sexual harassment may occur between members of the same or opposite sex. Further, harassment based on a person's sex is not limited to instances involving sexual behavior. That is, harassment on the basis of sex may occur without sexual advances or sexual overtones when conduct is directed at individuals because of their sex. This is often referred to as sex or gender harassment and is in violation of this policy.

III. Forms of Sexual and Other Unlawful Harassment

Unlawful harassment can take many forms and will vary with the particular circumstances. Examples of harassment prohibited by this policy may include, but are not limited to:

- verbal conduct such as epithets, remarks about a person's body or clothing, and derogatory jokes, comments or slurs;
- unwanted advances and/or propositions of a sexual nature, including relationships that began as consensual but later ceased to be mutual wherein one party then harasses the other;
- visual displays such as derogatory and/or sexually-oriented posters, photography, cartoons or drawings not protected by CalArts Exhibitions/Presentations Policy, Censorship Policy and/or by policies on academic freedom and freedom of expression;
- suggesting or implying that submission to or rejection of sexual advances will affect decisions regarding such matters as an individual's work assignment or status, salary, academic standing, grades, receipt of financial aid or letter of recommendation;
- physical conduct including unnecessary and unwanted touching, intentionally blocking normal movement, or assault including sexual assault and rape. (Sexual assault and rape are crimes of violence and are punishable as criminal offenses.

IV. Procedures for Reporting Sexual and Other Unlawful Harassment

Requests for assistance may have several outcomes. The person who makes such a request may only want to discuss the matter with a neutral party, such as an Institute counselor, in order to clarify whether sexual or other unlawful harassment may be occurring and to determine his/her options, including the pursuit of more formal action. The only Institute personnel who may maintain total confidentiality of complaints are the professionally licensed Institute counselors in the Student Affairs Office. When incidents of possible harassment are referred to any other individual, documentation of the complaint will be made.

A. Informal Resolution Procedures

1. Individuals who believe they have been or may be the victim of sexual or other unlawful harassment (hereinafter “complainant”) may choose to avail themselves of informal resolution procedures. Use of these informal procedures is not a prerequisite to the filing of a complaint under the formal procedures described below. Informal resolution procedures are remedy-based, usually take the form of correcting the behavior, rather than formal sanctions, which can only be granted under formal resolution procedures. The person to whom the request is brought may be asked to take action to see whether an informal resolution can be reached. If this process reaches resolution, no further actions will be taken and the matter will be considered closed. If the matter cannot be resolved informally, the person to whom the request was brought may assist the complainant in filing a formal complaint.

2. Requests for assistance under these informal procedures may be oral or written.
Complaints should be made as soon as possible after the most recent alleged act of sexual or other unlawful harassment. Such requests should be directed to any of the following Institute officers: the School Dean and/or the Associate Provost or designee; the Department Head or the Director of Human Resources; and the School Dean, the Dean of Students or the Director of Housing.

3. Requests for assistance under these informal procedures will be dealt with, to the greatest extent practical and possible, on a confidential basis and disclosure of their existence will be limited to those who, in the interests of fairness and problem resolution, have an immediate need or legal requirement to know. A person seeking assistance under these informal procedures who requests that his or her name be withheld from the person against whom the complaint is made must understand that it is not always possible to do so. Such requests will be evaluated in the context of CalArts’ obligation to provide a safe and harassment-free work and educational environment. Among the factors that CalArts will consider is the seriousness of the alleged harassment and whether there have been other complaints concerning the person against whom the complaint is made.

4. Upon receipt of a request for assistance under these informal procedures, the individual requesting assistance will be advised of options for resolving the problem and about sources of further assistance. Even under informal procedures, documentation of the complaint will be maintained in the files of the appropriate Institute officer.

5. If a request for assistance is made to a person other than one of the Institute officers listed above, a person receiving the request (other than an assigned Institute counselor in the Student Affairs Office) should report the request to the Associate Provost or designee, Dean of Students or Director of Human Resources.

B. Formal Resolution Procedures

1. Individuals who believe they have been the subject of sexual or other unlawful harassment may file a formal complaint. Such a complaint will result in an investigation, the purpose of which shall be to determine whether a violation of this policy has occurred. An investigation may also be initiated upon the request of the President, Vice President/CFO, Associate Provost or designee, School Dean, Dean of Student Affairs, Director of Housing or Director of Human Resources without a formal complaint from any individual.

2. Formal complaints under this procedure should be directed to one of the following Institute officers: The School Dean and/or Associate Provost or designee; the Director of Human Resources and/or Vice President/CFO; and the School Dean and/or the Dean of Student Affairs. Such complaints must be made within one year of the most recent alleged act of sexual or other unlawful harassment. The complaint must be in writing on a form prescribed by the Institute (available through the Offices of the Provost, Human Resources and Student Affairs). Although the failure to initiate a complaint in accordance with the terms of this policy shall constitute a waiver of the complainant’s right to utilize the Institute complaint procedures described herein, CalArts nevertheless reserves the right to pursue an investigation as it deems appropriate whenever and however it receives allegations of or information related to sexual or other unlawful harassment.

3. Upon receipt of any complaint under these procedures, the person receiving the complaint shall immediately notify the Provost who in turn shall (a) notify appropriate Institute officers, supervisors or others who have a need to know of the existence of the complaint, and (b) coordinate the investigation of the complaint. In the event of a conflict of interest, notification shall be made to the President who shall designate another Institute officer to act in place of the Provost with respect to the governance of this policy.

4. Investigation of complaints under these procedures shall be conducted by the persons designated below. Investigating officers may work as a team with other Institute officers, as appropriate. In the event of a conflict of interest or time, the Provost may designate other Investigating officers.

4. Investigation of complaints under these procedures shall be conducted by the persons designated below. Investigating officers may work as a team with other Institute officers, as appropriate. In the event of a conflict of interest or time, the Provost may designate other Investigating officers.

a. For complaints against faculty members, the investigating officer shall be the Associate Provost or designee.

b. For complaints against staff, the investigating officer shall be the Director of Human Resources.

c. For complaints by students against the conduct of other students, the investigating officer shall be the Dean of Students.

d. For complaints against anyone other than those persons referred to above, the investigating officer shall be the most appropriate person as determined by the Provost.

5. Before any investigation of the complaint is undertaken, the person(s) against whom the complaint has been made shall be informed of the complaint and the identity of the complainant shall be provided with a copy of the complaint. During the investigation, the person(s) against whom the complaint is made shall be accorded a full opportunity to respond to the complaint, either orally or in writing. Every effort shall be made to complete the investigation within thirty (30) working days from the date the formal complaint is made as at or as soon thereafter as is practical under the circumstances.

6. The results of the investigation shall be set forth in a written report consisting of findings, conclusions and, if applicable, recommendations for remedies and/or sanctions. The report shall be submitted to the Provost, together with any written materials, interview notes and/or other items that make up the investigative file. The Provost, after consulting with appropriate Institute officers, shall take such action as s/he deems appropriate. The complainant and the person(s) against whom the complaint is made shall be promptly notified in writing of the outcome of the investigation and of the actions, if any, taken in connection with the complaint.

7. A complaint and/or the person against whom the complaint is made may appeal the outcome. Any such appeal shall be in writing and must be submitted to the President within ten (10) working days of the date on which s/he is notified of the outcome. Appeals will normally be considered only when new evidence that was not reasonably available at the time of the formal investigation becomes available, or when an allegation of substantial procedural error on the part of the investigator or the investigatory process is made, or on the grounds that the sanction was excessively severe or that remedial measures are insufficient. The President or the President’s designee shall consider the appeal and take such action as s/he deems appropriate. The decision of the President or the President’s designee shall be final.

C. Respect for the Rights of the Complainant and Accused

CalArts recognizes the sensitive nature of harassment and harassment complaints both for the complainant and the person(s) against whom the complaint is made. All parties to the complaint should treat the matter under investigation with discretion and respect for the reputation of all parties involved.

D. Location of Records

In the event that the investigation does not result in a finding of violation of this policy, no record of the complaint or investigation will become a part of any individual’s personnel or student file. Should a violation of this policy be found, a record of the complaint and disciplinary action taken shall be made part of the permanent file of the person(s) found to have violated the policy. Records of all complaints, investigations and their resolution shall be maintained in the Provost Office for the period of time mandated by the CalArts Record Retention Policy (refer to the Administrative Manual and applicable law).
V. Remedies and Sanctions

A. Remedies

Remedies may include, but are not limited to offering to remove the complainant from the hostile environment; changes in classes; changes in residence arrangements; changes in schedules or work hours; and additional training in harassment prevention.

B. Sanctions

Persons who violate this policy will be disciplined. The particular form of discipline will depend on the nature of the offense. Sanctions may include, but are not limited to verbal warnings; written warnings; loss of annual and/or merit salary increase; probation; suspension; and expulsion from the Institute or termination of employment. Institute policies and/or procedures concerning the imposition of discipline (including faculty, staff and/or student appeal/grievance procedures), shall not be applicable to discipline imposed under this Policy. All such policies and/or procedures are superseded by this Policy.

VI. Retaliation Prohibited

Retaliation against any individual for seeking assistance or bringing a harassment complaint through the processes described in this policy is strictly prohibited. Similarly, any person who participates or cooperates in any manner in an investigation or any other aspect of the process described herein shall not be retaliated against. Retaliation is itself a violation of this policy and is a serious separate offense.

VII. False Accusations

Accusations of sexual and other unlawful harassment typically have injurious far-reaching effects on the careers and lives of accused individuals. Allegations of harassment must be made in good faith and not out of malice. Knowingly making a false allegation of harassment, whether under the informal or formal procedures of this policy, is itself a violation of this policy and a basis for disciplinary action. Failure to prove a claim of harassment is not the equivalent of making a knowingly false accusation.

VIII. Academic and Artistic Freedom (as it applies to Sexual Harassment)

CalArts adheres to principles of academic and artistic freedom. Nothing in this Policy shall be construed to limit the legitimate exercise of academic and artistic freedom, including but not limited to written, graphic or verbal expression or performance that can reasonably be demonstrated to serve legitimate educational, pedagogical or artistic purpose. Thus, this policy shall be applied in a manner which protects academic and artistic freedom and freedom of expression including, but not limited to, the expression of ideas, however controversial, in the classroom, studio, gallery, theater and other educational and artistic settings recognized by the Institute.

IX. Consensual Relationships

A. Faculty/Staff/Administrators and Student Relationships

While there is no Institute policy or proscription against consensual romantic relationships between faculty, staff, or administrators and students, such relationships, even if consensual, should be very carefully weighed as possible breaches of professional ethics counter to standards of acceptable behavior. Faculty members are especially discouraged from engaging in romantic relationships with a student who is enrolled in a class taught by the faculty member, who is studying with the faculty member, or whose academic and/or artistic work is supervised or evaluated by the faculty member. Likewise, staff and administrators are discouraged from engaging in romantic relationships with a student over whom s/he has supervisory or administrative responsibilities. While such a relationship does not, in and of itself, constitute sexual harassment, it can lead to the following negative consequences: create a conflict of interest and/or compromise the impartiality of the student–teacher or student–staff or administrator relationship, which is primary; and/or impair a faculty member’s teaching effectiveness or collegial relations; and/or lead to charges of favoritism brought by other students regarding grades, access to resources, financial aid, subsequent references or other educational opportunities; and/or cloud or bias perceptions, should charges of sexual harassment arise from such a relationship.

B. Supervisor and Subordinate Relationships

CalArts also discourages faculty, staff and administrators from engaging in romantic relationships with persons who work under their supervision and who are potentially subject to their judgment concerning personnel actions. Although such relationships may be a matter of mutual consent, the power differentials inherent in such relationships can undermine the integrity of the work environment. Moreover if a charge of sexual harassment is subsequently lodged, it may be difficult to establish mutual consent.

X. Responsibility

All faculty, staff, students and other members of CalArts community are responsible for assuring that their conduct does not violate this policy. If faculty or staff members know sexual or other unlawful harassment is occurring, receive a complaint of sexual or other unlawful harassment or obtain other information indicating possible sexual or other unlawful harassment, they must take immediate steps to ensure that the matter is addressed. Administrators, managers and supervisors have the further responsibility of preventing and eliminating sexual or other unlawful harassment within the areas they supervise. Any individual with questions regarding the definition or prevention of sexual and other unlawful harassment is encouraged to contact the Associate Provost or designee, Director of Human Resources or Dean of Students, as appropriate.

XI. Additional Recourse

Sexual and other unlawful harassment is a violation of federal and state law. This policy is intended to supplement and not to replace such laws. Whether or not the internal complaint procedures described in this policy are utilized, a CalArts employee who believes that s/he is the victim of sexual or other unlawful harassment may file a complaint with the California Department of Fair Employment and Housing, 611 W. 6th Street, Suite 1500, Los Angeles, California 90017, 213 439–6799, or the United States Equal Employment Opportunity Commission, 255 East Temple Street, 4th Floor, Los Angeles, California 90012, 213 894–1000. In addition, students and/or employees may file a complaint with the Office of Civil Rights, United States Department of Education, 50 United Nations Plaza, Rm. 239, San Francisco, CA 94102, 415 556–4275. Persons who believe they are victims of sexual or other unlawful harassment should be aware that both state and federal law impose time deadlines for the filing of complaints and that the use of the internal complaint procedures described in this policy will not change such filing deadlines. In connection with harassment claims involving sexual assault and/or rape, other forms of recourse are available (Refer to the Rape section in this Handbook).
XII. Dissemination of Policy for Sexual and Unlawful Harassment

The Associate Provost or designee, Director of Human Resources and Dean of Students are charged with the responsibility for distributing copies of this policy to the faculty, staff, and students, respectively. A copy of this policy shall be included in all employee and student orientation materials. In addition, copies of this policy shall be made continuously available at appropriate campus locations. The titles/contact information of Institute officers who are designated to receive complaints under this policy shall also be posted in one or more prominent and accessible locations. Such persons shall also receive training concerning this policy and procedures for handling complaints under this policy. The Institute’s officers shall also take such other steps as are appropriate to develop educational and training programs designed to promote a work, educational and living environment that is free of sexual or other unlawful harassment.

XIII. Sources of Policy


Grievance Procedures—Students

CalArts students are given an opportunity to seek an internal resolution of conflicts and complaints. This procedure may also be used by students who believe that they have been discriminated against on the basis of race, color, national origin, disability, sex or any other classification or characteristic protected by law, and is designed to comply with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973. Complaints dealing with sexual and other forms of unlawful harassment are addressed under Sexual and Other Unlawful Harassment Policy. Students who seek to grieve the imposition of disciplinary sanctions are directed to review the Disciplinary Policy.

Students who seek to grievance matters pertaining to academic warning, probation, and/or dismissal are directed to CalArts Academic Warning, Dismissal and Appeal Policy (see the Policy section in the Course Catalog and Academic Policies). The course instructor shall address grievances regarding grades and, if necessary, the school’s Dean. The decision of the Dean is final. The Financial Aid Appeals Committee handles grievances concerning financial aid.

Any student who believes that a practice, policy, or rule has been applied incorrectly as it relates to the student, or that he or she has been unlawfully discriminated against, is encouraged to informally discuss the problem with the Dean of Students. If the student is not able to satisfactorily resolve the problem informally, the student may initiate a formal grievance by submitting a signed grievance statement to the Dean of Students.

The grievance statement must describe the nature of the grievance; the practice, policy, rule or law that the student claims has been violated; and the remedy or relief requested. The Dean of Students or designee shall investigate the grievance and provide a written response within ten days of receipt of the grievance unless additional time is required to complete the investigation. If not satisfied with the response to the grievance, the student may, within ten days of the date of the response, file a written request for review with the Dean of Students. As soon thereafter as practical, an Appeals Committee shall be formed consisting of three current members from the faculty, staff, or student body. One member of the Committee shall be appointed by the student, one member by the Associate Provost or designee, and one member by the Dean of Students. Together these members of the Committee shall decide who from among them shall serve as chairperson. No person shall participate as a member of the Appeals Committee who has been involved in the event(s) upon which the grievance is based or who is biased.

The Director of Human Resources or designee shall provide administrative services to the Appeals Committee, including but not limited to supplying copies of pertinent documents, scheduling meetings, arranging for a scribe to take and prepare minutes, and the preparation of the final report. A student may be assisted at any stage of this procedure by a current member of the CalArts community (i.e., staff member, faculty member, or student) who is not an attorney, but such person may not address the Appeals Committee unless requested by it to do so.

Within ten days of the date the Appeals Committee is formed or as soon thereafter as practical, the Appeals Committee shall meet in closed session to consider the grievance. The members of the Appeals Committee shall respect the confidentiality of the proceedings. The student shall be provided with an opportunity to meet with the Appeals Committee, but shall otherwise be present at a meeting of the Appeals Committee only at the request or with the permission of the Appeals Committee. As it deems appropriate, the Appeals Committee shall interview other persons and shall consider written materials and other items pertinent to the grievance.

At the completion of its review, the Appeals Committee shall prepare a written advisory report consisting of findings, conclusions, and recommendations and submit it to the Provost with copies to the student and the Dean of Students. Under separate cover, the Appeals Committee shall also forward to the Provost copies of any written material or items that it considered in connection with the appeal process.

The Provost or his or her designee shall consider the report and, at his or her discretion, take whatever action he or she deems appropriate. Prior to taking such action, the Provost or designee may discuss the report with the members of the Appeals Committee, the student or any other person. The Provost or designee shall transmit his or her decision in writing to the student, Dean of Students and members of the Appeals Committee. The decision of the Provost shall be final.

CalArts Emergency Management Guide

California Institute of the Arts is in the process of updating our comprehensive Emergency Management Guide (EMG). The guide is an overview of the CalArts’ current emergency procedures. Once updated, the Emergency Management Guide will appear on the CalArts website for access by students, staff and faculty. Emergency evacuation procedures are practiced by students, faculty, and staff once each semester during the school year.

Missing Persons Policy

Students living on–campus

A suspected missing student should be reported to the campus safety department immediately. In compliance with federal laws, if after investigation the student is determined to be a missing person, the appropriate law enforcement agencies and the student’s emergency contact will be notified within 24 hours. If a student is under the age of 18, California Institute
of the Arts is required to contact a parent or guardian. If a student is over the age of 18, California Institutes of the Arts is required to contact the emergency contact identified by the student to the institute.

Students living off-campus

A suspected missing student should be reported to campus safety immediately. If after investigation the student is determined to be a missing person, the appropriate law enforcement agencies will be contacted within 24 hours.

Alcohol & Drugs

Both federal and state laws prohibit the unlawful possession or distribution of illicit drugs and alcohol. In the state of California anyone under the age of 21 cannot be served or be in possession of alcohol. CalArts also has standards that prohibit the unlawful possession, use, transport, manufacture or distribution of illicit drugs, drug paraphernalia or simulated drugs and alcohol by students, staff and faculty on Institute property or as part of the Institute’s activities. Alcohol may not be sold anywhere on the CalArts campus. Violations of the Institute’s alcohol and drug policy will be addressed as disciplinary actions (see the Disciplinary Policy section in this handbook).

Reference to alcohol includes any beverage, mixture or preparation containing ethyl alcohol such as beer, wine and all forms of distilled liquor. Drugs are any substances that have known mind or function–altering effects on a human subject, specifically including psychoactive substances and including but not limited to substances controlled, regulated or prohibited by state and federal laws.

CalArts permits the lawful serving of alcoholic beverages at parties and receptions that have been approved by the Vice President and CFO. Students, faculty and staff who wish to host receptions in connection with approved events should fill out the appropriate application with the Institute Schedulers in the Service Center/Mailroom at least one week prior to the proposed event. (See the Reception Procedures section in this handbook). In the public areas of campus, the only permitted alcohol is alcohol served at approved receptions or parties. Alcohol is generally not approved for events before 5 p.m. Monday–Friday. The Vice President and CFO makes the final decision on any issues regarding the date, time or nature of an event. After approval from the relevant offices, the host of the reception must discuss the event with the Activities Coordinator in the Student Affairs Office in order to schedule a trained bartender to serve the alcohol to those of legal drinking age.

Smoking

The Institute does not allow smoking in its academic buildings. Ashtrays for smokers have been placed in convenient areas outside of the main building and more than 20 feet from an entrance. The Institute policy is to protect the non–smoker while recognizing the rights of smokers.

Rape

CalArts expects that all members of the community should be able to pursue their work and education in an environment free from sexual coercion, violence and intimidation of any kind. As defined under California law, rape is non–consensual sexual intercourse that can occur under a variety of circumstances. Most often rape involves the use or threat of force, violence or immediate and unlawful bodily injury. Rape also occurs when the victim is incapable of giving legal consent because he/she is 17 years of age or younger, or the victim is impaired due to alcohol or drugs. More than 50 percent of rape victims are assaulted by someone they know.

Acquaintance rape is forcible sexual intercourse undertaken by a friend or acquaintance without the consent of the other person. Date rape is forcible non–consensual sexual intercourse in a dating situation. Regardless of the relationship between them, if one person uses force to coerce another into submitting to sexual intercourse, the act is defined as rape. Coercion usually includes verbal threats, physical strength to intimidate or overpower or psychological pressure. Group rape is defined as sexual intercourse by two or more people on another person. In addition, sexual assault is a sexual encounter other than intercourse that is against a person’s will and without his or her consent.

CalArts will not tolerate sexual assault in any form, including acquaintance, date or group rape. Where there is an accusation that CalArts’ regulations prohibiting such conduct have been violated, the Institute will provide a review of the case and severe disciplinary penalties, if warranted (usually suspension or expulsion) may be imposed. A student charged with sexual assault can be prosecuted under California statutes and disciplined by the Institute. Victims are encouraged to proceed against an assailant through both processes.

In the Event of Rape

• Get to a safe place and call the police and a trusted person to go to the hospital: a roommate, family member, a good friend, Dean of Students, RA or Housing Director. Also see Emergency Phone Numbers for hotline and clinic information.

• Do not shower, bathe, douche, change or destroy clothes, or straighten up the area, to preserve any important evidence.

• Reporting is an individual choice. Write down all the details of the assault for reference in case the report is not made immediately.

• Whether or not the rape is reported, it is important to go to the hospital for treatment of external and/or internal injuries, tests for STDs and pregnancy, gathering of medico–legal evidence, counseling and/or referral for emotional support.

• The Student Affairs counselors are available to counsel students. These counselors can be called during non–office hours by asking Security to call the Dean of Students. There are also community–based counseling services available by referral from Student Affairs. These outside community sources are listed in the Community Services section of the local telephone directory.

• Living arrangements can be modified and should be discussed with a counselor or the Director of Housing. Any academic concerns should be discussed with a counselor or the Dean.

Emergency Telephone Numbers:

CalArts Campus Safety: 661–222–2702
Santa Clarita Sheriff’s Office: 911 or 661–255–1121 (Main Line)
CalArts Personal Counselors: 661–253–7871 or 7873 (after hours contact Campus Safety)
Valley Trauma Center 24 Hour Hotline: San Fernando Valley: 818–886–0453
Santa Clarita: 661–253–0258
National Sexual Assault Hotline: 1–800–656–HOPE (Free & Confidential)
Santa Monica Rape Treatment Center: 310–319–4000
Peace Over Violence Rape & Battery Hotline Peace Over Violence is a social service agency formerly called Los Angeles Commission on Assaults Against Women, or LACAAW.
213–626–3393 (Central Los Angeles)
310–392–8381 (South Los Angeles)
626–793–3386 (West San Gabriel Valley)
877–633–0044 (Stalking Hotline)

Center for the Pacific Asian Family Toll Free 24–Hour Crisis Hotline: 1–800–339–3940
RAINN–Rape, Abuse, Incest National Network National 24/7 Hotline: 1.800.656.HOPE (4673)

Plagiarism

Plagiarism is the use of ideas and/or quotations (from the Internet, books, films, television, newspapers, articles, the work of other students, works of art, media, etc.) without proper credit to the author/artist. While the argument in a paper can be enhanced by research, students are cautioned to delineate clearly their own original ideas from source material. Students should introduce source material (either quoted or paraphrased); note when the source material ends; and provide citations for source materials using standard documentation formats.

According to CalArts policy, students who misrepresent source material as their own original work and fail to credit it have committed plagiarism and are subject to disciplinary action, as determined by the faculty member, the dean of the student’s school and the Office of the Provost. If you have questions regarding plagiarism or would like direction on how to credit source material, there are reference guides on permanent reserve in the CalArts library. Please contact one of the CalArts reference librarians for more information.

Disciplinary Policy

Il members of the CalArts community are expected to observe commonly accepted standards of conduct. Violations of these standards can result in the imposition of discipline. Generally, discipline will be imposed only when violations of standard conduct occur on CalArts premises or at CalArts functions. However, a student whose misconduct has a direct and/or distinct adverse impact on the CalArts community, its members, and/or its educational objectives will be subject to discipline regardless of where or when the conduct occurred.

Violations of the Disciplinary Policy

Discipline may be imposed for violation of CalArts standards of conduct, which include but are not limited to the following:

• All forms of academic misconduct (including but not limited to, cheating, fabrication and plagiarism) and facilitating such misconduct.
• Dishonesty, including but not limited to fabricating information or knowingly furnishing false information or reporting a false emergency.
• Forgery, unauthorized alteration or unauthorized use of any official CalArts document, record or instrument of identification.
• Theft or the attempted theft of CalArts property or services or the property of others on CalArts premises or at CalArts functions, or knowingly possessing stolen property.
• Intentionally or recklessly mutilating, defacing, damaging or destroying CalArts property or the property of others (including works of art) on CalArts premises or at CalArts functions.
• Abuse or misuse of CalArts computer equipment, system, services, program, data or communications networks.
• Unauthorized entry to, possession of, receipt of, duplication of, or use of, any CalArts property (including CalArts name, logo or symbols), equipment, resources, or services.
• Physical abuse, verbal abuse, threats, intimidation, hazing, harassment (including but not limited to sexual harassment), sexual contact without permission, stalking, coercion, and any other conduct which threatens or endangers the health or safety of a student, faculty member, administrative officer, staff member or guest of CalArts.
• Intentionally or recklessly interfering with normal CalArts or CalArts–sponsored activities, including but not limited to classes, instructional sessions, performances, exhibitions, and meetings.
• Willfully failing to comply with the directions of CalArts officials, including security officers or housing staff members, acting in accordance of their duties, or failing to identify oneself to these persons when requested to do so.
• The possession, use of or threat to use explosive, incendiary materials, dangerous or noxious chemicals, or other dangerous materials, instruments, ammunition or weapons, including but not limited to real or facsimile or toy weapons, functioning or non–functioning weapons, loaded or unloaded weapons, and gas or spring loaded guns, on CalArts premises or at CalArts functions. Students who wish to use weapons or instruments described above in their performances or as part of an art piece are directed to consult with the Risk Management Administrator in Facilities Management regarding Institute procedures for such uses. This consultation and approval must occur before any weapon or dangerous instrument is brought on campus.
• Violation of the CalArts Alcohol and Drugs Policy.
• Entry, attempt to enter, or remaining without authority or permission in any CalArts office, residence hall room, studio, classroom, facility or event.
• Violation of other established CalArts policies, regulations or rules, including but not limited to residence hall rules, parking and traffic regulations, policy on scheduling events and receptions, and computer policy.
• Inducing, coercing, or assisting another to do any act that violates CalArts standards of conduct.
• An act or omission that constitutes a violation of federal, state, or local laws.
• Violations of the terms of any disciplinary sanction imposed in accordance with this policy.

Procedures for Handling Misconduct Cases/Policy Violations

• All cases of academic misconduct shall be referred to the Associate Provost or designee, who in consultation with the appropriate School Dean, shall determine what disciplinary sanctions, if any shall be imposed. The sanctions of suspension and dismissal shall not be imposed unless the Provost concurs.
• All cases of nonacademic misconduct shall be referred to the Dean of Students, or in the case of violation of housing rules, to the Director of Housing, who shall determine what disciplinary sanctions, if any, are appropriate. In a case involving a violation of housing rules, the Director of Housing will determine the appropriate disciplinary sanctions in accordance with the terms of this policy and the Housing License Agreement. In certain cases, the Dean of Students may exercise discretion and delegate responsibility to the Schools for determining what disciplinary sanction(s), if any, are appropriate. The sanctions of Disciplinary Probation, Suspension and Dismissal shall not be imposed unless the student’s School Dean and the Associate Provost or designee concurs.
• The disciplinary sanction(s) shall not begin until either the time for appeal as set forth below has expired without an appeal, or until the appeal process is exhausted. Nothing contained herein, however, shall preclude the Vice President/CFO or designee from suspending a student from CalArts for an interim period pending disciplinary, appeal, or criminal proceedings or medical evaluation relevant to such proceedings. The interim suspension will be effective immediately without prior notice whenever, in the judgment of the Vice President/CFO or designee, the continued presence of the student at CalArts poses a substantial and immediate threat to the student, to others, or the stability and continuance of normal CalArts’ functions. Interim suspension may, in the discretion of the Vice President/CFO or designee, be limited to exclusion from CalArts residence halls. Interim suspension excludes a student from CalArts premises and other privileges or activities. A student suspended on an interim basis will be given a prompt opportunity to appear personally before the Vice President/CFO or designee in order to discuss the following issues only: (a) the reliability of the information concerning the student’s conduct; and (b) whether the conduct and surrounding circumstances reasonably indicate that the continued presence of the student on CalArts premises poses a substantial and immediate threat to the student, to others, or to the stability and continuance of normal CalArts functions.

Consequences of Violating CalArts Standards of Conduct

When a student is found to have violated a CalArts standard of conduct, any of the following types of disciplinary action may be imposed. Any discipline imposed should be appropriate to the violation, taking into consideration the context and seriousness of the violation and the past disciplinary record of the student.

Warning

Written notice to the student that a violation of a CalArts standard of conduct has occurred and that continued or repeated violations of CalArts standards of conduct may be cause for further disciplinary action, normally in the form of disciplinary probation, loss of privileges and exclusion from activities, suspension, or dismissal.

Disciplinary Probation

A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to CalArts standards of conduct. Conditions restricting the student’s privileges or eligibility for activities may be imposed. Misconduct during the probationary period or violation of any conditions of the probation may result in further disciplinary action, normally in the form of suspension or dismissal.

Loss of Privileges and Exclusion from Activities

Exclusion from participation in designated privileges and/or activities for a specified period of time. Failure to adhere to the limitations imposed on privileges in activities or violation of CalArts policies during the period of the sanction may be cause for further disciplinary action, normally in the form of suspension or dismissal.

Suspension

Termination of student status at CalArts for a specified academic term or terms with reinstatement thereafter certain, provided that the student has complied with any conditions imposed as part of the suspension. Violation of the conditions of suspension or of CalArts policies during the period of suspension may be cause for further disciplinary action, normally in the form of dismissal.

Dismissal

Termination of student status for an indefinite period. Readmission to CalArts shall require the specific approval of the student’s School Dean and the Provost. Readmission after dismissal may be granted only under exceptional circumstances.

Restitution

Reimbursement for damage to or misappropriation of CalArts property or the property of others may be imposed either exclusively or in combination with other disciplinary action. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages.

Other

Other disciplinary actions may be imposed instead of or in addition to those specified above, including but not limited to community service, holds on requests for transcripts, diplomas, or other student records to be sent to third parties.

Disciplinary Proceedings Disclosure

Upon written request to the Dean of Students, CalArts will disclose to the alleged victim of a crime of violence or a non–forcible sex offense, or to the alleged victim’s next of kin if appropriate, the final results of any disciplinary proceedings dealing with that crime or offense.

Appeal Process for Disciplinary Sanctions

• The student may appeal a disciplinary sanction. To do so, the student must submit, in writing, a notice of appeal. In the case of a notice to vacate housing based on a violation of the Housing License Agreement, the student must use the appeal procedures described in the Housing Brochure. In the case of sanctions imposed for academic misconduct, the notice shall be submitted to the Provost. In the case of sanctions imposed for nonacademic misconduct, the notice shall be submitted to the Dean of Students. The notice of appeal should provide a brief statement of the basis for the appeal and must be submitted within ten calendar days of the date on which the disciplinary sanction is imposed.

• Upon receipt of a notice of appeal, an Appeals Committee shall be formed as soon as is practical. Persons eligible to serve on the Appeals Committee shall be current members of the faculty, staff and student body. One member of the Appeals Committee shall be appointed by the Associate Provost or designee, one by the Dean of Students, and one member by the student. Together, these members of the Appeals Committee shall decide who from among them shall serve as Chairperson. No person shall participate as a member of the Appeals Committee who has been involved in the events upon which the disciplinary sanction has been imposed or who is biased.

• The Director of Human Resources or designee will provide administrative support to the Appeals Committee, including but not limited to supplying copies of pertinent documents, scheduling meetings, arranging for a scribe to take and prepare minutes, and the preparation of the final report.

• Within ten calendar days of the date the Appeals Committee is formed, or as soon thereafter as practical, the Appeals Committee shall meet in closed session to consider the appeal. The members of the Appeals Committee shall respect the confidentiality of the proceedings. The student and the CalArts official(s) who imposed/recommended the disciplinary sanctions shall be provided with an opportunity to meet with the Appeals Committee, but shall otherwise be present at a meeting of the Appeals Committee only at the request or with the permission of the Appeals Committee. As it deems appropriate, the Appeals Committee shall interview other persons and shall consider written materials and other items pertinent to the appeal. When the student appears before the Appeals Committee, he or she may only be accompanied and advised by any current member of the CalArts community, (i.e. student, staff member, or faculty member) who is not an attorney, but such person may not address the Appeals Committee unless requested by it to do so.
At the completion of its review, the Appeals Committee shall prepare a written advisory report consisting of findings, conclusions and recommendations, and shall submit it to the Provost. A determination by the Appeals Committee that a student has engaged in conduct that violates CalArts standards of conduct shall be made on the basis of whether it is more likely than not that the student engaged in such conduct. Copies of the report should also be furnished to the student and to the CalArts official(s) who imposed/recommended the disciplinary sanctions. Under separate cover, the Appeals Committee shall also forward to the Provost copies of any written material or items that it considered in connection with the appeal process.

The Provost or designee shall consider the report and at his or her discretion take whatever action he or she deems appropriate. Prior to taking such action, the Provost or designee may discuss the report with the members of the Appeals Committee, the student or any other person. The Provost or designee shall transmit his or her decision in writing to the student, the CalArts official(s) who imposed/recommended the disciplinary sanctions, and the members of the Appeals Committee. The decision of the Provost shall be final.
The following comprises courses from across the Institute open to students from all Schools on a limited basis according to spaces available. Students wishing to pursue interdisciplinary directions are encouraged to consider these courses in order to build skills in another artistic field. Refer to the regular course schedule published each semester to determine availability and prerequisites that may be required and consult relevant instructors at class signup time. Course descriptions for these courses appear in the section of the designated school. Note that all courses offered by or cross-listed in the School of Critical Studies are, by definition, open in this manner. On an individual basis, students may always inquire about other courses not listed here.

ID370 The Peoples Theory
2 units / Semester I

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

ID517 Special Topics in Art & Politics: Women’s Culture—against marginalization
2 units / Semester II

From the re-reading and celebration of melodrama, “the woman’s film”, to the efforts of such groups as RAWA, which fights for the rights of Afghan women, we will research the ways in which women still face many challenges to achieving equality. Human trafficking is estimated at 14,500 to 17,500 individuals, most of them women, brought into the US per year. How is this possible? Students will select areas of research, which will contribute to events organized in conjunction with International Women’s Day, March 8. Students will be asked to complete two papers, plus a project of their own choice.

ID530 Toward Interdisciplinary Critique: A Survey of Methodologies
3 units / Not Planned for This Academic Year

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics—our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.
School of Film/Video
Program in Film and Video
F 235 Sound T.A. Course
F 298 Devices of Illusion
F 317 The Business of Film
F 324 Sound and the Image
F 424 Radicalizing Vision
F 430 Video: Exhibition and Laboratory
CS175A&B Film History I & II
CS275 History of Experimental Film
CS570D History of Video Art
ID517 Special Topics in Art & Politics: Women's Culture ’ against marginalization

Film Directing Program (MFA)
FD504 FDP Advanced Acting
FD506 Cinémathèque
FD512A&B Acting and Directing Workshop: Combined Perspective on Scene Study
FD516 The One Act Play
FD517 Special topics seminars
FD524 Cinematic Storytelling
FD525 Writing for Cinema
FD533 Real World Survival Skills
FD580 Adaptation
FD601 Preparing for the Marketplace

Experimental Animation/IM
FE235 Drawn Techniques for the Experimental Animator
FE236 Experimental Animation: Direct Techniques
FE320 Stop-Motion Animation Techniques
FE338 Introduction to 3D CG Animation
FE348 Dinner with Animation
FE350 Intermediate 3D CG Animation
FE360 Intermediate Concepts of Stop Motion
FE410 After Effects: Compositing
FE420 Advanced 3D CG Character Construction I
FE421 Advanced 3D CG Character Construction II
FE429 Story

FE446 Drawing Now: Propositions for the Experimental Animation Process
FE520 Alternative Approaches in 3D CG Animation
FE610 Interactive and Internet Media (in conjunction with Integrated Media)

Character Animation
FC220&8 Skill Enrichment for Animators
FC240B Color and Design II
FC272A&B Acting for Animators
FC275B Animation: Art Appreciation
FC310A&B Advanced Life Drawing: The Figure
FC311A&B Advanced Painting
FC312A&B Advanced Life Drawing: Sculpture
FC313A&B Advanced Life Drawing: Illustration
FC314A&B Advanced Life Drawing: Form, Structure, Analysis
FC342B Entrepreneurial Studies Day
FC360A&B Visual Development
FC376A Graphic Novel Development
FC377 History of Character Animation
FC378A 3D Stereoscopic Claymation
FC379B Animal Locomotion: Real and Imaginary

School of Music
Note: MH (Music History & Literature) courses offering Critical Studies credit are open in this manner as well.
MC615 Choreographers and Composers
MC617 Media Strategies: Rules and Space
ME201 Beginning African Music Ensemble
ME300–xx Conducted Vocal Ensembles (with permission of instructor)
MP215 Yoga for Musicians
MP220 African Dance
MP230 Balinese Dance
MP240 Javanese dance
MP250 Institute Voice
MP326 Trigger: The Electronic Percussionist
School of Theater

T 010/020 Acting Techniques I & II
T 030 Institute Directing I
T 050 Writing for Performance Workshop
T 065 International Program Development
T 120A&B T'ai Chi Ch'uan I
T 560 Graduate Play Analysis (MFA only—Permission of Instructor required)
T 580 Entrepreneurship (permission of instructor required)
T 880 Writing for Performance I (MFA only—Permission of Instructor required)
T 862 Cinematic Elixirs (permission of instructor required)
TP213 History of Design & Technology
TP215 The Contemporary Playhouse
TP400A Light Lab
TP450 Special Topics in Video Design and Technology
TP501C Sound Lab
TP520A&B Special Topics in Sound (Permission of instructor required)
TP604 Costume Techniques I (Permission of instructor required)
TP605 Costume Techniques II (Permission of instructor required)
TP700A&B Management Techniques
TP703 Theater Management
TP750 Management For Theater (Permission of instructor required)
TP730 Sustainability Seminar
TP943 Sustainable Theater
TP801C Techniques of Design (MFA only—Permission of Instructor required)
TP810 Performance By Design (MFA only—Permission of Instructor required)
TP820 Special Topics In Sound Design (MFA only—Permission of Instructor required)
TP830 Open Dress (MFA only—Permission of Instructor required)
TP848 Grant Writing (permission of instructor required)
TP902C Special Topics In Scene Design
TP920A Open Studio (MFA only—Permission of Instructor required)
TP945 Film Producing and Management (Permission of Instructor required)

Puppetry Courses

T 811 Toy Theatre
T 812 Shadow Theater
T 814 The Hand Puppet In History And Practice
T 815 Special Topics In Puppetry

Note: All Puppetry Courses Open to BFA 2 and above

Theater School Graduate Courses

T 445C Graduate Seminar: Adaptation
T 445D Graduate Seminar: Greek Drama
T 445F Graduate Seminar: Dramaturgy
T 445G Graduate Seminar: Translation
T 445H Theater Of Witness
T 460 Screenwriting For The Theater Artist
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
T 820 Transforming Text I: Adapting Work For The Puppet Theater
T 821 Transforming Text II: Adapting Work For The Puppet Theater
T 827 Performing Object Laboratory
T 860A Collage For The Director
T 862A Film Noir For The Theater Artist
T 862B Cinematic Elixirs
T 880 Writing For Performance
T 888 Playwright’s Lab I & II
TP704A Production Management I
TP801C Techniques Of Design
TP801D Design Methodology
TP810 Performance By Design
TP820 Special Topics In Sound Design
TP845 Cultural Policy
TP848 Grant Writing (permission of instructor required)
TP902C&D Special Topics In Design
TP920A Open Studio
TP920B Closure
TP945 Film Producing And Management

Note: All need permission of Instructor. Most of these courses can be open to select under-grads as space and instructor permit.
The Center for Integrated Media

Requirements

The Center for Integrated Media (CIM) is an interdisciplinary, peer–to–peer, project–based learning environment for qualified graduate students wanting to explore and critique multi-media performance, electronics, interactive systems, immersion, non–linear narrative and the Internet as part of their creative practice. The Center is a supplemental concentration of events; social interactions and workshops designed for students whose work has reached an advanced degree of development and who possess the media literacy to integrate multiple forms of media into new modes of expression. The Center for Integrated Media is taken in addition to the student’s métier requirements.

The goal of the Center for Integrated Media is to promote creative experimentation and risk taking through the production of an interdisciplinary media based project, produced in the Studio and Critique classes. The Studio and Critique classes are open and supportive studio environments. They are a place for connecting with colleagues from the various schools within CalArts, enabling the development of a common creative vocabulary that moves beyond the established boundaries of one’s discipline. The Studio and Critique classes are required of all students enrolled in the concentration.

The Center for Integrated Media invites visiting artists to the Center through the seminar series “Conversations on Technology, Culture and Practice” and through the Integrated Media Artist–in–Residency. MFA1 CIM students are required to attend the “Conversations on Technology, Culture and Practice.”

The students are also encouraged to take additional elective courses offered by the CIM faculty throughout the various schools. At least one CIM elective is required per year.

Members of the faculty are available to the students on an individual basis for independent study, critiquing work, giving feedback from a wide spectrum of experience and helping facilitate the production and planning of their Studio and Critique project.

Workshops are also offered by the Center to address the constant stream of new hybrid production methods and digital technologies. Topics include but are not limited to: gaming, interactivity, performance, narrative, circuit bending, programming basics, digital sound and video production and new Internet applications.

Applications to the Center are processed through the student’s métier. The entire Integrated Media core faculty reviews the applications and portfolios of each applicant during the admission process of the semester. Each student is also required to provide an Artist Statement that explains the basis of their work, details their experience working with new forms of media and expresses their interest in the Center for Integrated Media at CalArts.

IM Learning Goals

Over their course of study, Center for Integrated Media students will learn to:

- Actualize the complex dialectic between an interdisciplinary creative process and multiple forms of experimental media;
- Produce an individual or collaborative project that incorporates research as a working method and component for actualization;
- Present their projects and articulate the results of their research through an exchange of dialogue with their peers;
- Conceptualize, plan and execute sophisticated projects that articulate a distinct vision using a broad range of media, technology and interactive skills;
- Think critically and communicate persuasively about the larger social, political and aesthetic possibilities inherent in media and culture.

Integrated Media Courses

IM1005 Integrated Media Studio & Critique
3 units / Semester II
Members of the CIM faculty and fellow students participate in the Integrated Media Studio & Critique. In the fall semester, the students work with the faculty to develop an Integrated Media project. Each week in the spring semester, one student or collaborative team gives a formal presentation of their Integrated Media project to be followed by an extended discussion with the their peers and faculty. This is a rigorous but supportive forum for considering technology–based artworks, and discussing current trends and issues in the field of new media. There will also be opportunities for hands–on workshops and demonstrations of new technology and new media during the fall semester.
- Required of all CIM students.

IM1006 Conversations on Technology Culture and Practice
3 units / Semester I
In the class, Conversations on Technology, Culture and Practice, we will review the history of technology and electronics as a means for creating and understanding the multidisciplinary art practices of the 20th and 21st Centuries. Through the use of interactive lectures we will examine visual, sound and performance work from the 18th Century through to the 21st Century. Dada, the Futurists, the Situationists and Fluxus art movements will be discussed in relation to the emergent practices of Net Art, Object–based media and the divergent forms of Participatory Culture. The conversations will be augmented with visiting artists currently working at the intersections of art and technology.
- Cross listed with the Program in Art and Technology AT520

IM1007 Integrated Media Skills Workshop–DIT (Do it Together)
1 unit / Semester I, II
The DIT workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The DIT workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.
- Permission of the instructor.
- Integrated Media students given priority.

IM1014: Contexts for Interaction, Performance and Play
3 units/ Semester I
This workshop will examine the issues of live art, interactivity and recorded performance within a critical and technical context. We will discuss performance and its development in various related forms of time based media and new technologies. Presentation of live events, concerts, readings, actions, interventions and installations can be considered for combination with media and technology. Throughout the semester we will explore the available tools and techniques for creating, playing, manipulating and interacting with media in real–time. We will examine both the practical and conceptual implications of integrating media into performative and other live environments. We will view documentation of completed media/ performance project and dissect their creative and technical methodologies. During the course of the workshop we will produce a collaborative project based on a strategy of a visual, sonic, and interactive hybridity. We will perform the project in the CIM work space in December.

IM1015: Design Research Group: Mediated Performance
3 units / Semester I
The Design Research Group (DRG) is an Integrated Media workshop that explores interdisciplinary issues of media, performance and interactivity through a combination of artistic
production, critical discourse and creative research. This workshop will consider the practical and conceptual aspects of “Mediated Performance”, by creating performance works that integrate experimental media and technologies that blur the formal territories of performance art, theater, dance, puppetry, musical performance, installation, visual art and sound art. Over the course of the semester, workshop participants will work individually and in small–group projects and will gain hands–on experience with essential hardware and real–time software tools. Regular readings, discussions, and critiques will consider issues of presence, liveness, physicality, staging and composition, score (text, notation, instruction, etc.), interactivity and audience/spectator relationship. The course will culminate with the creation and presentation of a substantial final performance project. Out of class rehearsal and production time will be required.

IM1016 Sound/Game/Public/Space
2 units/Semester II
SoundGamePublicSpace is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in public space. The workshop will review and research traditional forms of public art, public play space and site specific narrative. There will be an emphasis on examining the loss of public space due to the extensive growth of private space in our urban and suburban environments. Virtual social spaces will also be examined as a contrast to the physical environment and the social and political issues that arise around the conditions that determine our definitions of the public sphere. We will develop our responses through readings, discussions and through the production of multiple sketch games during the course of the semester. We will also collaborate on a final game project for exhibition in May.

IM900 Integrated Media Independent Study
1–4 units / Semester I, II
Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.

Integrated Media Elective Courses

CSCS354 The History of Simulation and Interactive Media
2 units / Semester I
See description in the School of Critical Studies section.

F 430 Video: Exhibition & Laboratory
2 units / Semester I
See description in the School of Film/Video section.
• Permission of instructor required.

FE520 Alternative Approaches in 3D CG Animation
3 units / Semester II
See description in the School of Film/Video section.

FE523 Interactive Video with Max/MSP/Jitter
3 units / Not planned for this academic year
See description in the School of Film/Video section.

FE610 Interactive & Internet Media:
(offered by the Film School in conjunction with Integrated Media)
3 units / Not planned for this academic year
See description in the School of Film/Video section.

FE620 Interactive Cinema/The Feral Edit
(played by the Film School in conjunction with Integrated Media)
3 units / Semester I
See description in the School of Film/Video section

FE621 Intermediate Interactive: Media and Performance
(played by the Film School in conjunction with Integrated Media) (formerly F 521)
2 units / Semester II
See description in the School of Film/Video section

MC617 Media Strategies: Rules and Space
2 units / Semester II
See description in the School of Music section.

MC618 Media Theory: the Interactee
3 units / Semester I
See description in the School of Music section.
School of Critical Studies

I. BFA Program

General Critical Studies Requirements

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

A CalArts education is based on both artistic and intellectual rigor. To ensure that every undergraduate has the broad knowledge and cultural sophistication needed for successful arts careers in today’s world, all candidates for the BFA Degree must complete the Critical Studies Undergraduate Requirements in addition to coursework in their individual programs. Designed to broaden vision and encourage well-informed, innovative art making, the Critical Studies Undergraduate Requirements help students to develop analytical, writing and research skills, and to learn about a broad range of topics in the humanities, social sciences, sciences, and cultural studies. Many courses directly related to the student’s own métier are also included in the Critical Studies curriculum.

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

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

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

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

<table>
<thead>
<tr>
<th>Year Level</th>
<th>Minimum CS Units Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of First Year (BFA1–2)</td>
<td>10 units</td>
</tr>
<tr>
<td>End of Second Year (BFA2–2)</td>
<td>22 units</td>
</tr>
<tr>
<td>End of First Semester, Third Year (BFA3–1)</td>
<td>28 units</td>
</tr>
<tr>
<td>End of Second Semester, Third Year (BFA3–2)</td>
<td>34 units</td>
</tr>
<tr>
<td>End of First Semester, Fourth Year (BFA4–1)</td>
<td>40 units</td>
</tr>
<tr>
<td>End of Second Semester, Fourth Year (BFA4–2)</td>
<td>46 units</td>
</tr>
</tbody>
</table>

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 BFA students with permission of instructor.

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

Critical Studies Minor

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

Students who have completed their requirements have the option of working closely with a Critical Studies instructor on a well-defined academic project for elective credit. Typically these will be awarded 1 unit and only in exceptional circumstances will be awarded 2 units. Independent Studies allow for further research and development of themes and ideas students have encountered in Critical Studies courses and/or in their métiers; they are not meant to replace Critical Studies courses. Independent Studies may only be pursued under the supervision of a Critical Studies member of faculty. Independent Studies may comprise no more than 10 units of the total 46 needed to graduate.

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

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

- No more than 2 units in Metier Studies
- No more than 2 units in Other Metier Studies
- 8 units in any combination of Creative Writing, Computing and Research Skills, Humanities, Cultural Studies, Social Sciences, Math & Sciences providing the student will have met the breadth requirement by graduation.

**Institute-Wide MFA Offerings**

Critical Studies also offers Upper Level and Special Topics classes (400 and 500 level), which are open to all MFA students throughout the Institute, and to upper level BFAs by permission of instructor. These classes give insight into contemporary criticism and arts practice, with graduate-level readings and assignments.

**II. MFA Writing Program**

The 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 critical contexts characterize each of these options. The Program is deliberately small, and students are encouraged to work closely with a mentor.

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

Moving away from established models of both “fine writing” and “academic writing,” the Program does not draw hard distinctions between “creative” and “critical” modes. All students attend closely to questions of form and aesthetics, as well as to the historical and critical contexts of literary work. Many classes provide a mixture of discussions and presentations on both given texts and student-generated work. In addition to the more traditional forms of lyric poetry, short story, essay, memoir, novel, literary theory and reviewing, many courses cover mixed forms, such as prose poetry, micro-fiction, and hybrid writing that blurs the boundaries between memoir and fiction, fiction and criticism, criticism and poetic experimentation. Whilst not all classes are offered every year, over the 2-year program all students take a wide selection of courses, and we encourage all to experiment with new forms and themes. The Writing Program has been designed for candidates keen to develop their confidence and range as writers and to benefit from CalArts’ uniquely eclectic, experimental atmosphere. The Program is also attractive to students who seek a challenging critical alternative to existing creative and technical writing programs.

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

1. Maintain two years of residence (minimum). The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.
2. Complete a minimum of 37 semester units (see chart below for minimum requirements). To ensure graduation in a timely manner, students are expected to complete at least 9 units per semester.
3. All students are required to take Core MFA courses as well as attend the Thursday night Visiting Artists 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 for everyone in the program, for which students receive 1 unit of credit in the Fall and 2 units in the Spring. Visiting Artists also functions as a forum for MFA-2s who wish to present their theses in the Spring. The schedule for thesis readings is composed in early Spring.
5. Textual Strategies is required in the Fall for all incoming MFA-1 students.
6. The Thesis Workshop is recommended for all 2nd year students in the fall semester, but not required. To ensure that all students receive sufficient feedback, Thesis Workshops may be limited to 8 students each.
7. The Graduate Teaching Practicum is required in the Spring semester of all 1st year students who desire a 2nd year Teaching Assistantship. Successful completion of this course is prerequisite to an Assistantship.
8. Mentoring: Mentors and mentees meet a minimum of three times per 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 métiers are set on an individual basis or according to that school’s requirements. The following list refers only to the Critical Studies component of the Interschool degree.

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

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

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

MFA Writing Program, Minimum Requirements (37 Credits)
To maintain financial aid eligibility, students are required to take a minimum of 9 units per semester; they are not encouraged to take more than 12.

Year One
Semester One
- Core MFA (3)
- 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)
- Visiting Artist Series (1)
- Thesis Workshop or Core MFA (3)
- Core MFA or Elective (3/2)

Semester Four
- Core MFA (3)
- Visiting Artist Series (2)
- Independent Study with Mentor (2/1)

III. MA in Aesthetics and Politics
Learning Goals for the MA Program in Politics and Aesthetics
Students graduating from the MA Program in Aesthetics and Politics are expected to:
• Have read widely and deeply in the literature on modern and contemporary political, critical and aesthetic theory;
• Be able to articulate the complex relationship between political and aesthetic problems, theories and movements;
• Write critically and at a scholarly level for a variety of publications and audiences; and
• Begin to engage in dialogue with the world beyond CalArts.

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

The MA is a one–year, full–time year program of study. It will be of particular interest to artists seeking to deepen the theoretical and political elements of their art, and to BA/BFA/MFA graduates who may be considering combining their artistic practice with a scholarly career. Core courses in the MA in Aesthetics and Politics are taught by distinguished faculty from the School of Critical Studies; students may also take electives taught by faculty from the Schools of Art, Dance, Film/Video, Music and Theater.
MA Aesthetics and Politics Curriculum
(30 credits required for the completion of the degree).
• 12 Core Course Credits
• 12 Elective Credits
• 6 Aesthetics and Politics Lecture Series' Credits
• Thesis

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

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

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

The thesis is due by September 4, 2012 for students enrolling in Fall 2011. If a student does not complete the thesis by this date, he/she will have to pay a $500.00 fee per semester to maintain status as a candidate for graduation (up to a maximum of two semesters.) Students who do not complete their theses by September 4, 2012 will no longer be eligible to graduate and will have to re–apply to the Aesthetics and Politics program.

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

Critical Studies Course Offerings

I. Foundation Courses – BFA1 only
CSCS151 Sacred & 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.
• BFA 1s only.

CSCS154 Doubles, in Art and Culture
3 units / Semester II
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 theirmDtier conceptually, as a particular methodology, or in specific productions/case studies. Readings will include works of Baudrillard, Gertrude Stein, Patricia Spacks, Dostoievsky, 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.
• BFA 1s only.

CSCS158 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, ‘fantaisistes,’ are obsessed with the interior journey, with vanishing, divided, paranoiac, alienated models of the self. Among subjects enroute: Romanticism, Symbolism, Aesthicism, Decadence, modernity, ‘psycho–geographies,’ the optical codes and novelties that lead to cinema provide background for Surrealism, Expressionism.
Cshm133 20th Century Art Movements and Society
3 units / Semester I
This course takes as its subject a wide variety of 20th century art movements, including Futurism, Dada, Surrealism, Black Arts, the Feminist Art Movement, Pop Art, and others. Our focus will be two-fold: one, we will examine the various formal and conceptual innovations of each movement in the overlapping fields of visual, performing, and literary arts; two, we will explore the various relationships — be they fantasized, theorized, or actualized — between these movements and society at large. Many or most avant-garde art movements have aspired to change society or conjure art and life in some way; this class will examine how this impulse has played out over the past century, and ask students to think about how it might play out in the present and future. Readings will include exemplary manifestos and classic texts from the periods in question, as well as short critical essays to provide historical and/or aesthetic background. We will also look at a wealth of slides, film clips, and other related visual material. This course is designed to give students a foundation in some of the major aesthetic and critical issues in recent art and performance history, as well as to provide a forum to discuss social, historical, and political questions of paramount importance to today’s artists and citizens. The course also includes a writing section designed to provide first-year students with the skills they need to become more confident and capable writers both in their time at CalArts and beyond.
- Foundation credit in Humanities.
- BFA 1s only.

Cshm135 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.
- BFA 1s only.

Cshm136 Lady Murderesses: Introduction to Feminisms
3 units / Semester I
Women have long been known as the ‘fairer’ sex, sweeter in both looks and behavior. But when they ‘cross the line’ and become violent, the whole discourse on gender starts to morph, revealing vast reservoirs of latent fear about women’s destructive impulses. The relations between genders, and even their definitions, are not fixed and universal, but change over time and place. This course examines contemporary gender configurations and how they impact the lives of both women who commit violence, and those who have violence done to them. The course is based around case studies— from women who have killed their husbands and children in domestic situations, to female combatants in various armed conflicts throughout history. We also look at how representations of gender in film, literature, and the news media help form and consolidate views about female violence and the treatment of women embroiled in it.
- Foundation credit in Humanities.
- BFA 1s only.

Cshm138 Generation X
3 units / Semester II
‘Generation X’ is a term used to refer to the generation that was born after the post-WW II baby boom, roughly between the mid 1960s and the late 1970s. The term has also been used, however, to refer to works produced by artists born in this period who share a particular outlook on life. Rather than determining this outlook in advance, this course sets out from Douglas Coupland’s landmark novel Generation X to explore the aesthetics, ethics, and politics of a number of ‘Generation X’ works in literature and film. Ranging from 1991—the year when Coupland’s novel was published—to the present, the course will move from ‘Generation X’ into the generation that came after it (sometimes referred to as ‘Generation Y’ or ‘Generation Next’), to ask whether the September 11 terror attacks and other recent events may have marked the end of ‘Generation X’. What aesthetics, ethics, and politics might have come in its place? Some of the themes to be addressed are: schizophrenia and capitalism; multiculturalism; the nuclear family; high school massacres; sex, gender, and sexuality; hurricane Katrina; Guantnamo Bay. Novels to be considered are: Chuck Palahniuk’s Fight Club; A.M. Homes’ Music for Torching; Jeffrey Eugenides’ Middlesex; and Dave Eggers’ Zeitoun. Novels will be paired with films such as: Spike Lee’s 25th Hour; Gus van Sant’s Elephant; Sophia Coppola’s The Virgin Suicides; and Michael Winterbottom’s The Road to Guantamano.
- Foundation credit in Humanities.
- BFA 1s only.

Cshm139 Introduction to Television Theory: The Cinema of Television
3 units / Semester II
One way of gathering our already vast understanding of television into a set of assumptions, uses, and recommendations—into a ‘theory’—is to study how another medium like the movies portrays television. Whereas cinema achieved cultural and aesthetic primacy out of a struggle that often questioned cinema’s own legitimacy, its hostility toward television’s challenge is curious. Even as the two mediums converge in production, reception, and technology, tensions persist, though television rarely demonizes cinema. What is television’s perceived threat? What are the larger discourses of modernity and post-modernity we might be able to locate in the cinematic representation of television? How can this study give us a greater understanding of our own participation in mass culture? Through directed readings in television criticism, and through selected screenings of films about television, this course will seek an articulate understanding of a medium we all too often take for granted.
- Foundation credit in Humanities.
- BFA 1s only.

CSSM163 Introduction to Archaeology
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 Sacsyuaman 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 Science & Math.
- BFA 1s only.

CSSM164 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 Science & Math.
- BFA 1s only.

**CSSS140 Contract and the Revolution**
3 units / Semester I

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

- Foundation credit in Social Science.
- BFA 1s only.

**CSSS145 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.
- BFA 1s only.

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

**Critical Thinking and Essay Writing Skills**

**CSCI110 Writing Arts: 20th C. Art & Society**
3 units / Semester I, II

This course introduces students to critical writing as a way to interpret, critique, and inform art making in the visual, performing, and literary arts. The goal of the course is to prepare students for their Critical Studies coursework by building strong critical thinking and writing skills—lasting skills that will serve them well beyond their time at CalArts. Though critical writing will be the focus of our course, this will also be an opportunity for students to investigate issues central to art production and reception, both in their own métiers and other art disciplines. The central themes of the course will be technology, capital (i.e., money), and identity. Class discussions and writing will explore some of the following questions: How do various artistic practices depend on technology, and what happens when technological changes force adaptation? And how, in turn, have artists sought to respond to and redefine our everyday relationship to technology? What is the relationship between a market-based economy and the arts or, more abstractly, between capital and aesthetics—can either operate without the other? How are differences of race, class, gender, sexuality, and ethnicity hidden, revealed, and/or transformed through various forms of art? Why are expressions of difference so powerful that they are subject to policing through various forms of censorship? We will approach these questions through course readings that are drawn from a wide range of sources and viewpoints, requiring each student to stake out unique positions while developing his or her own voice as an artist and critic. Over the course of the semester, students will produce a number of critical essays and reviews addressed to an interdisciplinary audience of artists, critics, and scholars. The final project for the class will be to collectively revise and publish a selection of the best essays from the course.

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

**Computing and Research Skills**

**AG111A Digital Design Lab**
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.

**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 their own art. 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.

**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 equipment performance specs; digital audio; microphone types and usage; and an overview of recording theory. Lecture/demonstration course, not hands-on recording.

- Prerequisites: Solid math skills, including algebra.
- Permission of Instructor required.

CS313 Introduction to Object-Oriented Musical Programming
2 units / Semester I
This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChucK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChucK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChucK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

CSCR316B Flash
3 units / Semester I, II
Flash animation and web design techniques, as well as the study of digital media online. Adapted for students of varying levels.

- Required for 3rd year Character Animation students
- Permission of Instructor required for non-Character Animation students (please email mburnett@calarts.edu)

Languages for the Institute

CS005A&B Supplemental 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 metaphor meaning and the implications for comprehension and effective word choice.

ML101A Italian Language for performers A
3 units / Semester I
See description in the School of Music section.

ML101B Italian Language for performers B
3 units / Semester II
See description in the School of Music section.

ML102A French Language for performers A
3 units / Not planned for this academic year
See description in the School of Music section.

ML102B French Language for performers B
3 units / Not planned for this academic year
See description in the School of Music section.

Creative Writing

CSCW221 Slipstream – Experimental Science Fiction
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, short scene, and the film treatment, and are peer reviewed in a workshop format. Sub-genres include space and colonization, cyborgs, future cities and women and science fiction. Materials for study range from the renowned works of Samuel Delany, Philip K. Dick, Cordwainer Smith, James Tiptree, Jr., to the current works of M. Rickert, China MiDvelle and Charles Stross. Readings are supplemented with film and guest lecturers.
- Open to the Institute.

CSCW222 Creative Writing Workshop: Introduction to Fiction
3 units / Semester I
This class introduces students to the various methods of creating fictional prose. A carefully chosen mixture of in-class exercises, at home assignments, lectures and readings are geared to tap each student’s unique creative DNA. The exercises and assignments are specifically designed for the following essential areas: how to begin, dialogue, character and plot. Student participation is essential to the workshop. Through this multi-faceted approach, the students will experience both the joys and obstacles in writing fiction.
- Open to the Institute.

CSCW223 Creative Writing Workshop: Introduction to Nonfiction
3 units / Semester II
This class introduces students to the various methods of creating nonfiction. A carefully chosen mixture of in-class exercises, at home assignments, lectures and readings are geared to tap each student’s unique creative DNA. As well, the course readings, in-class exercises, assignments and discussions cover the specific genres of memoir, essay, reviewing, and experimental creative nonfiction. Student participation is essential to the workshop. Through this multi-faceted approach, the students will experience both the joys and obstacles in writing nonfiction.
- Open to the Institute.

CSCW236 Comic Book/Graphic Novel Script Writing
2 units / Semester II
This course is designed to introduce students to the basic principles of writing for Comic Books and Graphic Novels. By closely examining completed comics and the scripts they were spawned from, as well as reading some of the principle texts on comics as an art form, students will gain an understanding of how comic book/graphic novel scripts are written (and written well). This course will also provide a foundation in the basis of the three-act structure (which is as central to comic book/graphic novel writing as it is to screenwriting), dramatic
action, character arcs, the revision process, as well as the writing of comic book series and/or graphic novel proposals, the creation of thumbnails (rough page layouts) and an introduction to the business of writing comic books and graphic novels.

- Open to the Institute.

**CSCW325 Graphic Texts: Looking at Text and Image Combined**
2 units / Semester I

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

- Open to the Institute.

**CSCW333 No Innocent Eye: Literature and Medicine**
2 units / Semester I

This hybrid endeavor both a cultural studies course and a creative writing workshop will examine medicine not as a removed, scientific process but as a cultural phenomenon with complex narratives that have very real effects on our lives. Topics: how we understand what it means to be healthy, sick, mentally ill, sane, fragmented, whole, etc. We’ll read short stories, memoirs, non–fiction and theoretical texts that grapple with issues such as cancer, madness, mortality, hermaphroditism, elective amputation, pain, doctor–patient dynamics, sexuality and desire, and medicine–as–performance. Medicine and art have a long history of overlap and entwinement from Leonardo da Vinci to early photography’s documentation of hysteria to the popularity of television shows like Grey’s Anatomy. While we will touch upon the relationships between medicine and visual art, the class is primarily focused on how we might rethink medicine via literary categories such as subtext, detail and point of view, and how we can also recast and explore literary techniques in light of medical perspectives. That is, we will continually ask ourselves how and why facets of medicine are relevant to writers and artists, and vice versa. Expect rigorous class discussion, in–class writing exercises, weekly short writing assignments and one longer piece fiction or creative non–fiction, your choice to be workshopped by the group. You will be required to expand and revise this piece for your final project.

- Open to the Institute.

**CSCW351 Blood & Ink: Writing the Female Body**
2 units / Semester II

Since man first set quill to parchment, woman has been both the subject and object of his literary fascination. Her body, intelligence and oft’ vexing psychology has been both revered and reviled in texts written across all cultures, eras, religions, geographical locations, creative inclinations, academic disciplines and fields of study. But what happens when woman becomes the subject of her own interest, the author of her own embodied experience? This creative writing class investigates the evidence found in texts designated “women’s writing,” and inquires, Is writing by women fundamentally different from writing by men? Are there clues in narratives and women apply (or ignore) the rules of grammar, syntax and structuring principles? Hints in their choice of subject matter, style, strength of voice, clarity of thought?

- Open to the Institute.

**CSCW407 The Liars Club: Memoir, Memory & (Mis)representation**
2 units / Semester I

This is a creative writing class informed by critical theory and cultural studies texts on identity and subjectivity. The course considers memoir as both a literary genre and cultural phenomenon, and investigates the performance of constructed, fabricated or ‘natural’ identity, public valorization of authentic experience, and the problematic of memory. Each of the primary texts raises these issues from a distinct perspective: a white man’s candid account of briefly living as a Black man in the segregated Deep South; a Swiss Christian’s fictitious rendering of a childhood lived in a Holocaust concentration camp; an addict’s wildly hyperbolic story of recovery and redemption; and a psychotherapist–in–training’s attempts to restore, and come to terms with, her fractured memories of childhood trauma. Through the course readings, assignments, dynamic in–class discussion and weekly writing exercises, students will be invited to wrestle with questions about the ethics of identity appropriation, the limits of creative license, and the ways in which our seemingly insatiable cultural appetite for stories of extremity, excess and trauma help to create an environment that encourages authors to misrepresent their identity or experience.

- BFA 1s and 2s – Permission of Instructor required: Permission of Instructor required.

**CSCW425 Science Fiction & Modern Fantastic**
2 units / Semester II

This creative writing class focuses on contemporary cross–genre works with an emphasis on science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror, to contemporary fabulists and fantasists, and to the present practices of the ‘new weird.’ Short writing projects are peer reviewed in a workshop format. Sub–genres include ghosts, doubles, the modern fairy–tale, body horror/splatterpunk, and fantasy & the postmodern. Materials for studyrange from the renowned works of Edgar Allen Poe, H.P. Lovecraft, ETA Hoffman, Donald Barthelme, and David Cronenberg, to the current works of Clive Barker, Aimee Bender, Charles Burns, Michael Chabon, Junji Ito and Kelly Link.

- BFA 1s and 2s – Permission of Instructor required: cphillips@calarts.edu

**CSCW521 Memory, Media and the City**
2 units / Semester II

After five weeks studying memory theory and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, plays, installations where the subtitles 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 irony of memory is essential.

- Open to all MFA, IM and BFA students by permission of instructor.
- Permission of Instructor required: nklein@calarts.edu

**Are these gendered differences in writing mirrored in the literal form and function of our differently gendered bodies? Students will view these questions through the lens of the post-structuralist feminist discourse of écriture féminine, which is concerned with the inscription of the female body within women–authored texts. We will examine women's writing from a variety of subject positions: the Reproductive Body, the Sexual/ized Body, the Traumatized Body, the Hysterical Body, the Racial Body, the Transgressive Body, the Perfect Body, and the Posthuman Body. Course readings include creative texts (journals, diaries, novels, short stories, poetry, plays, performance texts, memoir and blogs) and several critical essays. Students will workshop their original creative texts, and experiments with form, content and style are enthusiastically encouraged.**

- Open to the Institute.
Combine critical analysis, creative processes, and works. Narratives are not only text/image or narratives, augmented reality narratives and narratives fed and formed by live data. The course will consist of three, 4–5 pg. papers on themes and issues highlighted in the readings and analyzed in lectures and group discussions.

• Open to the Institute.

CSHM232 Intro to Lit: Beyond Good and Evil
2 units / Semester I
Beauty walks with Evil, Evil with Beauty. And yet and yet what is evil? And how can literature be used as a space to work through our relations to it? This course looks at a range of approaches to evil in western literature. Topics discussed will include: Sin, redemption, morality, ethics, politics, monsters, freaks, horror, violence obsession, madness, transgression, idiocy, disease, crime, passion, punishment, confession, truth, lies, and videotapes. The aim of the course is not to make judgments, but to confront the bad that inhabits us all in a space where it is allowed, that is the space of literature

• Open to the Institute.

CSHM238 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 mDtiers while considering the question of modernism's legacy. This course will be an in–depth exploration of major developments in European painting and sculpture from 1880 to 1940. We will be particularly concerned with the relationship of form and content. One of the contentions of scholars is that, beginning with Impressionism, modernists asserted the primacy of content over form. We will apply this contention to different movements and styles, examining how the new forms of modernism served as carriers for historically specific meanings. For our general text, we will use George Heard Hamilton's book, Painting and Sculpture in Europe, 1880–1940 (Yale University Press). All other readings will be available online, or in the Course Reader. Written assignments will consist of three, 4–5 pg. papers on themes and issues highlighted in the readings and analyzed in lectures and group discussions.

• Open to the Institute.

CSHM314 New Media Narratives
2 units / Semester I
This course will look at radical new forms of writing, narrative and textuality, post hypertext from new media narratives, flash narratives, immersive narratives, GPS driven locative narratives, augmented reality narratives and narratives fed and formed by live data. The course will combine critical analysis, creative processes, and works. Narratives are not only text/image or clickable words apart from traditional text; a rich history as well as a rich present finds works edited and formed by live data, breathing, group interactions, live in cities works and beyond, genetic data and much more. The works are forming new fields as much as working with and from the rich ore of narrative, form, text, experimentation as well as the structural architecture within textuality both static and in flux.

• Open to the Institute.

CSHM319 The Geography of Disappearance: Literature, Cinema, and Theory of the City
2 units / Semester II
In his seminal study, The Origin of Greek Thought, the French classicist Jean Pierre Vernant writes that the origins of Greek philosophy are inextricably linked to the founding of the Greek city–states, those places/spaces that encouraged rhetoric and argument as arbiters of truth, as opposed to the absolute arguments of a king or a tyrant, those ports through which passed travelers and traders from all over the world, bringing with them the truth/fictions of other places, other times. In this course we will survey the reciprocity between the city and the fictions that unfold within it; that is, between the visible and the invisible. As Freud, that most civilized of city dwellers proposes in his notion of The Mystic Writing Pad, the city, like the unconscious, is written upon infinitely while preserving everything that is inscribed upon it. Many critics and historians have made a similar argument linking the history of the novel with the rise of the city. From the earliest peregrinations of Don Quixote (for some the first modern European novel) to the contemporary flavor–of–the–month novels/tele–novels, the city has been the necessary presence for a spectrum of experiences that define characters that suffer, rejoice, grow, mourn and sometimes disappear in the city. The modern metropolis is all of the following and more: infinitely malleable, fictionalizable, seductive, uncanny, eroticized, violent and indifferent. In all its manifestations, what is clear is that “city” is the name of a morphing space, infinitely inscribed, infinitely archived.

• Open to the Institute.

CSHM329 America the Question: Introduction to American Literary Modernism
2 units / Semester II
Wikipedia–that great suspect source of collective knowledge–defines American Modernism as 'a trend of thought that affirms the power of human beings to create, improve, and reshape their environment, with the aid of scientific knowledge, technology and practical experimentation, and is thus in its essence both progressive and optimistic.' Is this true? Was modernism, generally understood to be a political, cultural and artistic movement, truly progressive and optimistic? Or is this definition an 'Americanization' of modernism, a rewrite giving a decidedly cheery spin to the cultural impact of such key events and scientific and intellectual developments as World Wars, the Great Depression, the Harlem Renaissance, the theory of relativity, the popularization of Freudian psychoanalysis, the spread of consumer culture, Fordism, the automobile, and the birth of cinema? In this course, we will read several works of American literature from the modernist period (late 1900's to the 1950's), tracing the idea of 'America' in the texts, while also examining the ways in which these texts respond to the historical, technological, intellectual and political conditions of the time. We will see shifting views in immigration, gender, race, and literary form, as well as shifts in notions of ‘America’ and ‘American–ness.’ As visual culture plays an important role in our investigation of this period, we will also screen two films during the course of the semester, considering the relationship between film and text. We will, through our reading, viewing and discussing, see how literary history, like history itself, is a collective re–writing of events, not unlike Wikipedia. We will end the semester with a look back–at Melville’s pre–modernist text, Bartleby the Scrivener—as a complicating pre– and post–cursor to the modernist call to make it new. Texts include work by Anderson, Faulkner, Hurston, Stein, Hemingway, and more.

• Open to the Institute.
CSHM32 Marxisms & Anarchisms
2 units / Semester II
Contemporary radical thought, whether we call that political or economic or social thought, is rooted in a radical tradition that through the 19th and 20th centuries has been divided between Marxism and Anarchism. Agreed with regard to the necessity for revolution, thinkers and leaders on either side differ with regard to the nature of that revolution, and with regard to the organization of the society that is to follow afterwards. The purpose of this course is to take what we can from both traditions, particularly the technical, analytic apparatus of Marxism, which is basic to any critical understanding of the nature of capitalism, and from Anarchism a set of models for direct action, decentralization, and self-management. These foundations established in the first half of the course, in the second half we will go on to investigate how orthodox Marxism died, what has become of Anarchist thought, and how these two viewpoints are challenged or reinforced by late 20th century post-structuralist and post-modern theory. We conclude with a careful look at a small set of our own most pressing problems: political representation (or its failure), ecology, the relation of late capitalism and war, and agriculture.
• Open to the Institute.

CSHM334 Afterlives of 9/11
2 units / Semester I
In his ‘Theses on the Philosophy of History’, Walter Benjamin writes that ‘to articulate the past historically means to seize hold of a memory as it flashes up at a moment of danger’. The danger, for Benjamin, is that memory risks to become a tool of the ruling classes. And so the historian—aligned here through Benjamin’s use of the word ‘flash’ with the photographer—must try to wrest memory away from those who attempt to appropriate it. This course investigates the afterlives of the September 11 terror attacks in both the United States and abroad from a Benjaminian position, focusing on how the memory of the attacks has been used and abused to produce today’s post–September 11 climate of terror. We will look at selected works of journalism, literature, philosophy, and political theory, but also at a number of films, documentaries, graphic novels, and even some architecture, and discuss the aesthetic, ethical, and political challenges that September 11 has posed to artists living and working today. Some of the primary ‘texts’ to be considered are: Jonathan Safran Foer’s novel Extremely Loud and Incredibly Close; Art Spiegelman’s comic book In the Shadow of No Towers; Michael Moore’s documentary Fahrenheit 9/11; and the documentary about Philippe Petit’s wire walk between the Twin Towers, Man on Wire. Theoretical readings will include essays by Martin Amis, Sigmund Freud, Friedrich Nietzsche, and Judith Butler, amongst others.

CSHM336 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.

CSHM345 Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish
2 units / Semester I
This course will look at works that fuse the everyday, fantastic, mythical, and nightmarish, in renderings that blur traditional distinctions between what is serious or trivial, horrible or ludicrous, tragic or comic. We will examine the basic critical and analytical concepts of the Fantastic as repression and the uncanny. From medieval manuscripts to new narrative, the course will consider aesthetic questions within the face of phenomena that escape rational explanation.

CSHM350 “Sent Us of the Air”: A Poetry Writing Class
2 units / Semester I
This poetry writing class explores the connection between feeling and artistic inspiration and complicates the classical understanding of emotion in poetry as self-expression. We will use select readings in poetry and theory/philosophy to investigate different conceptions of feelings, moods, and affects, and how they are embodied and articulated. We will be asking questions like: What is a feeling? What is a mood? What is an affect? Are they different and how? Where do they come from? How do they take hold of a person? To what extent do they determine our perceptions of the world and of ourselves in it? How do they die? We will explore these questions through our reading, in our class discussions and in our poems.

CSHM347 Kafka Rules: Writing in Response to the Work of Franz Kafka
2 units / Semester II
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, longer stories such as ‘The Metamorphosis,’ ‘In the Penal Colony,’ and ‘The Judgement,’ and excerpts from his novels The Trial and The Castle. 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 or ‘short–short fiction,’ as well as forming their own texts by erasing and/or otherwise occupying texts of Kafka’s. In a critical paper students will apply ideas from secondary theoretical sources from the syllabus to Kafka’s work. These theoretical readings will include work of Louis Althusser, Elaine Scarry, Max Weber, Slavoj Žižek, Gilles Deleuze and Felix Guattari, Jacques Lacan, Roland Barthes, Sigmund Freud, as well as academic short readings on the anthropology of the state and the history and anthropology of naming practices.
• BFA 1s and 2s – Permission of Instructor required: amccann@calarts.edu

CSHM349 Lessons on Being and Becoming: Perspectives in Modern Philosophy
2 units / Semester I
A course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being; Hume’s problem of induction; Kant’s demarcation of knowledge; Schelling’s teleology and Hegel’s philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl’s phenomenological analyses of Being, Heidegger’s conception of Being and time and poetry, Bergson’s notion of duration and Becoming and Wittgenstein’s socio–linguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre’s existential psychoanalysis in Being and Nothingness; de Beauvoir’s early conception of feminism in The Second Sex; Levinas’ conception of Being, temporality and the other and Derrida’s critical assessments of both Being and Becoming in relation to western philosophical thought.
• BFA 1s and 2s – Permission of Instructor required: aberg@calarts.edu

CSHM445 Eve Kosofsky Sedgwick: Queer Theory & Beyond
2 units / Semester I
This course will take as its foundation the expansive, groundbreaking work of queer theorist...
Eve Kosofsky Sedgwick (d. 2009), paying close attention to her books Epistemology of the Closet (1990), Tendencies (1994), A Dialogue on Love (2000), and Touching Feeling: Affect, Pedagogy, Performativity (2002). We will also use Sedgwick's work as an invitation to investigate the work of several related, fascinating others. This may include: literature by writers important to Sedgwick, such as Henry James, Marcel Proust, and Jane Austen; the work of other theorists of gender and sexuality with whom Sedgwick was in conversation, such as Michel Foucault, Judith Butler, Michael Moon, Leo Bersani, Gary Fisher, and D. A. Miller; historical events of GLBT significance, such as Stonewall, the AIDS crisis, AIDS activism, the pathologization of queers by medical & psychological establishments, and challenges faced by GLBT adolescents; performative speech acts as theorized by J. L. Austin; basic psychoanalytic theory (Freud, Lacan) as well as non-Oedipal models of psychology as explored by Melanie Klein, Sandor Ferenczi, Michael Balint, and Silvan Tomkins; critical race theory; chaos and systems theory; cancer writing; and Buddhist pedagogy.

Special Topics in Humanities

CSHM537 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.
• BFA 1s, 2s, and 3s – Permission of Instructor required: jwagner@calarts.edu

CSHM538 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.
• BFA 1s, 2s, and 3s – Permission of Instructor required: jwagner@calarts.edu

CSHM539 Perception and Power
2 units / Semester I
What is perception? What is it exactly to see, to hear, to touch, to taste, to smell? To what degree are these modalities separate, and to what degree are they underpinned by a basic, physical connection to the world? What happens when that connection involves a fundamental violence? How does human perception differ from animal, and how does it relate us to the animal? In what way is memory involved, or forgetting? How is perception connected to bodily habit, gesture, and action? How does it vary in history, and how is this variation related to fluctuations in production, in governance, in dominant strategies of control? Not only these questions, but the answers to these questions are political, and have a political history. The purpose of this class is to prepare to answer them at a basic level, but also to observe carefully how dominant discourses about perception have been and continue to be connected to power. To this end we will work carefully through some of the most influential approaches to perception, including Jacob von Uexkühl, William James, Henri Bergson, Freud, Benjamin, Heidegger, Deleuze, and also the presently–dominant cognitivism and its predecessor behaviourism. We will also begin with and return to questions regarding altered states of consciousness, psychedelics, and shamanism. Our ultimate purpose will be to understand how perception has been trained, how it is possible to produce a perception that does not perceive some of the most forceful and material aspects of the physical world, and what other modes of perception and power remain possible for us.
• Open to the Institute.

IV. Social Sciences

CSSS242 Imaging Culture: Representation and Visual Anthropology
2 units / Semester II
As the discipline originally chartered to classify ‘races of man,’ images and their interpretation have long been important components of anthropology. From early antropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a sometimes conflicting set of positions regarding visuals and their relationship to methodology, representation, and interpretation. This course explores issues of debate that visuals stimulate in ethnographic projects as well as the methods used to produce them. It takes a survey approach to anthropological visuals, with an emphasis on works that have shifted the perspective of how images and their production impact relationships among subjects, between subjects and ethnographers, between ethnographers and their work, and between these works and their audiences.

CSSS332 Engagement by Design: The Social Turn in Architecture and Design
2 units / Semester I
This class will investigate recent and contemporary design that puts social and political questions at the center of its practice. Moving beyond the Modernist maxim form = function to take up further questions of engagement and materiality, we will trace strains of contemporary design and architecture that re–evaluate and re–shape our notions of use and necessity. Looking to the edges of architectural, graphic, industrial and product design discourse, Activating Engagement explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products and landscape, interface and information design.
• Open to the Institute.

CSSS342 Mega Cities of Asia: Architecture, Urbanism and Identity
2 units / Semester II
The ‘city’ is of interest to geographers, political scientists, architects and artists alike. Heading into the 21st century, the world now holds 23 cities with populations in excess of 10 million. These ‘mega–cities’ will be the defining settlements that determine how we will live on this planet in the next century. Globalization has overwhelmingly been an urbanizing phenomenon and it is creating inequalities both within and between cities and their rural hinterlands. The processes of economic globalization during the 1990s have perhaps most radically affected Asian cities. Though the case of Chinese cities may be the most stunning, significant cultural and political transformations are also going on in Mumbai, in Singapore, and in Kuala Lumpur. We will examine how these cities become the sites of an intensified circulation of people and cultural artifacts, migration, and new forms of tourism and how city cultures are in the forefront of constructing the social and cultural imaginaries of the future. The focus will be on the ways in which economic interests shape and define the landscape of modern cities as opposed to the wishes of urban planners and its inhabitants. The effects of mass tourism and globalization on cities everywhere in the world–and the question whether cities will be able to maintain their distinctive character or will become reproducible and homogenized entities will be the main focus of this course. There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local–global nexus.
• Open to the Institute.
CSSS347 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.

• Open to the Institute.

CSSS420 The Art and Soul of Social Change

2 units / Semester II

In this course students will explore the arts created for positive social change. We will study the works of artists that are addressing issues of the environment, civil rights, globalization, human rights, healthcare, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, the revolutionary murals of the Chicano movement, rock music and the struggles against famine and apartheid, ACT UP’s use of visual art in the campaign against AIDS, and the literature and environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. The focus will be on studying poetry, painting, music, murals, film, and fiction and the ways in which the cultural texts generated by resistance movements have reshaped the contours of specific cultures. The course aims to address some important questions like, how do artists address social issues? How can art serve as a force for creating public dialogue? Are there different aesthetics for art with a social or political message? And, Can art transform lives? Through two research assignments students will address the above questions.

• Open to the Institute.

CSSS441 Nonviolent Social Movements: New Media and Information Technology in Popular Resistance: Egypt and Beyond

2 units / Semester I

This seminar explores the theoretical underpinnings of an Ahmisa /nonviolence paradigm. Through several historical case studies we will examines 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.

• BFA 1s and 2s – Permission of Instructor required: cghan@calarts.edu

CSSS442 Contemporary Latin American Film/Tv/Video

3 units / Semester I

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

• BFA 1s and 2s – Permission of Instructor required: jwiltgen@calarts.edu

CSSS445 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.

• BFA 1s and 2s – Permission of Instructor required: mbistis@calarts.edu

CSSS447 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.

- CSSS448 What is Biopolitics?
  2 units / Semester II
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.

- CSSS499 The Art of War
  2 units / Semester I
Among the profound changes generated by the First World War came the dramatic shift in the configuration of psychoanalysis, when Freud posited — in a highly speculative manner — the existence of a life instinct and a death instinct, Eros and Thanatos if you will. This course will begin with an examination of that shift, and follow it as one of the crucial through–lines in examining the perennial and persistent question ‘why war?’ From a variety of perspectives — psychoanalytic, post–structural, feminist, post–colonial, philosophical — dialogues and debates will be engendered as to the genealogy of the war humans make upon themselves, and by extension creating a threat to all species of the world. Along with the major configurations of the 20th and 21st centuries, the issues of genocide, of thermonuclear terror, and necro–centric warfare will all be addressed. Finally, how has art been reconfigured in the wake of war; while a number of art practices will be examined, the focus will be on the multiple shifts in cinema, from narrative to themes to aesthetics.

- Special Topics in Social Science

- CSSS543 Suf 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, RDbi'a, Junayd, Hafiḍḥ, Ibn al–Arabi, Al–Ghazzalī, Hafız 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, poetic and pilgrimage traditions, of Rāba, and the various meditative techniques of Sama and Dhikr in the final fulfillment in Annihilation of the self or fana.

- CSSS546 Geographies of Violence: Women in Conflict Zones
  2 units / Semester II
Drawing upon scholarship from political geography of violence, ethnic –nationalisms, feminism and identity this course attempts to map the contours of women in war zones, in refugee camps, and in regions engulfed in religious fundamentalism(s). The course will focus on women in various conflict zones from Iraq, Afghanistan, Pakistan, Sri Lanka, and Bosnia, to Philippines, Rwanda/Congo, Burma, Sudan, Mexico, Guatemala and Somalia, where the rules of war are changing dramatically. Distinctions between battlefield and home, soldier and civilian, state security and domestic security are breaking down. In this course we will investigate what happens when the body, household, nation, state, and economy become sites at which violence is invoked against women. In particular, an analysis of this conflict will move us forward in our understanding of violence against women–how it is perpetrated, survived, and resisted. Our focus will be to examine women not only as pawns, and victims of rape and sexual violence but to also analyze how women may become mediators, peacemakers, justice–seekers, and human rights advocates in these areas. Topics will focus on questions around nationalism and gender relations, globalization and war, violence and women’s rights, women’s empowerment in war, gender and citizenship, women’s honor and war, Each student will identify a particular ‘conflict Zone’ and provide to the class periodic reports and critical analyses on the activities of women’s movement organization in their chosen conflict zone, applying the principles and lessons drawn from the course.

- CSSS554 Queer Representability: The Politics of LGBT Visual Culture
  2 units / Semester I
What makes an image a queer image — the content, producer, mode of production, a certain sensibility, a set of politics, or simply the eye of the beholder? What are the social, linguistic, and semiotic conditions of intelligibility that inform our available modes for representing queer experience? Does the recent explosion of gay and lesbian characters on television mean we have emerged from the celluloid closet? Or are we witnessing new homonormative forms of censorship? Are social recognition and visibility the necessary goals of all queer representation? What potential may linger in the obscene, the abject, or the unintelligible? Is queerness, in its most radical possibilities, ever fully representable?

The term representability is drawn from psychoanalytic theory where it is used to address the process by which latent unconscious content takes the form of dream images and, thus, becomes available to consciousness. The course will expand from this starting point to understand more broadly the process by which an endless possibility of arrangements of bodies and pleasures are channeled and disciplined into a narrow set of recognizable sexual identities and kinship practices. Course readings include works by Butler, Bersani, Berlant, Edelman, de Lauretis, Gopinath, Halberstam, Munoz, Warner and many more—offering a comprehensive introduction to a range of approaches to queer cultural politics. Our critical inquiries will unfold alongside the investigation of a number of flashpoints in queer cultural studies—including pre– and post– Haynes code Hollywood cinema, the early representation of HIV/AIDS, diva worship and slash culture, “New Queer Cinema,” TV after–Ellen, and contemporary trans portraiture.

- V. Cultural Studies

- CSCS253 Music, Culture & Politics in Latin America
  2 units / Semester I
Latin America has produced some of the richest and most innovative music in the world, ranging from samba and boleros to contemporary roqueros and raperos. What cultural,
economic, and social conditions have produced this wealth of music? What are the African, Spanish, Portuguese, and indigenous origins of the various styles and rhythms? Music in the region has been very involved in the political and social debates within the various countries, and this course will address the myriad ways in which musical styles and content interact with pressing national and regional questions. Finally, how has music from Latin America blended with new styles from around the world, and what are some of the current trends emerging from this mixing?

CSCS258 The Art of the Invisible: Experiments in Radio Production and Podcasting
3 units / Semester I
This class is a survey of the art of radio and a workshop in creative radio & podcast production. Radio is a medium that has had tremendous cultural and political impact. Yet it is also a medium that offers remarkable intimacy and poetry, a realm of almost pure imagination. Using simple and cheap recording equipment and free downloadable editing software, podcasting and internet radio offer unprecedented opportunities for the self–made radio artist to produce his or her own work and reach a broad audience. In this course, we will examine the theory and aesthetics radio as well as develop the hands–on skill and experience required to control the medium.
• Open to the Institute.

CSCS259 The Hottentot Venus: The 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,’ and ‘the monstrous’. Central to the course are representations of black female sexuality by African American artists including dancers Josephine Baker, Catherine Dunham and the Urban Bush Women; writers Elizabeth Alexander, Octavia Butler, Zora Neale Hurston, and Toni Morrison; hip hop and neo–soul artists Missy Elliot, Lil’ Kim, and Queen Latifah; film–maker Cheryl Dunye; and visual artists Chakaia Booker, Barbara Chase–Riboud, Renee Cox, Ellen Gallagher, Wangechi Mutu, Faith Ringgold, Alison Saar, Kara Walker, and Deborah Willis.

CSCS304 Getting to Third: Investigations Beyond the Binary in Art, Thought, and Life
2 units / Semester I
This is a cultural studies class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that moves beyond dualisms. We will explore a succession of apparently immutable binaries alongside art/activity/writing that expands the terms of that particular conversation. Discussions will include topics such as: self/other, edges, fluidity/multiplicity, analog/digital, specific/general, continuum/discrete, local/global, self–organizing systems/state mandates. The class will do close weekly readings of important texts on life in the “multiple” mindset including but not limited to: eve sedgwick’s “shame in the cybernetic fold”, roland barthes’ “the neutral”, william james and bertrand russell’s “the vague”, deleuze and guattari’s “the rhizome”, as well as, ann fausto–sterling, james gleick, and jacques ranciere. Three response papers at intervals and a final project will be due. arrive ready to read, think, participate in discussion.
• Open to the Institute.

CSCS310 Theater of the Oppressed: The Aesthetic Language of Augusto Boal
3 units / Semester I
This course investigates the philosophical principles and practical techniques that constitute Theatre of the Oppressed (TO), the aesthetic language developed by Brazilian social activist and theatre director, Augusto Boal. TO consists of five formats: Forum Theatre, Image Theatre, Cop–in–the–Head, Invisible Theatre, and Legislative Theatre. All are participatory: in lieu of audience passivity, spectators become spect–actors who employ dramatic tools to uncover, analyze, and ultimately intervene critically in (staged and real) scenarios of institutionalized oppression. We will study in depth three primary influences on Boal – Paulo Freire’s radical pedagogy, Bertolt Brecht’s epic theatre, and Brazilian carnival and consequently notions of dialectics, praxis, alienation–effect, historicization, heterogeneity, and polyphony. In embodying TO techniques, we will discover how the theoretical premises of his work are (or are not) made manifest in his techniques. Boal’s ‘rehearsals for revolution’ have been adapted by activists, therapists, educators, and artists on seven continents and thus we will also explore how effectively modular techniques translate cross–culturally. Lastly, we will explore equivalents of Boal’s critical concepts (i.e., metaxis, analogical induction, aesthetic space, joker system) in fields of complexity theory, ethics, social psychology, trauma studies, liberation theology, and biology.
• Open to the Institute.

CSCS325 Semiotics of Fashion: Power, Identity, and Representation through Clothing
2 units / Semester I
In this class, we’ll look at fashion as a semiotic system that can communicate as clearly, as metaphorically, and as clandestinely as spoken language. Specifically, the class will be interested in questions of power and identity as they relate to fashion. We’ll consider how facts about and images of the body will be generated both by the media of the dominant culture often seek to render non–white, non–middle class, fat, and queer identities less visible. We will also study subcultures that have been born partly out of resistance to these fashion rules, including queer culture, punk culture, and Black dandyism, and consider the question: When it comes to identity politics, does fashion speak louder than words?
• Open to the Institute.

CSCS330 Walking Places: Pedestrian Activity, Spatiality and the Politics of Urbanization
2 units / Semester II
Walter Benjamin famously reflected on the architectural spaces of Paris through the figure of the flaneur, a meandering literary figure who experienced the city as an unfinished text. Drawing on the poetry of Baudelaire and influencing subsequent generations of writers and artists, Benjamin understood walking as a key component in the development of a critical and poetic relationship to the city of the past and the present. With reference to historical and theoretical texts and contemporary art, literature and film, Walking Places explores the space of the contemporary urban landscape from a pedestrian perspective. Through textual analysis and experiential practice, this class relates walking, the organization of cities, ideas about technology and aesthetic practice. Each week, students will take excursions on foot either individually or in organized class meetings and reflect on these walks in their journals. Journal entries will contextualize these walking exercises in relation to specific course readings, using various historical and theoretical texts as framing devices. A final research project is also required.
• Open to the Institute.

CSCS333 No Innocent Eye: Literature and Medicine
2 units / Semester I
This hybrid endeavor both a cultural studies course and a creative writing workshop will examine medicine not as a removed, scientific process but as a cultural phenomenon with
complex narratives that have very real effects on our lived experience: how we understand what it means to be healthy, sick, mentally ill, sane, fragmented, whole, etc. We’ll read short stories, memoirs, non-fiction and theoretical texts that grapple with issues such as cancer, madness, mortality, hermaphroditism, elective amputation, pain, doctor-patient dynamics, sexuality and desire, and medicine—as-performance. Medicine and art have a long history of overlap and entwinement from Leonardo da Vinci to early photography’s documentation of hysteria to the popularity of television shows like Grey’s Anatomy. While we will touch upon the relationships between medicine and visual art, the class is primarily focused on how we might rethink medicine via literary categories such as subtext, detail and point of view, and how we can also recast and explore literary techniques in light of medical perspectives. That is, we will continually ask ourselves how and why facets of medicine are relevant to writers and artists, and vice versa. Expect rigorous class discussion, in-class writing exercises, weekly short writing assignments and one longer piece fiction or creative non-fiction, your choice to be workshopped by the group. You will be required to expand and revise this piece for your final project.

• Open to the Institute.

CSCS350 The End: Cross Cultural Look at Death
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.

• Open to the Institute.

CSCS351 Buying & Selling the Fantasy of L.A.
2 units / Semester I
How did Los Angeles become the capital of boosterism and global marketing—the city of the social imaginary? A social history of power, promotion and social conflict in L.A. What is the relationship between Hollywood cinema and the fact of this city? What does the dark (noir) vision actually represent? From film fantasies to the actual neighborhoods that are hidden by myths of the city, we venture into a century of swindles, duplicity and simple survival, the mundane facts that are essential to understanding the fantasies. What took place behind the civil disturbance, the biblical plagues, and the strange architectural simulation: how to locate the layers of the city. A survey of ethnic groups who emigrated here, of the in-migration as well, of the inner basin and the metropolitan suburbs; and of course, the transitions into the next century.

• Open to the Institute.

CSCS354 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. Recommended for Integrated Media students.

• Open to the Institute.

CSCS356 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.

• Open to the Institute.

CSCS357 History of Comic Books
2 units / Semester II
This is a critical/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 comic book to the graphic novel that thrives today, this course is primarily concerned with how comics aka graphic literature has 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 of 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 commucate/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.

• Open to the Institute.

CSCS358 A Collision of Voices: Fissure and Multiplicity in Latin American Literature
2 units / Semester II
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.

CSCS404 Hooded and Headless: Anonymity, Surveillance and the Face in Recent Art and Life
2 units / Semester II
from the advent of the ‘webcam’ on the internet to the chilling photos of torture from Abu Ghrab, from the ethical turn of recent philosophy to the development of surveillance that relies on facial recognition technology, ‘the face’ (or ‘faciality,’ as deleuze had it) has become an intense locus for contemporary discourse around issues of identity, privacy, specificity, empathy, identification, ethical action, dehumanization, and liberty. This course will explore these issues via an exploration of faciality and effacement in recent art and life. We will begin with physiology, reading work on the human brain’s response to other human faces, we will then turn our attention to philosophers such as emmanuel levinas and judith butler,
who have utilized ‘the face’ as a potential grounds for ethical action, we will then consider a variety of related political and artistic instances and issues, such as the function of masks as vehicles for the performance of liberty in a culture of surveillance, and the role of the ‘close-up’ in film vs. brechtian distancing techniques in theater. reading will include work by writers such as hannah arendt, franco berardi, slavoj zizek, deleuze and guattari, jean–jacques rousseau, franz fanon, and subcomandante marcos; artists considered will include andy warhol, luther price, paul mccarthy, wayne hodge, julia scher, manu luksch, and ambientTV, and others.

**CSCS453 Borges and the Political**
2 units / Semester I
The course will focus on the political reading of Argentine writer Jorge Luis Borges. This project is a complex and multilayered one. Borges (1899–1986) was a terribly sophisticated fiction writer and thinker who had a long and ambivalent relationship to Argentinean and Latin American democratic politics. Although he was not, strictly speaking, a ‘political’ writer, his texts nonetheless constantly engaged in the indirect understanding of our shared, political worlds. The course will thus proceed to study Borges’ work by paying attention to his references to ‘the political’ as such, as a dimension of human existence, and to his ‘politics’, the actual human communities to which he belonged. Borges was also a citizen of the world, of course. Thus one aspect of the course will focus on his fiction and non–fiction critique of Nazism and Fascism, as well as his views of world affairs in general. In particular, we will explore Borges’ early essays and ‘detour of fiction’ on the questions of totalitarianism and democracy. The course will then continue by engaging his different stories, essays, and poems from the perspective of a number of contemporary thinkers. The latter will include Claude Lefort, Robert Nozik, Remi Brague, Hannah Arendt, Beatriz Sarlo, Jacques RanciØre, William Eggington, Alain Badiou, and Ernesto Laclau among others.

**Permission of Instructor required: mplot@calarts.edu**

**CSCS454 Animation and the ‘Body’**
2 units / Semester II
Exploration of the diverse ways in which the human form takes shape in animated films, from highly photorealistic representations to stream–of–consciousness movement. Specific examples from 2D, 3D, stop–motion and hybrid work will be examined in order to shed light on the construction and animation of the body in contemporary film.

**CSCS456 Art and Postcolonial Theory**
2 units / Semester I
Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one had, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of ‘good’ art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

**Special Topics in Cultural Studies**

**CSCS501 Codes of Modern Capitalism: Seduction, Technology, Debt, Terror**
2 units / Semester II
Capital, then Capitalism(s)–as assemblage, dispositif, system–appears to be mutating in provocative and challenging ways. How can these permutations, from disciplinary societies to control societies, from symbolic to semiotic, from subject/object to flows, be thought? What would be the continuities? the discontinuities? the acontinuities? What might be the contours of a possible shift from the ‘Washington Consensus’ to the ‘Beijing Consensus,’ or the ‘G–20 Consensus?’ Have we entered a time of hypercapitalism? How can the stunning surge of wealth concentration be explained? Next, what impact has the current ‘regime of truth’ had on art and aesthetics? Beginning with an examination of certain contemporary analyses of neoliberalism, the course will explore a number of crucial tropes, including terror, seduction, technology, debt; in addition, aspects of religion, race, gender, subjectivity, labor, globalization, and biocapitalism/biort will be addressed. Finally, what would be some of the ways to begin thinking the current political and economic moment otherwise, and how might change in that mode be conceptualized?

**Permission of Instructor required**

**CSCS552 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.**

**Permission of Instructor required: nklein@calarts.edu**

**CSCS553 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.

**Permission of Instructor required: dkearnney@calarts.edu**

**T 819 Objects High & Low: History Puppet (Offered Alternate Years)**
2 units / Semester I
This class will look at the rich and varied history of puppetry and object theater in the United States. The survey will include Native American ceremonial puppetry, vaudeville trick
investigate the causes for postural imbalances, common injuries, and more. Critical Studies credit allowed for Dance Students.
• It is strongly recommended that this course be followed by CS361B which covers upper body.

CS361B (Spring semester)
An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The spring semester will cover the arms, back, and upper torso. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in–depth approach to understanding the relationship between muscle groups that result in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more.
• Critical Studies credit allowed for Dance Students.
• Permission of Instructor required:

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.
• Open to the Institute.

CSSM464 The World Behind Glass
2 units / Semester I
What does it mean to collect and display natural things? What is the history of such efforts? What does classification of the natural world rely on? How does the choice of classification criteria affect the classification and our understanding of the interrelations of all living things? What display techniques, traditional and depending on new technology, are effective in conveying meanings and understandings of the things displayed and their relationships in the world? We will examine these questions and students will carry out projects that modify, interpret, and add to the Institute’s Natural History Collection. Local field trips are planned. An associated field trip to Paris to visit the National Museum of Natural History, and the associated Museums of Comparative Anatomy and Paleontology, as well as the Palais de la Decouvert, is planned for Christmas vacation at the end of the semester. (Optional for students in this class and open to the Institute.)

CSSM561 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.
The class traces photographic modernism from 1917 to its present crisis. We will consider 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.

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 and 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 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.
• May be repeated for credit.
• Contract required.

CS175B Film History II – 1950–Present
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.
• CS175A is not a prerequisite.
• Required of all PFV MFA–1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B).
• Required of Experimental Animation BFA–2 students (year-long, A&B).
• Required of FDP MFA–1 students (year-long, A&B)
• May be repeated for credit.

CS177A&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.

• Permission of Instructor required.

CS179A&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 year-long course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940’s. The spring semester begins with the primary choreographers of the 1950’s and continues to the present.

• Permission of Instructor required.

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.
• May be repeated for credit.
• Contract required.

CS175B Film History II – 1950–Present
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.
• CS175A is not a prerequisite.
• Required of all PFV MFA–1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B).
• Required of Experimental Animation BFA–2 students (year-long, A&B).
• Required of FDP MFA–1 students (year-long, A&B)
• May be repeated for credit.
on collaboration, the students will have the opportunity to explore a myriad of community
colleges and universities which will be shaped and designed by you and will include original performances,
performers, and other modern and contemporary troublemakers and active agents whose
artistic practices are fundamentally committed to social justice through the arts. We will
explore the plays/texts through a variety of assignments, including critical writing, creative
projects and performance.

**CS379A Survey of World Theater – Performance Tactics**
3 units / Semester I
This course considers significant performance techniques within their political contexts.

- Histories of theater, performance art, spectacle, and the performance of everyday life frame
  an understanding of the performing body and its relationship to the real, to cultural iden-
  tity, and to shifting visions of modernity. Readings provide examples from different national
  contexts, and include performance texts, artist's writings, and critical scholarship.
  • One of four courses available to meet the Theater School metier studies requirement.

**CS379B Survey of World Theater–Cultural–Arts Activism**
3 units / Semester I
This survey course will explore the work of radical collectives, community artists, guerilla
performers, and other modern and contemporary troublemakers and active agents whose
artistic practices are fundamentally committed to social justice through the arts. We will
investigate theoretical and historical references as they relate to public and context–based
work within and outside of institutional environments. We will explore work as it pertains to
the performance arts, visual arts, writing arts, community building/organizing and other prac-
tices that eloquently question/examine the dynamics between artists and their communities.
This class will be modeled as a forum and active participation and engagement is expected.
The class will culminate with a free day–long event/forum open to the larger (LA and SCV)
community which will be shaped and designed by you and will include original performances,
artwork and fiery dialog.
  • One of four courses available to meet the Theater School metier studies requirement.

**CS379C Art and Community Engagement**
3 units / Semester II
Our class, designed for a group of 10 to 15 students, will broaden our perspective and deepen
our understanding of the intersection between art, collaboration, and social change in
community building and community engagement. Drawing upon a range of community–based
arts projects, scholarship, case studies, screenings, interactive games, field trips, and hands–
on collaboration, the students will have the opportunity to explore a myriad of community

**CS379A Survey of World Theater – Text**
3 units / Semester I
Survey of World Theater – Text is designed to provide a survey of twentieth century theatre
history with an emphasis on world theatre by studying the work of select playwrights. We will
explore the plays/texts through a variety of assignments, including critical writing, creative
projects and performance.

**CS379A Survey of World Theater – Performance Tactics**
3 units / Semester I
This course considers significant performance techniques within their political contexts.
Histories of theater, performance art, spectacle, and the performance of everyday life frame
an understanding of the performing body and its relationship to the real, to cultural iden-
tity, and to shifting visions of modernity. Readings provide examples from different national
contexts, and include performance texts, artist's writings, and critical scholarship.
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**CS379B Survey of World Theater–Cultural–Arts Activism**
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This class will be modeled as a forum and active participation and engagement is expected.
The class will culminate with a free day–long event/forum open to the larger (LA and SCV)
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artwork and fiery dialog.
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**CS379C Art and Community Engagement**
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Our class, designed for a group of 10 to 15 students, will broaden our perspective and deepen
our understanding of the intersection between art, collaboration, and social change in
community building and community engagement. Drawing upon a range of community–based
arts projects, scholarship, case studies, screenings, interactive games, field trips, and hands–
on collaboration, the students will have the opportunity to explore a myriad of community

**CS570D History of Video Art**
2 units / Semester II
Video has a history quite different from that of film; with roots in gallery practice, perfor-
manence, 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.
  • Permission of Instructor required.
  • Open to the Institute.

**CS570E Questions of Third Cinema – Cinema of the Global South**
3 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–colo-
nial identity, the dialectical connection between domination/subordination, centre/periphery
and resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western
‘auteur’ cinema, Third Cinema is resolutely non–capitalist and non–Western. We will look
at films from Africa, the Arab World, East India, Latin America, Taiwan...but also films that
assert a cultural/political resistance within Western industrialized countries, such as African
American cinema, the Black British workshops and the ‘Beur’ films in France.
  • Assignment: one paper a week.
  • Permission of Instructor required.

**CS570F Cinema Against the Grain**
2 units / TBA
Now that the cinematic present is dominated by previews for video games and theme park
rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particu-
larly important to examine under–appreciated, even disreputable films that have gotten lost
in the shuffle. “Cinema Against the Grain” presents (mostly) independent films in historical
context and deals with the themes and formal strategies of works that have thus far been
refused a secure place in the canon. Screenings include films directed by Oscar Micheaux,
Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements
for the course are a paper per week, attendance at lectures and readings from photocopied
articles and books on reserve.

**AG461A&B Design Theory I: Design Issues Then and Now**
3 units / Semester I
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.
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 / TBA
See description in the School of Film/Video section.

F 432 The Art of Film Composing
2 units / Not planned for this academic year
See description in the School of Film/Video section.

FC273A&B Beginning Screenwriting for Animators
2 units / Semester I, II
See description in the School of Film/Video section.

FC275B Animation: Art Appreciation
2 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.

FD517A Special Topics: Realist Style
3 units / Not planned for this academic year
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.

MH100 World Music Survey
2 units / Semester II
See description in the School of Music section.

MH115 Survey of 20th- and 21st-Century Music
2 units / Semester I
See description in the School of Music section.

MH205A Survey of Western Music History & Literature A
2 units / Semester I
See description in the School of Music section.

MH205B Survey of Western Music History & Literature B
2 units / Semester II
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.

MH300–01 Music Cultures: Music of Sub-Saharan Africa
2 units / Not planned for this academic year
See description in the School of Music section.

MH300–02 Music Cultures: Music of the Middle East
2 units / Not planned for this academic year
See description in the School of Music section.

MH300–03 Music Cultures: Music of Native North America
2 units / Semester I
See description in the School of Music section.

MH300–04 Music Cultures: Music of Latin America
2 units / Not planned for this academic year
See description in the School of Music section.

MH300–05 Music Cultures: Music of China
2 units / Not planned for this academic year
See description in the School of Music section.

MH300–06 Music Cultures: Music of Japan and Korea
2 units / Not planned for this academic year
See description in the School of Music section.

MH310 History & Practice of Electro-Acoustic Music
2 units / Semester II
See description in the School of Music section.

MH334 Introduction to the Music of Flamenco
1 unit / Semester I
See description in the School of Music section.

MH317 Johann Sebastian Bach
2 units / Semester II
See description in the School of Music section.

MH345 Solo Vocal Literature
2 units / Not planned for this academic year
See description in the School of Music section.

MH390 The Blues Before 1960
1 unit / Not planned for this academic year
See description in the School of Music section.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Year</th>
<th>Notes</th>
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<tbody>
<tr>
<td>MH400–02</td>
<td>African &amp; African-American Music and Literature</td>
<td>2 units</td>
<td>Semester II</td>
<td>See description in the School of Music section.</td>
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<tr>
<td>MH400–03</td>
<td>Contemporary Composer: Words, Music and Ideas</td>
<td>2 units</td>
<td>Not planned</td>
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<tr>
<td>MH400–04</td>
<td>The Music of Luigi Nono</td>
<td>2 units</td>
<td>Not planned</td>
<td>See description in the School of Music section.</td>
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<td>MH400–05</td>
<td>The Music of James Tenney</td>
<td>2 units</td>
<td>Not planned</td>
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<tr>
<td>MH400–08</td>
<td>The Music of Gyorg Kurtag and Sofia Gubaidulina</td>
<td>2 units</td>
<td>Not planned</td>
<td>See description in the School of Music section.</td>
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<tr>
<td>MH400–11</td>
<td>HyperOpera: Song Without Borders</td>
<td>2 units</td>
<td>Semester I, II</td>
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<td>MH400–12</td>
<td>Musical Reflections of Surrealism</td>
<td>2 units</td>
<td>Semester I</td>
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<td>MH400–14</td>
<td>The Music of Edgard Varese</td>
<td>2 units</td>
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<tr>
<td>MH400–15</td>
<td>Form in Contemporary Music</td>
<td>2 units</td>
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<td>MH400–16</td>
<td>Contemporaneouty in Music</td>
<td>2 units</td>
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<td>MH400–17</td>
<td>The String Quartet since 1900</td>
<td>3 units</td>
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<td>MH400–18</td>
<td>Contemplative Practices, Musical Arts, Compassionate Mind</td>
<td>2 units</td>
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<td>MH400–19</td>
<td>Music of Eastern Europe in the Late 20th Century</td>
<td>2 units</td>
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<td>MH400–20</td>
<td>The Music of Gerard Grisey and French Spectralism</td>
<td>2 units</td>
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<td>MH400–21</td>
<td>The Piano since 1900</td>
<td>2 units</td>
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<td>MH400–23</td>
<td>The Music of Iannis Xenakis</td>
<td>2 units</td>
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<td>MH400–24</td>
<td>The Music of Gyorgy Ligeti</td>
<td>2 units</td>
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<td>MH405–01</td>
<td>Focus Rock: Metal – Black, Death &amp; Doom</td>
<td>2 units</td>
<td>Semester II</td>
<td>See description in the School of Music section.</td>
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<tr>
<td>MH420</td>
<td>Music Improvisation Out of this World</td>
<td>2 units</td>
<td>Not planned</td>
<td>See description in the School of Music section.</td>
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<td>MH425</td>
<td>Survey of Sound Art</td>
<td>2 units</td>
<td>Semester II</td>
<td>See description in the School of Music section.</td>
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<td>MH430</td>
<td>Her Music</td>
<td>2 units</td>
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<td>MH501</td>
<td>Explorations Into the Ontology &amp; Aesthetics of Free Improvisation</td>
<td>2 units</td>
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<td>See description in the School of Music section.</td>
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<td>MH502</td>
<td>Twentieth–Century Intersections and Interactions</td>
<td>2 units</td>
<td>Semester I</td>
<td>See description in the School of Music section.</td>
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<tr>
<td>MP303</td>
<td>Radical Music Pedagogy</td>
<td>2 units</td>
<td>Semester I</td>
<td>See description in the School of Music section.</td>
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</tbody>
</table>
MC/MT 612 Critical Reading: The Soundscape, Acoustic Ecology and the Field
2 units / Semester I, II
See description in the School of Music section.

T 005A&B Conversations in Contemporary Theater
2 units / Semester I, II
See description in the School of Theater section.

T 880 Writing for Performance I
3 units / Semester I
See description in the School of Theater section.

T 881 Writing for Performance II
3 units / Semester II
See description in the School of Theater section.

TP213A&B History of Theatrical Design & Technology
2 units / Semester II
See description in the School of Theater section.

TP214A&B Architectural Styles
2 units / Semester I, II
See description in the School of Theater section.

TP607 History of Fashion
2 units / Semester I
See description in the School of Theater section.

Interdisciplinary Studies

ID370 The Peoples Theory
2 units / Semester I
An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is "good"? Who owns the codes? How do "specialists" in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.
• Permission of Instructor required.

ID517 Special Topics in Art & Politics: Women's Culture — against marginalization
2 units / Semester II
From the re–reading and celebration of melodrama, "the woman's film", to the efforts of such groups as RAWA, which fights for the rights of Afghan women, we will research the ways in which women still face many challenges to achieving equality. Human trafficking is estimated at 14,500 to 17,500 individuals, most of them women, brought into the US per year. How is this possible? Students will select areas of research, which will contribute to events organized in conjunction with International Women's Day, March 8. Students will be asked to complete two papers, plus a project of their own choice.

ID530 Toward Interdisciplinary Critique: A Survey of Methodologies
3 units / Not Planned for This Academic Year
A three–hour seminar, open to graduate students and upper–level undergraduate students by permission of instructors. Team–taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta–critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics—our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

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.

ID555 Special Topics in Arts Pedagogy
2 units / Semester I, II
This follows Arts Pedagogy 550 to further examine and study important issues and concepts in teaching within a community arts context. This course will go more in–depth in many of the constructs that were introduced in Arts Pedagogy 550, such as the study of teaching diverse student populations, instructional planning, aligning state learning standards to arts instruction, and other topics. There will be focus on three (3) special topics, chosen from the following, and chosen by consensus—all according to the students' interests and needs in their respective metiers and teaching. Students will focus on the adolescent student population for which CAP provides in its arts education programs, and in which CalArts students are instructors. The following topics include:
• Cultural Proficiency: Teaching Diverse Student Populations
• Art as Activism, Teaching Towards Social Justice
• Topics in Education
• Thinkers in Education
• Behavioral Issues in the Classroom

Instructional Planning and Alignment to California State Standards
• Offered for Critical Studies credit.
• Cross disciplinary class.
• Open to all MFA students and BFA students who are CAP student instructors.
MFA Writing Program Core Classes

CS610 MFA Writing Program Graduate Teaching Practicum
2 units / Semester II

CS620 MFA Visiting Artist Series
3 units / Semester I, II (1 unit Semester I, 2 units Semester II)
Selected artists and MFA Thesis presentations.
• Required of all MFA Writing, Interschool & 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.
• Permission of Instructor required.

CS623 Love and Theft: A Workshop in Adaptation and Appropriation
3 units / Semester II
In this workshop, we’ll focus on the ways in which artists and writers use existing works as ground for their own, and discuss the pros and cons of lineage, influence, borrowing and exchange, in relation to how we shape our creative processes and professional identities. We’ll pay close attention to novels that talk to each other (e.g., Wright’s Invisible Man to Reed’s Freelance Pallbearers to Whitehead’s ‘The Intuitionist’), and to how the entire landscape of an existing story can be radically altered by a “simple” change of point of view or perspective, as with Sherwood Anderson, Gayl Jones, Paul Auster and Lydia Davis. We’ll explore authors like Ray Bradbury, who published revisions of his own published works, adaptations and re-visions from Kathy Acker, Angela Carter, Maryse Conde, Percival Everett, Todd Haynes, Akira Kurosawa, Yasumara Morimura, Vik Muniz, and others. We’ll also work through imitation and appropriation in various ways: cut-ups, collage, pastiche, sampling, symbol/trope echo, movie telling (neo-benshi), tableaux vivant, among various techniques and processes. Our goal: To investigate and articulate conceptions of originality, inspiration, ethics, authorship and ownership, in a manner inclusive of all métiers. Workshop participants will spend the first part of the semester engaged with critical and creative works, and the second part in workshop. Each week will be occasioned by ample opportunity, vis-à-vis assignments, exercises and prompts, to experiment, exchange, recycle and (re)vision works.

CS628 Textual Strategies: the Class That Must Be Obeyed
3 units / Semester I
This class functions as an introduction to both the writing program, and to a wide set of contemporary writing practices. Overseen by the Writing Program Chair, Christine Wertheim, the class features sessions lead by each of the MFA Writing Faculty. Topic covered include the history and theory of modern and contemporary literature: questions about what it means to be a writer, who is served by writing, and what it means to speak for someone else when aiming to be a responsible citizen in an expanded community: awareness of various non-Western approaches to language, narrative, poetics and innovation and the ability to acknowledge and problematize one’s own privilege as writer and thinker regardless of race, ethnicity, class and gender: theories and practices of performativity, including storytelling, stand-up, auctioneering, sermonizing, confession, prayer, spells and gossip: ideas about how bodies and words interact in texts: questions of accountability when dealing with non-fiction data: theories of translation in their broadest aspect—not just literal translation, but the ‘anxiety of influence,’ cultural transmission, and translation as analogy for the entire nexus of writing itself: the relations between sound, meaning and figures of speech, including the functions of rhythm, rhyme, assonance, consonance and alliteration, at the levels of letter, syllable, word, phrase, line, and sentence; aspects of narrative and narratology—the theory of narrative—plotting, temporality, character, voice, and style: the aesthetics, mechanics and philosophy of realism, etc. The class is required of ALL MFA Writing Students in the Fall of their first year of residence, including Interschool and IM students.
• Required of all MFA Writing, Interschool, and IM students.

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 Deavere 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 MFA Workshop in the Novel
3 units / Semester I
Novel–in–progress workshopping with a focus on clarity – maximizing the reader’s understanding of what the work is attempting to express. Special attention paid to the rhythm of language as experienced through reading work aloud; the use of personal experience and history to inform the creation of fiction; exposure to writers working in similar voices and themes. Participants must be prepared to read their work aloud, to participate in group discussions around each others’ work, and to keep critiques useful and kind. Though there will be dialogue regarding the use of personal experience in fiction, this is not a memoir class.

CS634B MFA Workshop in the Novel
3 units / Semester II
Novel–in–progress workshopping with a focus on clarity – maximizing the reader’s understanding of what the work is attempting to express. Special attention paid to the rhythm of language as experienced through reading work aloud; the use of personal experience and history to inform the creation of fiction; exposure to writers working in similar voices and themes. Participants must be prepared to read their work aloud, to participate in group discussions around each others’ work, and to keep critiques useful and kind. Though there will be dialogue regarding the use of personal experience in fiction, this is not a memoir class.

CS637A 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.
CS637B 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.

CS637C 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.

CS646A Short Story Workshop  
3 units / Semester I  
The course will focus on the writing of short stories ranging in length from a few hundred words to 75 page novellas. The primary focus will be on workshopping the student’s work. We will explore the various forms of style within the form with readings from Gogol, Shirley Jackson, William Gass, Lydia Davis and many others.

CS646B Short Story Workshop  
3 units / Semester II  
The course will focus on the writing of short stories ranging in length from a few hundred words to 75 page novellas. The primary focus will be on workshopping the student’s work. We will explore the various forms of style within the form with readings from Gogol, Shirley Jackson, William Gass, Lydia Davis and many others.

CS652 Literary Citizenship: Tiny Press Practices  
3 units / Semester II  
This course is a hands-on exploration of contemporary autonomous small- and micropress practices as they relate to a poetics of community accountability. How might we participate in creating the literary and artistic world we wish to inhabit? What is our responsibility, as writers, readers and thinkers, to a larger literary–artistic culture? What kinds of communities are made possible through different kinds of cultural action and cultural work? We will consider zines, broadsides, little magazines and journals, micro–presses and small presses, reading series, cultural centers, and collaborative or cross–genre projects. We will consider tiny press projects as a whole, with an eye toward critical conversation that encompasses both the work presented and the form(s) and mode(s) of that presentation. Presses and projects to be studied will likely be selected from a broad range of active small and tiny presses, possibly including the following: Achiote Press, Atelos and Tuumba, Antennae, belladonna, Burning Deck, Corollary Press, Dusie Press, How 2, Jacket, The Journal of Aesthetics and Protest, Kenning Editions, Leroy Books and Leon Works, Mirage #4 (Periodical)Meritage Press, Octopus Books, The Pines, Portable Press at Yo–Yo Labs, Small Fires Press, Taxt Press, Tinfish, Try, and Ugly Duckling Press. Note: you may take this class whether or not you define yourself as a poet and whether or not you write would traditionally be considered “poetry.” Translators and artists who work primarily in non–literary forms are welcome. The reading list for this class will be significantly different from the Spring 2010 version, so please feel free to be a repeat offender!

CS656 Warped: Experimental Science Fiction and Fantastic Writing  
3 units / Semester II  
A seminar for MFA writing students interested in reading and writing works of science fiction and fantastic literature that work to bend familiar tropes into something strange and new. This course immerses students in the avant–garde practices of science fiction’s New Wave writers, “the intellectual fantasists”, cyberpunk, and the post cyberpunk practices of slipstream, the new weird and black metal theory. Readings include long and short fiction, and critical essays by Italo Calvino, Philip K. Dick, Octavia Butler, Fredrick Jameson, Reza Negarestani, Istvan Csicsery–Ronay, Jr., and Joanna Russ.

CS657 Experiments in Scholarship  
3 units / Semester I  
In this course we will divide our time between writing workshops and the discussion of several recent experiments in scholarship. These works will serve as inspiration for our own experiments in the field. Our own writing will explore the possible uses of research, analysis, memory, observation, political commitment, and formal experiment in nonfiction writing, with the goal of developing deftness in the construction of short and long–form criticism, polemics, meditations, or other investigations. Along the way, we will host guests, undertake in–class writing experiments, consider the distinctions (and cross–overs) between “vernacular scholarship,” popular criticism, academic writing, lyric essay, and creative nonfiction, as well as discuss broader questions of accessibility, audience, genre, motivation, and style.

CS658 Seminar in Parafiction  
3 units / Semester II  
How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of “beside–ness” lies the focus of this course. We can, of course, speak of many para–“sites”: para–phrase, para–normal, para–legal, para–military, para–medic, para–lysis, para–psychology, para–phernalia, para–noia, para–dise, para–lil, para–lix. These para–digs carry with them, para–docically, a nauseating sense of deviation and displacement from any set of stable rules or genre orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, essay, criticism, even poetry, but therein lies the rub. This multiply–voiced effort at paradigmatic exposure and escape risks self–exposure—the exhibitionism and/or alienation authorship carries with it: The attempt at imposed meaning, of narrative order and authorial authority, empties itself as it becomes ethically, aesthetically, and ontologically problematic. We cite ourselves from multiple sites of authority and point of view because we can never fully be or restore ourselves. We are prosopopeiac parasites—tragic or absurd impersonators and allegorists. This crisis in writing as the crisis of writing, with all of its perverse pleasures and anxieties, performs parafiction. This critical seminar, which will also workshop student writing, will consider David Shield’s Reality Hunger: A Manifesto; Marcus Boon’s In Praise of Copying; Trich Nhat Hanh’s The Heart of Understanding; Commentaries on the Prajnaparamita Heart Sutra, John D’Agata’s The Next American Essay, as well as parafictions from authors that may include Thomas Bernhard, W.G. Sebald, Leonid Tsypkin, Jorge Luis Borges, Italo Calvino, Marcel Benabou, David Markson, Richard Kalich, James Galvin, David Markson, Elizabeth Hardwick, and Anna Banti.

CS659 Conjurations: A Lab for New Writing  
3 units / Semester II  
According to the Oxford Dictionary, an experiment is defined as “an action of trying anything.” To try to reproduce the mind’s questions, the meaning of being in the world, alive and feeling, may demand that we break rules, trespass borders, re–imagine the embodied voice, its language of signs and symbols. What does one do when such attempts at creating and reproducing experience are not easily contained within a single genre, form or register? The Conjure Lab is the place for these and other questions, for generating new works, and growing pieces and projects too nascent or embryonic for intense critique sessions. Instead of focusing on reader–centered “fixes,” the lab work is driven by your curiosities, experiments, and inquiries. We will create skeletons, skins, landscapes and structures, multiple visions and
new tongues, fuse forms, split genres, graft disciplines, using the classroom and the Institute as imaginatively as possible. Our resources include a wide variety of texts and approaches, from Bhanu Kapil’s Incubation: A Space for Monsters, ekphrasis, Bernadette Mayer’s writing exercises, syncretic writing, Yoko Ono’s Instruction Paintings, movie telling (neobenki), Harry Mathews’ 20 Lines a Day, Stephen Jonas’ Exercises for Ear, to our own procedures and constraints, invented by and for each other. In the process, stale writing habits get reinvigorated, default settings get changed, and both our writing repertoires, and our conception of the workshop itself, expand. Of course, we may fail beautifully, which is part of the point.

CS661 The Poetics of Indigeneity 3 units / Semester I
Indigenous writers of the Americas and the globe have always engaged a practice of poetics that includes a sense of interconnectedness. Landscape, culture, community, spiritual practices, linguistic preservation, history, and politics have always had a rightful place at the center of indigenous poetics. There is a belief that one must bring their whole self to the text and that the act of writing or art-making is part of a larger historical trajectory that connects the artist with their past, present, and future communities. In this course, we will explore the concept of indigeneity, what it means to be from and of a place, and how a strong connection to land, ancestry, history, and culture shapes aesthetic and craft choices for writers. As a class we will begin to investigate how these traditions shape the poetics of indigenous writers and how they can inform our own practices as writers. We will also pay close attention to expectations that indigenous writers “perform” their indigeneity, through language, content, folklore, and other means, and look at the ways in which writers use, thwart, subvert, engage those expectations and complicate concepts of authenticity while insisting on visibility, and audibility. The course will include student workshops as well as critical readings from contemporary indigenous writers throughout the Americas who work in various styles, forms, aesthetics, and perspectives as well as “traditional” and “experimental” practices. We will also look at personal and scholarly essays that help shed light on the works of some of these writers and give us a greater understanding of the ways we can engage our own processes as writers.

CS665 Poetry Workshop: Investigations in Ekphrasis 3 units / Semester II
Ekphrastic poems engage artwork—visual, cinematic, dance, musical, etc. — sometimes describing, inhabiting, critiquing, or using them as frames for other arguments and observations. In this poetry workshop, we will explore these more traditional modes of ekphrasis; additionally, we will work at ekphrasis’ edges, writing “recordings” of your experiences as an audience for other artforms and synthses (poems seeking to reproduce non-literary aesthetic effects).

CS668 Stranger in a Strange Land 3 units / Semester I
This course focuses on translation theories and practices, and is designed for all writing students—both students engaged in translation projects and students who are interested in thinking about the poetics and processes of translation in relation to their writing practice in English (i.e. non–translator writers). In this class, we will read texts in translation and texts about translation, as well as texts influenced by translation techniques and translation-based processes. We will consider many of the issues that have provided the foundations for modern and contemporary theories of translation, including (but not limited to) questions of “Americanization” vs. “foreignization,” “faithfulness” vs. “betrayal,” the effects of different translation choices on the target language, questions of audience and the reception of foreign texts. We will also consider more recent investigations into the poetics and politics of translation, among them: nomadic discourses and questions of “otherness,” “untranslatable” texts, translation as activist literary practice, and writing as translation. We will read poetry with links to translation techniques, poetry in translation, and theories of translation by writers such as Ammiel Alcalay, Hannah Arendt, Oana Avasilichioaei, Ellen Baxt, Walter Benjamin, Norma Cole, Edmond Jabes, Pierre Joris, Devin King, Andrea Lawlor, Suzanne Jill Levine, Erin Moure, Michael Palmer, Richard Pevear, Gregory Rabassa, Jerome Weinberger and excerpts from essay collections about translation and literary magazines dedicated to writing in translation.
Note: you may take this class whether or not you define yourself as a translator and whether or not you speak or write a language other than English. Artists who work primarily in non-literary forms are welcome.

CS673 Omission 3 units / Semester II
Some texts move us primarily because of what they don’t include. Under what literary circumstances is it more expressive to say nothing than to say something? This is a workshop course in very short forms, primarily what is best called prose poetry. It will also include the analysis and discussion of outside reading. We’ll study texts that omit formal, narrative, referential, descriptive, or subjective content; consider the techniques and effects of those omissions; practice these techniques; and seek new things to leave out of our own writing.

CS676 I, I, Me, Me, You, You: Technologies of Self 3 units / Semester II
This course examines changing conceptions of subjectivity and how these have manifested in different literary technologies. The focus is on literary texts which express different aspect or types of selfhood and subjectivity, rather than theories about these phenomena, though we will look at these also. Topics covered include: the origins of modern subjectivity in the critical self—questioning of Romantic writings (philosophy, poetry, prose); development of the technology of the unified subject in classical novels; the subject’s increasing fragmentation, doubling, and unraveling in fantastic literature, symbolist—inflected poetry, and stream—of—conscious prose; manifestations of the death of the author in process—generated texts; questions of authenticity raised by fictional authors and their outpourings; the relations between subject, language and body in texts that take language as a Tongue; subjectivity in relation to national, linguistic and ethnic backgrounds, and the issues raised by subjects who inhabit multiple cultural territories; relations between notions of subjectivity and ideas about the unconscious, modernity and critique; relations between ideas about subjectivity and practices of gender organization, (post)—colonialism, capitalism, globalization, and technology. We will also explore individual vs collective ideas of subjectivity in dystopic and mythic literature, and stream—of—consciousness prose, as well as ideas of post—subjective and/or multi—subjective states in some contemporary writing.

MA Aesthetics and Politics Program Core Classes

CS720 Aesthetics & Politics Lecture Series 3 units / Semester I, II
This will not be a conventional course but a semester—long lecture series consisting of three autonomous blocks of readings organized around a CalArts or REDCAT lecture delivered by a visiting speaker. In the Fall 2010 semester, the lecture series will host the following speakers: Eduardo Cadava (English and Comparative Literature, Princeton University), at CalArts in October; Catherine Malabou (Philosophy and Comparative Literature, Paris X—Nanterre/ SUNY Buffalo), at REDCAT in November; and Bonnie Honig (Political Science, Northwestern University), at CalArts in December. Please consult the MA in Aesthetics and Politics website, the Lecture Series brochure, as well as the REDCAT calendar, for locations, dates, and times. As in previous years, the Lecture Series emphasizes three different fields of study: aesthetic
and political theory, social and political critique, and political art. Students are required to attend both the lectures and the additional course meetings as well as a mini–conference titled ‘Biopolitics, Biotechnics, and the Arts’ organized on the occasion of Catherine Malabou’s visit. The final requirement for the course is a 20–page paper about a topic related to the course readings.

- Required of MA Aesthetics & Politics Students
- One year course.

CS721 Contemporary Aesthetic Theory
3 units / Semester I

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—invoking 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, Julia Kristeva, Paul de Man, Gilles Deleuze, FelixGuattari, and Michel Foucault.

- Required of MA Aesthetics & Politics Students
- Permission of Instructor required.

CS722 Contemporary Political Thought
3 units / Semester I

In his book Political Theology, Carl Schmitt famously stated that all modern political concepts are secularized theological concepts—due to both their historical development and their systematic structure. In disagreement with this notion, this course springs from the opposite intuition: that all modern democratic, political concepts are secular, aesthetic concepts—due to their shared historical development and their plural and intersubjective character. The seminar will thus outline the way in which contemporary political thought has intertwined with aesthetic and cultural theories, showing their potentially shared historical and/or ontological roots and foundations. The seminar will be structured around the four twentieth and twenty-first century approaches that have most explicitly outlined this position—those of Hannah Arendt, Maurice Merleau–Ponty, Ernesto Laclau, and Jacques Rancière. In the first section of the course, we will engage the tensions between decisionist, deliberative, and phenomenological theories of action, and their implicit and explicit understanding of intersubjective co–perception, political speech, and aesthetic judgment—in short, Arendt’s ‘space of appearances.’ The second section of the seminar will discuss the potential isomorphism of art and democratic politics, typical of Merleau–Ponty’s common understanding of aesthetic expression, political action, speaking language, and his final, unfinished theorizing of the notion of ‘flesh.’ The third section will trace back to Laclau and Chantal Mouffe’s early work a democratic and rhetorical turn to Marxist thought that has Laclau’s most recent work at its center and continues to be contested by thinkers such as Zizek and Badiou. Finally, we will focus on Rancière’s ‘aesthetico–political’ theory—in–the–making, a form of theorizing that is becoming terribly influential in the fields of aesthetics and politics.

- Required of MA Aesthetics & Politics Students

CS723 Critical Discourse in the Arts and Media
3 units / Semester II

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 post-structuralist 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. These 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 Mikeaux, Stanley Kubrick, Wong Kar–Wai, Claire Denis, and Carlos Reygadas.

CS724 Thesis Workshop
3 units / Semester II

This seminar aims to guide students from pre–writing to writing: it intends to accompany them through the preparatory stages of the writing so as to prepare them for the actual writing of the thesis. Over the course of the semester, students will discuss their thesis topics with their peers and generate (as well as workshop) the various documents that are considered essential to the pre–writing process: an abstract, a research bibliography, a table of contents, a chapter outline, and more. In addition, students will familiarize themselves with the Aesthetics and Politics program’s thesis style guidelines. As the final assignment for the course, all course participants will be required to hand in a polished version of one of the chapters of the thesis. This version will be commented on by both the seminar instructor as well as the the seminar instructor reader and should launch students into the writing of the remaining chapters of the thesis. The seminar will include a visit by Critical Studiesresearch librarian Brena Smith, who will help students generate a research bibliography, and who will explain the library’s guidelines for the final thesis deposit, which is required in order for students to be awarded the MA degree.

- Required of MA Aesthetics & Politics Students

CS727 Bodies Watching Bodies: Participation, Spectatorship, and the Ethics of Witnessing
3 units / Semester II

How can theatre – in its broadest terms – serve as practice and as metaphor for relationships with the Other? In theatrical spaces, sometimes we watch, and sometimes we choose to look away. Sometimes we are asked to engage physically, others to make mental leaps that require extreme dexterity. The language of performance has been useful for developing critical and philosophical models of such relations, at the same time as those models have also been tested, applied, and altered through theatre, installation, and performance. Our goal in this class is to gain familiarity with performance scholarship on spectatorship, with a view toward the ways in which these texts help us to theorize a moment of exchange that reaches beyond the building that contains lights, curtains, sets, etc. We begin from dialogues that seem discrete: on the one hand texts by practitioners, such as Brecht, Artaud, and Etchells, who proposed art forms that changed the experience of spectatorship in order to alter its political efficacy, and, on the other, texts by Rancière, Bourriaud, and Manning among others, that have drawn on models of live artistic encounters to develop theories of social interaction. We then work towards increasing theoretical convergence in recent texts by performance scholars including Ridout, Read, Dolan, and Schneider, which use the language of performance to develop critical and philosophical understandings of encounter. Special focus is given to the place of feeling in this mix, both the body–to–body exchange of kinesthesia, and the ways in which critical thought can be developed through extreme affective responses or through boredom. In the process, we will also explore recent developments in performance practice, such as the one–to–one performance, and test our theoretical readings against the seemingly democratic modes of participation that they propose.
MA Aesthetics and Politics Program Elective Classes

CSCW521 Memory, Media and the City
2 units / Semester II
After five weeks studying memory theory and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, plays, installations where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators," or how the ambient, expressionist setting is developed, various tricks for interviewing, researching, cannibalizing from the newspaper or from one's own diary entries, building drafts where the ironies of memory are essential.
• Open to all MFA, IM and BFA students by permission of instructor.
• Permission of Instructor required: nklein@calarts.edu

CSHM439 Lessons on Being and Becoming: Perspectives in Modern Philosophy
2 units / Semester I
A course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being: Hume's problem of induction; Kant's demarcation of knowledge; Schelling's teleology and Hegel's philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl's phenomenological analyses of Being, Heidegger's conception of Being and time and poetry, Bergson's notion of duration and Becoming and Wittgenstein's socio–linguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre's existential psychoanalysis in Being and Nothingness; de Beauvoir's early conception of feminism in The Second Sex; Levinas' conception of Being, temporality and the other and Derrida's critical assessments of both Being and Becoming in relation to western philosophical thought.
• BFA 1s and 2s -- Permission of Instructor required: aberg@calarts.edu

CSHM445 Eve Kosofsky Sedgwick: Queer Theory & Beyond
2 units / Semester I
This course will take as its foundation the expansive, groundbreaking work of queer theorist Eve Kosofsky Sedgwick (d. 2009), paying close attention to her books Epistemology of the Closet (1990), Tendencies (1994), A Dialogue on Love (2000), and Touching Feeling: Affect, Pedagogy, Performativity (2002). We will also use Sedgwick's work as an invitation to investigate the work of several related, fascinating others. This may include: literature by writers important to Sedgwick, such as Henry James, Marcel Proust, and Jane Austen; the work of other theorists of gender and sexuality with whom Sedgwick was in conversation, such as Michel Foucault, Judith Butler, Michael Moon, Leo Bersani, Gary Fisher, and D. A. Miller; historical events of GLBT significance, such as Stonewall, the AIDS crisis, AIDS activism, the pathologization of queers by medical & psychological establishments, and challenges faced by GLBT adolescents; performative speech acts as theorized by J. L. Austin; basic psychoanalytic theory (Freud, Lacan) as well as non–Oedipal models of psychology as explored by Melanie Klein, Sandor Ferenczi, Michael Balint, and Silvan Tomkins; critical race theory; chaos and systems theory; cancer writing; and Buddhist pedagogy.

CSHM539 Perception and Power
2 units / Semester I
What is perception? What is it exactly to see, to hear, to touch, to taste, to smell? To what degree are these modalities separate, and to what degree are they underpinned by a basic, physical connection to the world? What happens when that connection involves a fundamental violence? How does human perception differ from animal, and how does it relate to the animal? In what way is memory involved, or forgetting? How is perception connected to bodily habit, gesture, and action? How does it vary in history, and how is this variation related to fluctuations in production, in governance, in dominant strategies of control? Not only these questions, but the answers to these questions are political, and have a political history. The purpose of this class is to prepare to answer them at a basic level, but also to observe carefully how dominant discourses about perception have been connected to power. To this end we will work carefully through some of the most influential approaches to perception, including Jacob von Uexküll, William James, Henri Bergson, Freud, Benjamin, Heidegger, Deleuze, and also the presently–dominant cognitivism and its predecessor behaviorism. We will also begin with and return to questions regarding altered states of consciousness, psychedelics, and shamanism. Our ultimate purpose will be to understand how perception has been trained, how it is possible to produce a perception that does not perceive some of the most forceful and material aspects of the physical world, and what other modes of perception and power remain possible for us.

CSSS420 The Art and Soul of Social Change
2 units / Semester II
In this course students will explore the arts created for positive social change. We will study the works of artists that are addressing issues of the environment, civil rights, globalization, human rights, healthcare, and social justice among others. We will analyze how the transformation of southern spirituals into freedom songs during the civil rights movement, the revolutionary murals of the Chicano movement, rock music and the struggles against famine and apartheid, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. The focus will be on studying poetry, painting, music, murals, film, and fiction in and around social movements; and by considering the ways in which the cultural texts generated by resistance movements have reshaped the contours of specific cultures. The course aims to address some important questions like, how do artists address social issues? How can art serve as a force for creating public dialogue? Are there different aesthetics for art with a social or political message? And, Can art transform lives? Through two research assignments students will address the above questions.
• Open to the Institute.

CSSS441 Nonviolent Social Movements: New Media and Information Technology in Popular Resistance: Egypt and Beyond
2 units / Semester I
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.
and a monument of its time and has become a fundamental component of the narratives that was his Democracy in America. The two-volume masterpiece remains both a document of theoretical implications that emerged from them. The single most important influence on her work was the civil rights movement, the Vietnam War and other political experiences of her time. We will focus on this historical juncture, and how have they been influenced by globalization? Who controls the production and distribution process? Finally, what do the artists of Latin America have to say about the creative conditions in their particular countries?

- **BFA 1s and 2s – Permission of Instructor required:** ckhan@calarts.edu

### CSSS442 Contemporary Latin American Film/Tv/Video

**3 units / Semester I**

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

- **BFA 1s and 2s – Permission of Instructor required:** jwiltgen@calarts.edu

### CSSS445 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.

- **BFA 1s and 2s – Permission of Instructor required:** mbistis@calarts.edu

### CSSS447 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.

- **BFA 1s and 2s – Permission of Instructor required:** mplot@calarts.edu

### CSSS448 What is Biopolitics?

**2 units / Semester II**

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.

- **BFA 1s and 2s – Permission of Instructor required:** adeboever@calarts.edu

### CSSS449 The Art of War

**2 units / Semester I**

Among the profound changes generated by the First World War came the dramatic shift in the configuration of psychoanalysis, when Freud posited—a highly speculative manner—the existence of a life instinct and a death instinct, Eros and Thanatos if you will. This course will begin with an examination of that shift, and follow it as one of the crucial through—lines in examining the perennial and persistent question ‘why war?’ From a variety of perspectives—psychoanalytic, post-structural, feminist, post-colonial, philosophical—dialogues and debates will be engaged as to the genealogy of the war humans make upon themselves, and by extension creating a threat to all species of the world. Along with the major conflagrations of the 20th and 21st centuries, the issues of genocide, of thermonuclear terror, and net-centric warfare will all be addressed. Finally, how has art been reconfigured in the wake of war; while a number of art practices will be examined, the focus will be on the multiple shifts in cinema, from narrative to aesthetics to aesthetics.

- **BFA 1s and 2s – Permission of Instructor required:** jwiltgen@calarts.edu

### CSSS453 Sufi Literature, Mysticism, Music, Dance and the Self

**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, Jalal–ud–din Rumi, RDbi’a, Junayd, HallDj, Ibn al–ArabD, al–Ghazzalie, Hafz 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 Andalusia, 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.

- BFA 1s, 2s, and 3s – Permission of Instructor required: ckhan@calarts.edu

CSSS546 Geographies of Violence: Women in Conflict Zones
2 units / Semester II

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

- BFA 1s, 2s, and 3s – Permission of Instructor required: ckhan@calarts.edu

CSSS554 Queer Representability: The Politics of LGBT Visual Culture
2 units / Semester I

This course provides a space for students to explore the politics and possibilities of 20th through 21st century queer visual culture. The course will consider the following questions: What makes an image a queer image—the content, producer, mode of production, a certain sensibility, or the eye of the beholder? What are the social, linguistic, and semiotic conditions of intelligibility that shape our ability to represent queer experience? Does the recent explosion of gay and lesbian (mostly wealthy and white) characters on television mean we have finally broken out of the celluloïd closet? Or are we witnessing new homonormative forms of censorship? Are social recognition and visibility the de facto goals of all queer representation? What potential may linger in the obscene, the abject, and the unintelligible? Is queerness, in its most radical possibilities, even representable at all? The term representability hails from psychoanalytic theory where it is used to address the process by which latent unconscious content takes the form of dream images and, thus, becomes available to consciousness—a process that echoes the broad interest of queer theory in understanding how endless possible of arrangements of bodies and pleasures are channeled and disciplined into a narrow set of recognizable sexual identities and kinship practices. Expanding this notion of representability out, we will engage with Marxist, post–structuralist, and post colonial queer theories to address the extent to which queer spectators in the public sphere can register dissent or subversion, the reception and appropriation of popular culture by queer communities, and liberal capitalism’s coopting of the cause gay equality. Readings include works by Butler, Bersani, Edelman, de Lauretis, Munoz, Duggan, Delany, Eng, Gopinath, Doty, Halberstam, Berlant, Warner and more. Our critical inquiries will be grounded in the examination of a range of cultural texts and flashpoints in queer cultural studies—such as, pre– and post– Hayes code Hollywood cinema, the early representation of HIV, AIDS activism and the cultural wars, diva

worse, slash fan communities, and the recent inclusion of lesbian and gay characters on popular television shows like Modern Family and Grey’s Anatomy.

- BFA 2s, and 3s – Permission of Instructor required: afontenot@calarts.edu

CSSS5404 Hooded and Headless: Anonymity, Surveillance and the Face in Recent Art and Life
2 units / Semester II

from the advent of the ‘webcam’ on the internet to the chilling photos of torture from Abu Ghraib, from the ethical turn of recent philosophy to the development of surveillance that relies on facial recognition technology, ‘the face’ (or ‘faciality,’as deleuze had it) has become an intense locus for contemporary discourse around issues of identity, privacy, specificity, empathy, identification, ethical action, dehumanization, and liberty. This course will explore these issues vis a vis an exploration of facality and effacement in recent art and life. We will begin with physiology, reading work on the human brain’s response to other human faces, we will then turn our attention to philosophers such as Emmanuel Levinas and Judith Butler, who have utilized ‘the face’ as a potential grounds for ethical action. We will then consider a variety of related political and artistic instances and issues, such as the function of masks as vehicles for the performance of liberty in a culture of surveillance, and the role of ‘close-up’ in film vs. brechtian distancing techniques in theater. Reading will include work by writers such as Hannah Arendt, Franco Berardi, Slavoj Zizek, Deleuze and Guattari, Jean-Jacques Rousseau, Frantz Fanon, and Subcomandante Marcos; artists considered will include Andy Warhol, Luther Price, Paul McCauley, Wayne Hodge, Julia Scher, Manu Luksch, and AmbientTV, and others.

- Permission of Instructor required.

CSSS5453 Borges and the Political
2 units / Semester II

The course will focus on the political reading of Argentine writer Jorge Luis Borges. This project is a complex and multilayered one. Borges (1899–1986) was a terribly sophisticated fiction writer and thinker who had a long and ambivalent relationship to Argentinean and Latin American democratic politics. Although he was not, strictly speaking, a ‘political’ writer, his texts nonetheless constantly engaged in the indirect understanding of our shared, political worlds. The course will thus proceed to study Borges’ work by paying attention to his references to ‘the political’ as such, as a dimension of human existence, and to his ‘polities’, the actual human communities to which he belonged. Borges was also a citizen of the world, of course. Thus one aspect of the course will focus on his fiction and non-fiction critique of Nazism and Fascism, as well as his views of world affairs in general. In particular, we will explore Borges’ early essays and ‘detour of fiction’ on the questions of totalitarianism and democracy. The course will then continue by engaging his different stories, essays, and poems from the perspective of a number of contemporary thinkers. The latter will include Claude Lefort, Robert Nozick, Remi Brague, Hannah Arendt, Beatriz Sarlo, Frantz Fanon, and Subcomandante Marcos; artists considered will include Andy Warhol, Luther Price, Paul McCauley, Wayne Hodge, Julia Scher, Manu Luksch, and AmbientTV, and others.

- Permission of Instructor required: mplot@calarts.edu

CSSS5456 Art and Postcolonial Theory
2 units / Semester I

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

CSCS501 Codes of Modern Capitalism: Seduction, Technology, Debt, Terror
2 units / Semester II
Capital, then Capitalism(s)—as assemblage, dispositif, system—appears to be mutating in provocative and challenging ways. How can these permutations, from disciplinary societies to control societies, from symbolic to semiotic, from subject/object to flows, be thought? What would be the continuities? the discontinuities? the acontinuities? What might be the contours of a possible shift from the ‘Washington Consensus’ to the ‘Beijing Consensus,’ or the ‘G–20 Consensus?’ Have we entered a time of hypercapitalism? How can the stunning surge of wealth concentration be explained? Next, what impact has the current ‘regime of truth’ had on art and aesthetics? Beginning with an examination of certain contemporary analyses of neoliberalism, the course will explore a number of crucial tropes, including terror, seduction, technology, debt; in addition, aspects of religion, race, gender, subjectivity, labor, globalization, and biocapitalism/bioart will be addressed. Finally, what would be some of the ways to begin thinking the current political and economic moment otherwise, and how might change in that mode be conceptualized?
• BFA 1s and 2s and 3s – Permission of Instructor required

CSCS552 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. Recommended for Integrated Media students.
• BFA 2s and 3s – Permission of Instructor required: nklein@calarts.edu

CSCS553 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.
• BFA 2s and 3s – Permission of Instructor Required: dkearney@calarts.edu

CS576 The Tracking Shot in Kapo – Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Sexual Violence
3 units / Semester I
Look however in Kapo, the shot where [Emmanuelle] Riva commits suicide by throwing herself on electric barbwire: the man who decides at this moment to make a forward tracking shot to reframe the dead body – carefully positioning the raised hand in the corner of the final framing – this man is worthy of the most profound contempt. – Jacques Rivette, Cahiers du cinéma, June 1961.

This seminal text by Jacques Rivette marks a turning point in film theory and criticism, opening the door to a critical investigation on how the form of a film is producing as much discourse as its expressed content (leading later to some major developments, such as the political analyses of Cahiers du cinéma in the 1970s; the incisive writings of Serge Daney; Jacques Rancière’s texts on history and cinema, etc…). The shot is at the center of any critical discourse on cinema – even though both film practitioners (such as Robert Bresson) and analysts (such as Jean–Pierre Oudart) have asserted that what is important in a shot is not the image within its frame, but the shot that comes before, and the shot that comes after – each new shot “denying” or “eradicating” the shot that preceded it and, in some way, enacting the death of the spectator himself/herself.

By returning to the basics of what a shot can do and cannot do, as well as the theoretical and ideological applications of the way it is composed and articulated within the frame, in relation to the off–screen space and the camera movements, we will investigate what it at the heart of the production of meaning in modern cinema. Here we will take the notion of modernity in the wake of authors such as Jean–Luc Godard (for whom the history of cinema is divided into two: before and after concentration camps) and Gilles Deleuze (who locates the birth of cinematic modernity in post–war Europe). A crucial combination took place (as noted by Paul Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.
• Elective for Critical Studies Masters in Aesthetics and Politics
• Permission of instructor required.
• Open to the Institute.

MC/MT 612 Critical Reading: The Soundscape, Acoustic Ecology and the Field
2 units / Semester I, II
See description in the School of Music section.
School of Art

Statement of Purpose
The School of Art provides an environment and intellectual context for artistic experimentation through the professional training of artists, photographers, and graphic designers. By learning to challenge thoughtfully the boundaries of artistic expression, graduates of the School are able to become innovators and leaders in their disciplines.

Residence Requirements
The four-year, 120-unit Bachelor of Fine Arts and Certificate of Fine Arts programs require a minimum of one year full–time study. The 60-unit Master of Fine Arts and Advanced Certificate of Fine Arts require a minimum of two years full–time study.

Curriculum Requirements
Each student's development is the result of the opportunity to work with different artists/teachers each semester. Many classes may be taken more than once, offering opportunities either for developing a continuing association with one instructor or for selecting a variety of approaches with resident faculty or visitors teaching under the same course title.

I. Bachelor of Fine Arts and Certificate of Fine Arts
Bachelor of Fine Arts degree candidates must complete forty–six units of Critical Studies coursework: Certificate of Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog. Students must work with their mentors to ensure that they fulfill the requirements of their program as outlined in the following pages. It is recommended that they meet with their mentors prior to registration in order to determine the best course of action for the following semester. It is recommended that students enroll in at least one Art School class outside their program of study during their residence.

Students must satisfactorily complete the program of study formulated by the mentor and student.

Students must successfully complete a Mid–Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Art School office. As part of the Institute's Critical Studies requirements, eight units of art history and criticism are required. These units are to be selected, with the mentor's approval, from the following:

AG111 Digital Design Lab
AH010 What Makes It Art?
AH020A&B Modern Art History in Review
AR230 Seminar: Critical Theory
AP362 Visual Semiotics
AP210 Topics/Photo: Theory & Crit.
CS171 Historical Survey of Graphic Design
CS172 History of Photography
CS175 Film History
CS158 European Studies

Generally, students take one Art History/Criticism course per semester until the requirement is completed.

II. Practicum
The first three weeks of instruction in the Spring semester are devoted to technical workshops and studio production. Undergraduate students in the Art School are required to take a minimum of two workshops during this period. Graduate students are expected to use these weeks as a serious block of studio time and studio meetings. In some years a graduate only workshop is offered. Otherwise, the regular workshops are open to graduate students, and students in other programs, on a limited basis only. Two practicum workshops are recommended for Graphic Design PMFA students.

Registration for these classes takes place online during the last couple of weeks of the Fall semester. Practicum workshops are represented by (*) in the Art School section of this catalog.

III. Master of Fine Arts and Advanced Certificate of Fine Arts
Students must complete the program of studies approved by the mentor and student each semester.

Students must complete a graduate project by the end of the final year, to be reviewed by a graduation review committee. Details of review procedures are available on the Art School website under Student Resources.

The course of study for the MFA in all programs may be either two or three years, with two years the norm. A student may request a third year of study (particularly if working in Integrated Media or towards an Interschool degree). A proposal requesting a third year must be initiated during the month following the Mid–Residence Review, which ordinarily occurs in the second semester of the first year. The final decision, by the mentor, appropriate Program Director and the Dean, in consultation with the faculty, will be made by the end of the second semester of the first year.

IV. Integrated Media Concentration (MFA Only)
The IM option offers a supplemental curriculum which consists of Integrated Media seminars and critiques in addition to specified courses in the student's program of entry. Students will also be expected to take electives chosen from a wide–ranging list of courses currently offered throughout the Institute.

Course Requirements
The following courses are required but do not constitute a student's entire program.

I. Art Program Requirements
Art Program Learning Goals – by the time students graduate from the Program in Art (BFA and MFA), they should have:

• Conceptualized and created works which evolve from the students’ personal vision and purpose, in their own voice and on their own terms.

• Understood the relationship of an artwork’s formal, conceptual and historical properties in relation to the context of their chosen audience.

• Acquired experience with a broad range of mediums and options for the creation of work, in order to make specific choices.

• Developed a foundation of problem solving skills and concepts which support the intention...
Both sections of Modern Art History in Review (AH020A&B) must be completed during second or third year.

Third Year
Two Art Program classes each semester.
Modern Art History in Review (AH020 A & B) unless already completed.
Two workshops during the Practicum
At least one Independent Study (AR800) each semester.

Fourth Year
Two Art Program classes each semester.
A final project or exhibition is required, details to be approved by the mentor.
Two workshops during the Practicum
At least one Independent Study (AR800) each semester.

Master of Fine Arts and Advanced Certificate of Fine Arts
Each student will fashion a course of study in consultation with the mentor. There is an expectation that a student will present a project or exhibition during the first year. In the final two semesters of residency, the student is required to participate in a two–semester independent study sequence (AR950A&B) in order to prepare for a final exhibition or project.
AR900 Graduate Independent Study
AR950A&B Graduate Independent Study (as preparation for MFA project)

II. Graphic Design Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts
Learning Goals for Graphic Design BFA Program – during their time in the program students should have:
• Created work that demonstrates a mastery of the principles of design.
• Understood and explored design within different contextual situations.
• Applied research and analysis to create thoughtful and inventive design.
• Addressed a variety of design briefs while expressing a compelling point of view in the work.
• Critically evaluated their own work and that of others.
• Created visually and conceptually imaginative work.
• Encouraged collaboration with other designers as well as students from other disciplines at the Institute.

The program of required courses in Graphic Design provides a structure for developing conceptual, formal and critical skills that align with the core studio classes (Graphic Design I through IV). As students progress through the program there is an increasing emphasis on independent work. Required courses are:
First Year
AG111 Digital Design Lab
At the start of the third semester of residence, MFA2 and Advanced Certificate candidates will submit a thesis proposal for approval by the faculty. The major portion of graduate students' time and energy during the Fall Semester of their final year of residence will be spent working on the thesis project, which should be directed toward both practical investigation and theory. The Spring Semester of the final year is spent applying/exploring what has been learnt from the thesis in a body of work, or completing/developing the thesis. Required courses are:

**PMFA Year**
- AG550A&B Visual Literacy (Lecture)
- AG551A&B Visual Literacy (Studio)
- CS171A&B Historical Survey of Graphic Design
- AG570A&B Typographics I

**First Year**
- AG510A&B Graduate Seminar I
- CS171A&B Historical Survey of Graphic Design
- AG461A Graphic Design Theory I

**Second Year**
- At least one program elective each semester.

**II. Photography and Media Program Requirements**

**Bachelor of Fine Arts and Certificate of Fine Arts**
Photography and Media Learning Goals – by the time students graduate from the BFA Program, they should have:
- Developed a foundation for making art within the context of contemporary photography and media practices. Students examine these practices in relationship to a theoretical analysis of representation, through a sequence of seminars and lectures covering history and theory.
- Explored, experimented, and developed a series of art projects and be able to contextualize the work historically, conceptually, and personally.
- Developed and sustained an idea over a number of projects.
- Presented finished work in public form: exhibition, screening, or equivalent approved venue.
- Successfully completed a mid–residency faculty review of work–in–progress and a graduation review of a final project, written statements that demonstrate an ability to articulate intention and context.

**First Year**
- AP101A&B Foundation Photography & Media
- AP101C New Lab
- AP101A–P One technical workshop each semester
  - Two Practicum workshops

**Second Year**
- AG221 Intro to Digital Photo & Media
- AG101A&B Graphic Design I (Lecture)
- AG102A&B Graphic Design I (Studio)
- AG110 Skills for Visualization
- AG104 Design Issues
  - Two workshops during the Practicum

**Third Year**
- AG215A&B Typography I & II
- AG201A&B Graphic Design II (Lecture)
- AG202A&B Graphic Design II (Studio)
- AG321 Image Making I
- AG275 Digital Production for Graphic Design
- CS171 A&B Historical Survey of Graphic Design
  - Two workshops during the Practicum

**Fourth Year**
- AG301A&B Graphic Design III (Lecture)
- AG302A&B Graphic Design III (Studio)
- AG315 Typography III
- AG330 Beginning Web Design or
- AG560 Beginning Motion
  - At least one program elective each semester.
  - Two workshops during the Practicum.

**Master of Fine Arts and Advanced Certificate of Fine Arts**
Learning Goals for Graphic Design MFA Program – during their time in the program students should have:
- Realized conceptually and formally imaginative work.
- Contextualized a project within design history and theory.
- Articulated the intentions and context for a project, and critically evaluate its outcome.
- Conducted independent research and developed of a methodology for exploration, elaboration and refinement of ideas.
Second Year
AP210 Undergraduate Seminar
AP310A&B Undergraduate Critique
AR800 Independent Study (one each semester)
Two Practicum workshops

Third Year
AP310A&B Undergraduate Critique
AR800 Independent Studies (one each semester)
Two Practicum workshops

Fourth Year
AP410 Critique and Exit (second semester)
AR800 Independent Studies (one each semester)

Two Practicum workshops
A final thesis project or exhibition is required each semester, details to be approved by the mentor.
Two workshops during the Practicum and at least one Independent Study (AR800) each semester.

General BFA Requirements
CS172 History of Photography
The following courses are highly recommended.
AP360 Topics in Video History or Practice
AP362 Visual Semiotics

Note: All Photography undergraduates are required to participate in group and solo exhibitions in their third and fourth years.

Master of Fine Arts and Advanced Certificate of Fine Arts
Photography and Media Learning Goals – by the time that students graduate from the MFA Program, they should have:
• Developed a distinctive and substantive body of work.
• Contextualized an individual art practice, historically, conceptually, and personally.
• Developed and sustained a critical dialogue about artworks—one’s own and others—in relation to contemporary and historical discourse, and to a theoretical analysis of representation
• Produced at least two public presentations of artwork.
• Completed a year–long directed–study with their mentor during their second year of residence, resulting in a thesis work.
• Successfully completed a mid–residency faculty review and graduation review, including written statements that demonstrate an ability to articulate intention and context.
  AR900 Graduate Independent Study (at least four)

IV. Art and Technology Program Requirements

Master of Fine Arts and Advanced Certificate of Fine Arts
Art and Technology is an MFA program designed to encourage students to cultivate creative strategies, technical competencies and critical thinking skills leading to the development of new applications of technology and media in contemporary art practices. This Program will enable students to explore the various possibilities and intersections of art and technology in a globally networked culture. Students will be trained in the language of contemporary art practice; the social and political contexts for integrated media and art; and the development of a personal vision that includes a critical point of view.
The Program will investigate technologies and art practices from a position of innovation and change, while allowing multiple disciplines and diverse cultures to inform the creative process.

Art and Technology Learning Goals – by the time that students graduate from the MFA Program in Art and Technology, they should have:
• Developed a substantial body of work that articulates a distinct personal vision using a broad range of practical, conceptual and technical problem solving skills; Actualized the complex dialectic between the creative process and emerging forms of new technologies;
• Forged an informed multidisciplinary art practice through physical and intellectual effort, creative research and critical analysis;
• Completed a written thesis that demonstrates an ability to think critically and communicate persuasively to a chosen audience about the cultural, historical and political issues inherent in technology and culture; and
• Successfully completed a mid–residency and graduation faculty review of work that exhibits a personal artistic expression and a critical point of view.

Students enrolled in the MFA Program in Arts and Technology must successfully complete 60 units of coursework during their two–year, four–semester residency. They must also pass two faculty committee reviews (a Mid–Residency and a Graduation Review) assessing both creative and critical work. Finally, they must demonstrate competency through the their Thesis Project, which consists of an exhibition of a final body of work and the presentation of a critical paper. The Thesis Project is supervised by an individual mentor and a faculty committee. The student’s Thesis must demonstrate an innovative and creative use of new technologies within the context of a cogent critical premise. Required Art and Technology courses are:
  AP510 Graduate Seminar (at least two)
  AP520 Graduate Critique (at least two)
  AR950A&B Graduate Independent Study (as preparation for MFA project). Taken in the 2nd year
The following courses are highly recommended.
  CS172 History of Photography
  AH020 Modern Art History in Review
  AP360 Video History
  AP361 Network Culture
  AP362 Visual Semiotics
First Year

AT510 Studio D.I.T.
AT520 Conversations on Technology, Culture and Practice
AT590A&B Studio Practice I
AT595 Art and Technology Skills Workshop

Second Year

AT690A&B Studio Practice II
AT595 Art and Technology Skills Workshop
AT610 Art and Technology Thesis Workshop
AT620 Art & Technology Critique

In addition to these classes there are also independent studies, directed studies, electives and critical studies required.

Course Descriptions

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.
- Permission of instructor required.

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.

CSC456 Art and Postcolonial Theory
2 units / Semester I
Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one had, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of 'good' art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendent judgments, but essential to both postmodernism and postcolonialism.

CS721 Contemporary Aesthetic Theory
3 units / Semester I
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, Julia Kristeva, Paul de Man, Gilles Deleuze, Felix Guattari, and Michel Foucault.
- Required of MA Aesthetics & Politics Students
- Permission of instructor required.

CS723 Critical Discourse in the Arts
3 units / Semester II
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 post-structuralist 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 Rancièr’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 Reygaards.
- Required of MA Aesthetics & Politics Students

ID370 The Peoples Theory
2 units / Semester I
An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is “good”? Who owns the codes? How do “specialists” in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.
- Permission of instructor required.

I. Art School Courses

AH010 What Makes It Art?
2 units / Semester I
What should a work of art be or do right now? Why has the nature or notion of art changed so much? Who or what makes those determinations? This course will consider a series of ‘case studies’ from the Renaissance to the present that have challenged, undermined, or expanded the definition and understanding of art and its relationship to the surrounding culture. We will investigate the influence of technology on art, including the advent of reproducible media, but also the obsolescence of technologies (and the obsolescence of ideas as well). Other topics include the role of art movements and periodicity; the readymade, ‘de–skilling,’ and the conceptual contract; and notions of ‘major’ and ‘minor’ artists. This course will be driven by lectures and class discussion, as well as some short written assignments. Students will be asked to work on a final research project, and the course will include practical instruction on research methodologies.
- Approved for Critical Studies credit.
- Permission of instructor required.

AH020A Modern Art History in Review
3 units / Semester I
This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant–garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies.
- Approved for Critical Studies credit.
- Required of Art Program students.

AH020B Modern Art History in Review
3 units / Semester II
This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.
- Required of Art Program students.
- Approved for Critical Studies credit.

II. Art Program Courses

AR010 a.k.a.
2 units / Semester II
Avoiding monumental forms of subjectivity, transformation, camouflage, aliases, identity and anonymity, identity based on non–identity, ontology, category, genre, noise. This class is a seminar/crit. After a brief initial seminar period, students get opportunity to show new work for crit or lead their own class discussion.
- Enrollment limited to 15.

AR030A–D Printmaking Workshops
1 unit / Semester I, II
Skills included in these workshops may cover lithography, etching, photographic processes, silk–screen, woodblock, and offset.

AR060 Welding & Metal Fabrication Workshop
1 unit / Semester II
This workshop will provide a general overview of metal fabrication tools and fabrication possibilities. Welding and cutting demonstrations and lessons.
- Enrollment limited to 12 students.
- Practicum Course.
AR101A&B Foundation Seminar
3 units / Semester I, II
Two–semester sequence. This team–taught class will address students’ work by locating individual concerns within contemporary art practice. This will be accomplished primarily through group and individual critiques which encourage questioning and experimentation. Critical readings and informal slide lectures will provide a basis for becoming informed about historical contemporary art issues.

Permission of instructor.

Enrollment limited to 12 students.

Starts 10/18

AR111A–D Macintosh for Artists
1 unit / Semester II
A survey course with a hands–on approach toward developing Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and a brief introduction to motion.
• Permission of instructor required.

AR128 Super Shop, Studio and Gallery Workshops

AR128B Super Shop Workshop: Practical Plinth
1 unit / Semester II
This six–week workshop intensive is based around the building and consideration of formal presentations. The emphasis is on the support structure rather than the object. This is a material driven class, with the focus being on wood. We will address the history behind exhibition mechanisms, and also the techniques needed to build such items utilizing the resources of the Super Shop to execute forms.
• Enrollment limited to 12 students.
• Permission of instructor required.

AR128A Super Shop Workshop: Heavy Metal
1 unit / Semester I
Want to fabricate something from metal, but don’t know how? This six–week workshop intensive is an introduction and consideration of the material of steel. Basic M.I.G. welding, pattern drafting, cold connections, and fabricating will be covered in order to make small–scale objects.
• Starts 10/18
• Enrollment limited to 12 students.
• Permission of instructor required.

AR 128C Studio Practice & Gallery Games
1 unit / Semester I
This workshop will provide students with functional skills and a historical/critical context for “The Studio” and “The Gallery”. We’ll create unwieldy, leaden, difficult art works and figure out how to pack them, move them, and mount, hang, or install them. We’ll paint a wall with a ghastly mural and endeavor to return it to white again. Then we’ll consult history books and contemporary sources to find out why we are hanging weird things and why these walls always have to end up white anyway. When it’s all said and done, students will have learned how to get their artwork from the studio into the gallery with minimal trauma; they’ll have a deeper understanding of what the studio and gallery represent, and they’ll have picked up some pragmatic skills that will help them in the world of studios, galleries, and museums that awaits them after college.
• Six weeks, starts October 28th.
• Permission of instructor.
beginners. Since most sculptures take more than 6 hours to complete, do prepare to work outside of class. It is imperative that students come to class with their own tools and materials ready.

- Enrollment limited to 15 students.

**AR200D Context Revolt: alternative practices**

2 units / Semester II

Taught primarily for BFA1’s and 2’s this class is an investigation into site specific work, public art projects, alternatives to the mainstream and net art will be investigated. Opening up possibilities for the production of work beyond the white cube, or using the white cube in challenging ways will be addressed. Issues of public space, ethics of public practice, and the responsibility of the artist will be discussed, as well as knowledgeable tips for how to generate projects on a budget. At the end of this class, you will have 100 new ideas for presenting and creating work with a variety of strategies. Making this kind of work already is not required to participate in the class. Attendance is required.

- Open to all students, but geared toward undergraduates.
- Class size is limited to 15.
- Permission of instructor required.

**AR200E Time Based Studio: Home Theater**

2 units / Semester I

This course is designed for students of any year level who wish to experiment with video for the first time. This is primarily a studio class which will teach the student to exploit, experiment, explore and otherwise repurpose the video medium using effects, lighting, sound, camera and editing (all of which will be taught in class). The class also provides a survey of art in video and film with a focus on the context/conditions of display on the home–cinema–flat–screen TV.

- Enrollment limited to 15 students.

**AR200F Printmaking: Print & Digital Media**

2 units / Semester I, II

This class will introduce students to the Print and Media Lab resources. It will be project driven, meaning that the integration of individual students studio practice will be stressed technically and critically. Screenprinting, pre–press and output options in will be the basic technical skills covered during the semester. Discussion and criticism will be a large component of the class; contextual analysis of studio practice outside of the studio will be a continuing theme, as well as issuesof ‘publishing’.

- Limited to 16 students.

**AR200G Art Lab: Digital Media**

3 units / Semester II

Hands–on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and interests. Working on project driven assignments using Photoshop, Illustrator and InDesign, students will create wide–format color posters with political, social, or cultural content and a multi–page, bound artist’s book or zine. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class on projects. Students must be punctual, productive, and willing to form personal views for content in their work.

- Enrollment limited to 15 students. Will consider more students if you have your own Mac laptop.
- Permission of instructor required.

**AR200H01 Expansive Fields: The Art Pilot Project**

4 units / Semester I, II

In this class, the art school joins forces with the CAP program in a community–based art project offering a visual arts workshop at a local elementary school. Through drawing, painting, and reading, this hands–on experience activates and explores the power of teaching as a creative process. The technique of working alongside the elementary students in this inventive learning environment is a generative experience that forms intrinsic connections to the individual practices of the CalArts students. Open–ended assignments and themed projects will expand the critical thinking and visual skills of the young artists/participants while providing a creative space for their imagination to thrive. The workshop will take place once a week at Newhall Elementary School; twice a month, we will meet for an evening seminar to discuss readings, view video screenings, exchange ideas for lesson plans, and share comments and observations recorded in weekly observational notes. The final project will include an exhibition of student work and a book of drawings by class participants and the elementary school students.

- Students from all métiers are welcome.
- No prior teaching or visual art experience is necessary.
- Permission of instructor required.
- Session A: Art Pilots Teaching Workshop, Mondays 1–4
- Session B: Seminar and Discussion, alternate Tuesdays 6–8

**AR200J Intensive Painting Workshop**

4 units / Semester I

This course meets five hours a week and students must be prepared for focused studio work during class time in the classroom. Sustained attendance is crucial. The course starts out with quick technical exercises including drawing and painting from observation in order to deepen knowledge of the physical and material properties of color, paint and painting supports. However, the course will ultimately lead you to a more meaningful and personal practice through peer critique and increasingly open ended and conceptual assignments.

- Enrollment limited to 20.

**AR200K Open Drawing**

0 units / Semester I, II

This is a student–run evening workshop that offers an informal, open–ended space for drawing. Participants are encouraged to share ideas and methods while exploring the language of drawing and developing alternate approaches to conventional drawing practices. Students leading the workshop will occasionally provide thematic ‘prompts’ to trigger individual, or collaborative, projects that expand visual thinking skills. Basic materials such as newsprint and ink wash will be provided. Faculty contact is Darcy Huebler.

**AR215A&B Post–Foundation**

**AR215A Post–Foundation: Skeptical Beliefs**

3 units / Semester I

A course required of all 2nd year Art Program students. This seminar is an introduction to basic theories of modern and contemporary art taught by three faculty members in three consecutive, one–instructor sessions. Each session will include assigned readings to be discussed in class and one field trip. Attendance is mandatory and participation in discussions required. Additionally, each student will receive a studio visit to discuss their work with one of the three faculty members.

- Required of all Art Program second year students and some undergraduate transfer students.
AR215B01 Post–Foundation: Passionate Practice
2 units / Semester I
A course required of all 2nd year Art Program students. This critique was imagined to work hand–in–hand with the Skeptical Beliefs portion of the Post–foundation curriculum. Employing insights gained from the seminar section, students will individually present and constructively critique each other’s work. Attendance is mandatory and participation in discussions required.

AR215B02 Post Foundation: Curious Universe
2 units / Semester II
As a continuation of the Post Foundation experience, we will explore the multiple aspects of forming an art practice. Our approach will include open drawing sessions in which we will use drawing as a tool for thinking; visits to artists’ studios, galleries, and museums; lively discussions of students’ work in progress. To augment this process, time will be given to discussion of assigned readings on a range of subjects including art criticism, cultural studies, current shifts in scientific thought, and new developments in research on the structure of the brain. During the semester, upper level BFA’s and MFA’s will be invited to make brief presentations of their studio work or exhibit. Regular attendance is required. Students will be expected to contribute to class discussions and participate in the end of the year class show.

AR225A Advanced Painting Studio and Critique
3 units / Semester II
This course is intended for advanced undergraduate and graduate students working in and around the ideas of painting. The class will act as a forum for peer critique with an emphasis on the role of painting within a contemporary art context and building one’s individual practice. Active working sessions will intertwine with seminars and discussions, providing an exploration of techniques and processes inherent to the practice of painting, inclusive of approaches to drawing that involve the use of liquid media. Field trips, discussions of readings and critique of work in progress will provide a structure for inquiry and innovation.

AR230A Freud and Lacan: an Introductory Workshop
3 units / Semester II
This course plans to introduce certain key psychoanalytic concepts through a series of readings of the work of Sigmund Freud and Jacques Lacan. Beginning with Freud’s early case histories, we will engage critically with his theories of dreams, jokes and slips, as well as his views on sexuality and the fundamental structures of the psyche. With Lacan, we will explore the significance of language as a structuring principle, and contend with his basic work on the ‘mirror phase’ and the orders of the imaginary, the symbolic, and the real.
- Permission of instructor required.

AR230M Merely Detected: Masculinity and Crime
3 units / Semester II
This seminar will investigate masculinity in Hollywood detective films (film noir and beyond) through readings, screenings and discussions. Representations of men will be examined as they occur in ideas of the law and the social order. A final project is expected of each student, and attendance will directly influence grades.
- Permission of instructor required.
- Limited to 20 students.

AR230N Montage and Memory
4 units / Semester II
This course will examine the historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, and installation art. During the morning sessions, the instructor will present slide lectures, videos, and films. Assigned readings on montage theory will be reviewed and discussed. In the afternoon, each student will work with the instructor to produce their own relative projects, including collaborative presentations with their peers. Hands on demonstrations will hopefully generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to our ongoing discussions and assigned readings. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.
- Enrollment limited to 12 students.
- Permission of instructor required.

AR231A Femme Fatales: Noir and Gothic Girls
3 units / Semester I
This seminar will examine notions of femininity and constructions of the heroine, both dangerous and endangered, in Hollywood noir and gothic films. This will be done through readings, screenings and discussions. A final project is expected of each student, and attendance will directly influence grades.
- Permission of instructor required.
- Limited to 20 students.

AR233A Femme as a Four Letter Word
3 units / Semester I
Feminism and Erotica in art and culture. This is a pro–sex seminar for visual artists. By reading assigned texts and responding to class discussion, we will examine 20th century feminism and its discontents. We will look towards our 21st century as we redefine the needs and desires of contemporary art as it relates to sex, gender, and the often contrary politics thereof. Special guests to be announced. Not for the faint hearted.
- Suggested for graduate and upper division undergraduates.
- Enrollment limited to 12.
- Permission of instructor required.
- Open to the Institute.

AR240 The Open Seminar / Crit
AR240A Open Seminar: Classic and Modern
3 units / Semester I
This seminar course will look at contemporary art from two points of view: one view by looking at modern and contemporary artists and their studio practices, and the second view by reading and discussing the work of art historians and curators. We will include the history of artists whose visual practices have engaged the world and created a visual language — artists such as Warhol, Basquiat, Goya, Hogarth, Gericault, Reardon, Rowlandson, and Gillray. We will also look at the contemporary practices of artists from various parts of the globe, including Tracey Rose (South Africa), Johannes Phokela (South Africa), Peter Doig (United Kingdom and Trinidad), Mescac Gaba (Holland and Benin), and Ivan Navarro (Chile and United States). As to art historians and curators, we will examine the practices of the following individuals: Kelly Orielly (UK), Jennifer Barris (US), Niall Persaud (UK), Courtney J. Martin (US), Koyo Koyoh (Senegal/Cameroon), and John Phillips (UK). We will also explore the role of art historians and curators play in relation to artistic practice. Students in this course will be urged to develop a wide range of visual sources including the use of archival material in their research.
- Course limited to 15 students.
- Permission of instructor required.
AR240B Open Crit: Eden is Burning
2 units / Semester I
Silence – appropriate for meditation or a walk through the woods. But silence during a critique often creates tension as the participants struggle to fill the silence void with words. It is as if we must avoid this void at all costs. Another way to look at silence is that it offers time for reflection or gathering the loose threads of an argument. All too often critique situations ask us to make snap decisions and proclamations. This critique course is for those with patience or the desire to practice patience. It is not for the rushed. Each critique will be made up of three discrete sections: presentation of work; a period of silence during which all course participants make drawings or engage in some other form of mark making; and finally, a period of critique and discussion. Each participant is responsible to supply his or her own drawing materials.
• Course limited to 16 students.
• Permission of instructor required.

AR240C Open Seminar: Art and Fashion in Dialogue
2 units / Semester II
What is fashion? When does something become a fashion, and when was the phenomenon of fashion first described? Are there points of contact between art and fashion, and where do these differences lie? Is there such a thing as fashionable art? Is there art in fashion? In what social context do fashions evolve? In this seminar we will address the phenomenon of fashion. Fashion is a form of communication, a form that is constantly changing. In art, situations are created in which questions are raised and changed perspectives on society are opened up. The goal is to have a dialogue between different systems of fashion and art. In the process we will discover that there are many points of contact, and yet they are two very different kernels of fish! Notes on clothing by Charles Baudelaire, fashion blogs, and fashion in the context of film and architecture will also be part of the seminar. We will dedicate ourselves to designers such as Martin Margiela and Alexander McQueen and to artists who have dealt with fashion in their work, such as Wolfgang Tillmans and Merlin Carpenter.
• Limited to 16.
• Permission of instructor required.

AR240D Open Crit: Contemporary Art Practice, Here and Overseas
3 units / Semester I
This critique course includes the addition of engaging with some of the contemporary artists and historians mentioned in the Open Seminar: Classic and Modern course. Through live internet links (technology and time zones permitting) we will hold discussions with artists and historians from other parts of the world who are occupied in the presentation of contemporary art and learn from their practices. The aim of this critique course is to support the development of the student's own visual and sensory engagement in the world we live in. Depending on time constraints, this course might also include trips to artist studios and exhibitions.
• Limited to 16.
• Permission of instructor required.

AR240Y Open Seminar: Artists’ Writings from 1945 to 2012
2 units / Semester II
In this seminar we will explore different forms of artists’ texts. During the first half of the twentieth century, artists expressed themselves primarily in manifestos, in which they often claimed to be a historical movement in the arts. After the Second World War, this form of self-expression disappeared almost entirely. Other forms of self-expression, such as essays, interviews, diaries, statements, and commentaries became the more important. The seminar will primarily be concerned with texts written since 1945. On the basis of a selection of texts by artists such as Michael Asher, Agnes Martin, Andrea Fraser, Liam Gillick, and others, we will see how linguistic form and intellectual structure coincide, which strategies the artists pursued to position themselves, and how the relationship between work and text takes shape. These theoretical studies will be accompanied by a practical task: writing one’s own artist’s text, which we will then discuss together in relation to the artist’s texts of the other students.
• Limited to 16.
• Permission of instructor required.

AR251 Reconsiderations: Critique Seminar
3 units / Semester II
This course follows the format of an open critique. Each student will have the opportunity to give a presentation of his/her work to the rest of the class. After each class the presenters will meet with the instructor individually to discuss the issues and ideas raised during the presentations. There will also be assigned readings and discussion of topical issues.
• Permission of instructor required.

AR300A Workshop for Entering MFA Students
0 units / Semester I
A workshop for incoming MFA students (open to all programs). This workshop will be organized and run by two MFA–2 students. The purpose is to provide an opportunity for new graduate students to meet each other and become informed about the Art School. Various items will be discussed, such as studio and gallery sign–up, importance of the mentoring system, scholarship rankings, mid–residence reviews, etc. In addition, students will have the opportunity to talk to each other about their work and ideas. The workshop will be held at the beginning of the semester. Times and places TBA. Check in the Art Office for posters.

AR330B Contemporary Issues: Drawing
2 units / Semester II
Description available at spring class sign–up.

AR345A Performing Life
2 units / Semester I
This course takes its title from a 1979 essay by Allan Kaprow, and provides a critical survey of contemporary performance in a wide variety of forms including happenings, actions, body art, dance, video art, and social interventions – from transgressive eruptions to privatized gestures. The class will be loosely divided into four topical sections: “Space / Time,” “Event / Document,” “Public Body / Private Body,” and “Recovery / Residue.” Along the way we will consider performance as both a live event and a historical event, and therefore will also investigate the role of mediation and documentation of performance including photography and video, text, rumor, and the residual exhibition of props and other performance relics.

AR345B Same Thing Everyday, or Something Like That
2 units / Semester II
This course offers those participants new to performance the opportunity to create performance works and get feedback on those works. Open–ended assignments are really prompts to engage the liberty or constraints of time, repetition, etc. Performances will be prepared outside of class and performed during class time. Some historical works will be viewed and discussed, but the majority of class time will be spent on the presentation and critiques of the works created by the participants. Critiques will mainly focus on the ideas generated in the work and how those ideas are expressed in the performances. Richard Nixon once stated, “My strong point, if I have a strong point, is performance. I always do more than I promise.” I know he was not speaking about art, but it certainly is an interesting way to approach the making of performance works where the
physical presence of the living body opens up options that are not available through most other mediums.
- Limited to 16.
- Permission of instructor required.

AR372 Mode of Operation
2 units / Semester II
Co–taught by Jessica Bronson and Shirley Tse, this field trips–heavy class emphasizes learning outside the classroom, research and finding resources in Los Angeles area. Guest speakers on site and special tours are designed to expose students to divergent contemporary practices and discourses. This semester we will focus on the theme of verticality and horizontality.

AR381 The Contemporary Exhibition
2 units / Semester II
This course will consider the exhibition as the primary context for defining the objectives and parameters of contemporary art discourse. Among our concerns will be the shifting roles of artists and curators, sites of production (museum, exhibition catalogue or website), and sites of critical and historical reception. We will examine groundbreaking and controversial exhibitions such as Anti–Illusion: Procedures/Materials, Live in Your Head: When Attitudes Become Form, Information, Bad Painting, Pictures, the 1993 Whitney Biennial of American Art, Utopia Station, and Documenta 11, alongside the work of influential curators such as Nicolas Bourriaud, Okwui Enwezor, Thelma Gold, Lucy Lippard, Hans Ulrich Obrist, Harald Szeemann and marica Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.
- Permission of instructor required.

AR386A Critique
2 units / Semester I
Each student presents work to the class and leads the discussion during the presentation. The student presenting work can determine some of the parameters for her/his critique. She/he may either opt to introduce the work before the class begins the process of interpretation or may choose to remain quiet, letting the class explore the work’s meaning without verbal input. The class will seek to deeply investigate and analyze the meaning produced by the work, with the goal of helping each student close the gap between intent and result as they continue to produce new works. A second goal is to encourage students engaged in the interpretation and critique of their colleague’s work to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non–hierarchical modes of expressing their discoveries. In this regard I encourage a mixture of advanced undergraduates and graduate students in the class. They have much to learn from each other.
- Enrollment limited to upper level undergraduate and graduate students only.
- Permission of instructor required.

AR386B Work in Context
2 units / Semester II
Art works are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique students will provide the class with a point of reference from outside their studio – a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and an excerpt will be re–presented with the work to initiate discussion. There will be two presentations each week.
- Permission of instructor required.

AR390 Writing Workshop
3 units / Semester II
A writing workshop which will proceed along traditional lines. Writers will hand out hard copy a week preceding discussion. We will discuss the work of two writers per permission. No writing or exercises will be done during class time. We will accommodate fiction and non–fiction, but no poetry.
- Open to all schools, but serious writers only, please.

AR400A Visiting Artist Forum
2 units / Semester I
Purpose: to create a lively reading and discussion group which will explore ideas raised by contemporary visual artists and theorists. This forum will preview and discuss materials that visitors provide about their work prior to each visitor’s lecture. Ideally this will generate informed and thoughtful participation during the lecture responses. Attendance and participation required, with some written commentary.
- Enrollment limited.
- Highly recommended for MFA–1 students entering the Art Program.

AR400B Visiting Artist Forum
2 units / Semester II
Purpose: to create a lively reading and discussion group which will explore ideas raised by contemporary visual artists and theorists. This forum will preview and discuss materials that visitors provide about their work prior to each visitor’s lecture. Ideally this will generate informed and thoughtful participation during the lecture responses. Attendance and participation required, with some written commentary.
- Enrollment limited.
- Required for Art Program BFA2 students.

AR410 Post Studio Art
5 units / Not planned for this academic year
The focus of the class is on group and individual analysis of theory as it is applied to each student’s practice. The course, therefore, is dependent upon enrolled students’ production. Relevant aspects of critical theory will be addressed by the group in order that specific issues may be developed. In this process sources such as readings will be used. The class is open to both static and non–static forms of art.
- May be repeated for credit.
- Permission of instructor required.

AR515 Getting Your Sh*t Together
3 units / Semester I
Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grant–writing, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, held trips and “behind the scenes” peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at http://www.gyst–ink.com as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh*t together. If you are not sure if you need this class or not, come on by and have a chat with Karen. She will give you a survey to find out what you need to know as an artist.
- BFA 4’s and MFA 2’s get first choice, MFA1’s if there is room.
AR520 MFA–1 Critique
2 units / Semester I
This critique class is designed for incoming MFA–1 students in the Art Program. In class, we will view and discuss each other’s work, and begin to develop a discourse specific to the concerns of the group. One result is the exchange of ideas between peers in the Program is enriched and deepened. Future collaborations and ongoing debates are facilitated. An essential introduction to the ongoing critical conversations at CalArts, this class is as near as we get to a ‘required course’.
- Requirements: attend class, show work, and participate actively.
- Admission guaranteed to MFA–1 Art Program.

AR540 Metonymy
2 units / Semester II
The metaphor is the semiotic function essential to aesthetic practices. At least this has been the basic position of art theory and criticism. The metaphor changes ordinary speech to poetry. And as it applies to art, it universalizes expression by converting it to form, hence realizing pathways that allow for the communication of meaning. Metaphor, it is claimed, provides the mechanism that makes works of art possible. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked the change from modern to postmodern art and criticism.

AR541 As It Happens
2 units / Semester I, II
This is a lab class that emphasizes process, practice, methodologies, etc. It is set up to allow open discussion with other artists about work in progress. This includes an investigation of issues surrounding the work. Participants should be prepared to be open–minded and collegial. In this forum we will accommodate insights, digressions, and detours; and we will attend to the immediate concerns of each artist.
- Limited to 14 students, preference given to grads and BFA4’s. There are exceptions.
- Permission of instructor required.

AR800 Undergraduate Independent Study: Art
2 units / Semester I, II
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
- May be repeated for credit.
- Variable credit.

AR900 Graduate Independent Project: Art
2 units / Semester I, II
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
- May be repeated for credit.
- Variable credit.

AR950A&B Graduate Independent Study Preparation for MFA Project
5 units / Semester I, II
In the final two semesters of residency, Graduate students are required to participate in a two–semester Independent Study sequence in order to prepare for a final exhibition or project. AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.

CS456 Art and Postcolonial Theory
2 units / Semester I
Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of ‘good’ art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism.
This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

ID370 The Peoples Theory
2 units / Semester I
An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is “good”? Who owns the codes? How do “specialists” in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.
- Permission of instructor required.

III. Graphic Design Program Courses

AG101A&B Graphic Design I (Lecture)
3 units / Semester I, II
An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.
- Required class for first year Graphic Design students.
- Not open to the institute.
AG102A&B Graphic Design I (Studio)
3 units / Semester I, II
The studio component for AG101. Concepts generated in AG101 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

AG104 Design Issues
2 units / Semester II
An exploration of the theory and practice of Graphic Design. Readings, discussion and research will map out an introduction to the design profession, its history, theory and practices.
• Required of first year Graphic Design students.

AG110 Skills For Visualization
2 units / Semester I
A workshop in the basic concepts and techniques of drawing and its applications in graphic design. Formal techniques will include perspective, sketching, color theory and technical applications of tools.
• Required of first year Graphic Design students.

AG111A Digital Design Lab (formerly Mac for Designers)
3 units / Semester I
Project driven assignments for the development of essential software skills required of first year graphic design students. This course provides hands-on instruction to help students produce successful and meaningful digital work for print and motion.
• AG111A required of first year Graphic Design students.
• Permission of instructor required.

AG201A&B Graphic Design II (Lecture)
3 units / Semester I, II
This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.
• Required of second year Graphic Design students.
• Not Open to Institute.

AG202A&B Graphic Design II (Studio)
3 units / Semester I, II
The studio component for AG201. Concepts generated in AG201 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

AG215A&B Typography I & II
3 units / Semester I, II
Two semester sequence. An introduction to the fundamentals of typography. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion; book and magazine layout/design.

AG221A Introduction to Digital Photo and Video for Designers
2 units / Semester II
Not open to Institute.

AG301A&B Graphic Design III (Lecture)
3 units / Semester I, II
• Required class for second year Graphic Design Students.
• Not open to Institute.

AG301A&B Graphic Design III (Studio)
3 units / Semester I, II
Two semester sequence. A variety of projects focus on issues concerning graphic design and its relation to popular culture via various means: posters, publications, broadcast, printed and electronic matter. The course introduces students to the realm of the practicing professional designer and calls on them to both conquer, and simultaneously question, that world. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.
• Required class for third year Graphic Design Students.
• Not open to Institute.

AG315A&B Typography III & IV
3 units / Semester I, II
An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.
• Required of third year Graphic Design students.

AG320A&B Mutant Design
2 units / Semester II
Graduates of CalArts MFA Graphic Design Program have been among the most influential educators today. These alumni include Anne Burdick (Art Center), Christopher Vice (Herron), Denise Gonzales Crisp (NC State), Kali Nikitas (Otis) and Barbara Glauber (Yale) among quite
a few others. As many of you plan on joining this important legacy, this class will prepare you with the specific knowledge and skills expected of design educators today. We will cover the history of graphic design education; what’s going on in design education today (whose doing what and why); pragmatic teaching skills including class and curricular planning, classroom practices, assessment of student work, and design research; and will conclude with job-hunt preparation. If you are planning on teaching, then don’t miss this class!

• Permission of instructor required.

AG321B Image Making I
2 units / Semester II
Imagemaking I provides a structure for an exploration of basic techniques and processes used to create images. Traditional techniques such as drawing, printmaking and collage are intertwined with photography and digital technology. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Imagemaking I challenges the students ability to generate inventive images and visual form.

• Required of second year Graphic Design students.

AG321A Imagemaking II
2 units / Semester I
Imagemaking II is an advanced exploration of techniques and processes used to create images. Techniques introduced in Imagemaking I are continued with an emphasis on more advanced approaches and applications. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Image Making II challenges the students ability to generate inventive images and visual form with the greatest range of mediums and styles.

AG330A&B Beginning Web
2 units / Semester I, II
The class covers the essential methodologies, processes, conceptual skills, and knowledge of software vital to the design, programming, and implementation of websites. The class covers user interface (navigation issues), interactivity, and animation using Macromedia’s Dreamweaver as the primary development tool.

• Required of third year Graphic Design students.

AG350A&B Graphic Design Workshop
2 units / Semester I, II
With faculty supervision, students design and produce posters and collateral material for CalArts events, along with theoretical projects that address specific design and production problems. The course meets once a week for a design critique of projects in various stages of production. Students in this course must accept responsibility for working on tight production schedules and as a cooperative group in order to meet the CalArts deadlines.

• Prerequisite: Third year, fourth year or graduate status in Graphic Design program.

AG370A&B Advanced Web Design
3 units / Semester I, II
This class covers specialist areas related to working on the Macintosh in relation to new media. Through practical projects topics discussed vary from HTML to Digital Audio, to Flash and web design, the emphasis of the class is on the relationship between technology and design.

AG401A&B Graphic Design IV (Lecture)
3 units / Semester I, II
Two semester sequence. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

• Required class for fourth year Graphic Design Students.

• Not open to Institute.

AG402A&B Graphic Design IV (Studio)
3 units / Semester I, II
The studio component for AG401. Concepts generated in AG401 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

AG410 Publication Design
2 units / Semester I
This course explores the issues and possibilities involved in the design of catalogs, books and publications. The focus is on the sequential organization of bodies of visual and textual material, typographic structures, format and presentation. Students who wish to participate in Publication Design as a part of “The Body” cluster course will attend the speaker series and other discussions offered by the collaborative courses, participate in the exhibition, and work on the cluster course’s publication. The publication will be overseen by the faculty and designed and edited by students, for which the majority of content will be generated through cluster courses and events.

• Permission of instructor required.

AG450 Professional Practice for Graphic Designers
2 units / Semester I
From contracts to job negotiation, this course covers essential practical information necessary to contemporary professional practice. The class includes guests and field trips to various Los Angeles design studios and printers in order to acquaint students with the many circumstances and environments in which design is practiced.

AG461A Design Theory I: Design Issues Then and Now
3 units / Semester I
The mark of an advanced designer is the ability to put forth a well considered and reasoned argument regarding design that ultimately leads to formal responses. In other words, an advanced designer is one who doesn't just DO design but can develop theories about what to make and why. This class is about understanding and “doing” design theory — moving from past design issues and theory to the present and back again to consider what arguments have been made about design and why; different models of analysis and how are they relevant; forms of arguments and discussions; as well as, what are issues for design theory today?

• Required of MFA–1 Graphic Design students.

• Approved for Critical Studies credit.

• Permission of instructor required.

• Open to all grad students and to advanced undergraduate students by permission of instructor ONLY and must be able to demonstrate engagement in theoretical practice.
AG461B Design Theory II (Writing and Curating for Designers)
3 units / Semester II
This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view.
• Approved for Critical Studies credit.
• Permission of instructor required.

AG475 Digital Production for Graphic Design
2 units / Semester II
This course will provide the information and techniques necessary to prepare pieces of graphic design for offset printing. Course projects will introduce traditional and digital pre-press procedures, techniques and nomenclature. The class will visit a range of companies who specialize in all areas of production and printing including high resolution out, separating, scanning, offset printing, paper, binding and die-cutting. Focus will be on all phases of creating and preparing digital files for high resolution output and offset printing, including specifying project requirements, obtaining cost estimates, paper selection and press checks.
The history of printing and typography will be introduced.
• Required of second year Graphic Design students.

AG485 Special Topics in Graphic Design
2 units / Semester I
This course is aimed at students who wish to develop and produce a special project. Enrollment limited to upper level undergraduate and graduate students only.
• Permission of instructor required.

AG485A Special Topics: Cavorting with the Devils
2 units / Semester I
“Cavorting with the devil” is a quote describing designer’s perceptions of working with other disciplines. This class is about de-mystifying these demons. IDEO describes the design professional in today’s climate of complex, large-scale design projects as one that is shaped like a “T.” The vertical stroke represents our deep professional skills as graphic designers, while the horizontal stroke is our ability to speak the language of and understand other professions with whom we must collaborate. If we’re going to have meaningful and useful partnerships to create interesting, engaging, and useful work then this field trip (virtual and physical) and seminar class will help us get started by meeting potential collaborators like anthropologists, programmers, information specialists, interpretive developers and finding out more about what they do and how they work in ways that impact our roles.

AG485B Special Topics: Designing for Spaces (The EOY Show and Site)
2 units / Semester II
What type of encounters and experiences do physical spaces vs. digital spaces afford? And how can these be imaginatively, yet pragmatically, conceived to give our friends, family, other CalArtians and potential future employers and collaborators an experience of the CalArts Graphic Design graduate students’ work? This class will be about the challenge/opportunity of the End of the Year Show while we learn in general the modes and means of developing conceptual systems that take advantage of the affordances the particular “space” or “media.” Teams and individuals of students will focus on different creative aspects of realizing a collective vision for the show.

AG501A&B Graduate Seminar I: Graphic Design
6 units / Semester I, II
Throughout the year, the seminar is structured around a sequence of studio projects intended to expand theoretical and practical approaches to design. Studio problems will become the focus of critiques, lectures, and presentations connecting class production to larger issues in design. The goal is not only to develop personal direction in terms of the problem, but to expand the student’s understanding of the entire context of design. In the spring, the sequence of studio problems continues; students assume responsibility for making presentations based on research throughout the year.
• Not Open to Institute.

AG550A&B Visual Literacy (Lecture)
3 units / Semester I, II
An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on developing a sound understanding of all components related to visual form, process and making. Attention will be given to communication, concept and meaning as well as image-making, composition and typography. Throughout the semester, students will be exposed to a range of design related practitioners, both historical and contemporary. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.
• Not open to the Institute
• Required of all 3 year MFA students.

AG551A&B Visual Literacy (Studio)
3 units / Semester I, II
The studio component for AG550. Concepts generated in AG550 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

AG560A&B Beginning Motion Graphics
2 units / Semester I, II
This course explores basic concepts and methods for creating motion graphics for broadcast and cinema. Through a series of hands-on projects the techniques and tools of motion are examined and conquered, but also questioned and experimented with. Work is created using both analogue and digital methods, and is deliberately focussed on using graphic means to make graphic communication.
• Permission of instructor required.

AG570A&B Typographics I
3 units / Semester I, II
This studio course explores current issues in typographic practice, historic and contemporary typographic practice, as well as the relationship between typography and writing.
• Required course for Graphic Design PMFAs and MFA1s (unless instructor advises advancement to Typographics 2).
• Permission of instructor required.
• One year course.

AG575 Typographics II
3 units / Semester II
This studio course explores experimental approaches to typographic practice for print and screen media. Students investigate conceptual and formal ways to make meaning through the
intersection of language and typography. Each student invents a theme through which they explore a series of short open-ended writing/typographic projects during the semester.

• This graduate level class may be taken as an elective by BFA4 graphic design students
• Permission of instructor required.

AG580A&B Advanced Motion Design
2 units / Semester I, II
This course emphasizes the entire process of making Motion Graphics from storyboards through finish to realize conceptually smart and formally engaging, polished work of professional quality. Several projects including tutorials in Cinema 4-D and Photoshop as tool for motion works, and approaches to making a personal reel will be included in the class.
• Prerequisite: Beginning Motion Graphics or equivalent.
• Permission of instructor required.

AG601A&B Graduate Seminar II: Graphic Design
6 units / Semester I, II
The main purpose of this seminar is a weekly discussion of theoretical and critical issues in design, particularly relating to independent projects and the final graduate project. In the Spring, students are required to produce an end-of-year book documenting their MFA work and experience. The book becomes part of the Graphic Design Program’s graduate archive.
• Approximate cost $50.00

AG900 Graduate Independent Project: Graphic Design
2 units / Semester I, II
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
• Variable credit at least two units
• Independent study contract with specific faculty required
• May be taken as an elective by BFA3 and BFA4 graphic design students

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.
• Permission of instructor required.

IV. Photography and Media Program Courses

Workshops

AP010 Technical Workshop Series
1 unit / Semester I, II and Practicum
Series of workshops offering a range of problems, exercises, and demonstrations in specialized photographic and digital media techniques. Topics include, but are not limited to, printing, camera technique, lighting, digital imaging, and digital video. See program requirements.

AP010A Technical Workshop: Black & White
1 unit / Not planned for this academic year

AP010B Technical Workshop: Color Printing
1 unit / Semester I
6 weeks, Start date TBA

AP010C Technical Workshop: View Camera
1 unit / Semester II
4 x 5 view camera techniques with an emphasis on exposure and development. 6 weeks.
• Attendance required at all sessions.
• Limited to 10–15 students
• Practicum course

AP010D Basic Lighting
1 unit / Semester I
• 8 weeks. Starts October 13th

AP010E Technical Workshop: Mural
1 unit / Practicum
This practicum is designed to introduce photography students to large-scale printing. Both color and B & W will be covered. Students will have the opportunity to make large prints from their own negatives. Medium and large-format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. Some workshops may incur additional costs for materials.
• Attendance at all sessions is required.
• Limited to 10 students.
• Prerequisites – AP101C New Lab or AP010B Color (Printing)
• Practicum Course.

AP010F HD Video Post–Production and Sound
1 unit / Semester II
This workshop will introduce students to the basics of an HD video workflow in the Final Cut Pro environment. Topics will include getting our footage from the camera into the program, working with our material in timelines, considering elements of sound design, and exporting our edited work for playback and exhibition.
• 8 weeks, Starts TBA

AP010G Adv Studio Lighting & Portraiture
1 unit / Semester II

AP010H Tech: Intro to Digital Post–Processing
1 unit / Semester II

AP010I Advanced Color
1 unit / Not planned for this academic year

AP010J Scanning and Photoshop
1 unit / Semester II
• Practicum Course

AP010K Multimedia Web
1 unit / Not planned for this academic year
• 10 weeks
AP010L Introduction to Medium Format & Studio Lighting
1 unit / Practicum
Basic skills in lighting techniques. Some workshops may incur additional costs for materials.
• Limited to 15 students.
• Attendance at all sessions is required.
• This workshop is open to Photography and Media students only.
• Practicum Course.

AP010M Black and White Printing
1 unit / Not planned for this academic year

AP010N Advanced Digital Imaging – Scan, Edit, Print
1 unit / Semester II
This intensive workshop is designed for students looking to enhance their skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The course goes beyond the basics and takes you through the entire process from high–end negative scanning, to editing in Photoshop, to the final stage of preparing your image files for print, making printing test samples, and producing exhibition quality digital prints. Emphasis is placed on calibration from input to computer to printer, and understanding how to create a better digital workflow from beginning to end. Students will work from their own images in class and should plan to produce one to two 16” x 20” large–format prints by the end of the workshop. Some workshops may incur additional costs for materials. Attendance at all sessions is required.
• Prerequisite – Working knowledge of Digital Photography and Photoshop.
• Limited to 14 students.
• Practicum Course.

AP010O Mounting and Finishing
1 unit / Not planned for this academic year
This workshop will cover basic framing solutions geared primarily to flat 2–D works. The practicum offers an introduction to a variety of hand and power tools and is valuable as an introduction to basic carpentry and finishing skills. The goal will be to produce a framed piece of work ready to hang. Please have mounted/matted test and final artwork available. Some workshops may incur additional costs for materials.
• Attendance is required at all sessions. Limited to 14 students.
• Practicum Course.

AP010P Sound/Recording
1 unit / Not planned for this academic year
This workshop is based on the conviction that we develop an ear for audio through collective listening; hearing what others hear. Through repeated and accumulative exercises, this workshop gives students an opportunity to practice, discuss and share experiences in the use of audio recording equipment, site–specific audio recording, editing and composition, and conceptualizing the site of playback. Given our highly developed visual acumen, we all too often forget that the ear hears in ways other than the eye sees. For visual artists, this simple fact is often a difficult lesson to learn. Hence, the workshop is organized around collective practice with students working in small groups of three to five. Through the small groups, students will be able to learn from each other in both technical skill but also to hear how others hear. Finally, given the emphasis placed on field recording in the class, students will need to be prepared to conduct field research outside of workshop time. This field research will be an essential component in testing ideas, producing site recordings, and understanding the various techniques of acoustic spatiality, acousmatic sound, and the relationship between the sound object and context.
• 12 week workshop

AP010Q Alternative Process
1 unit / Not planned for this academic year

AP010R Portrait
1 unit / Not planned for this academic year

AP010S Artist Run Spaces
1 unit / Practicum

AP010T Facing the Music
2 units / Not planned for this academic year
Facing the Music: An Interrogation of the Fantasy of ‘Downtown’ Los Angeles. A workshop focused on issues relating to the exhibition and book Facing the Music, a long–term critical look at the effort to ‘re–center’ downtown Los Angeles around the Walt Disney Concert Hall.
• Enrollment limit 12.
• Permission of the Instructor
• 4 weeks, starts 11/18

AP010U Exhibition Production
2 units / Semester I
An 8–week workshop for students who are preparing for solo exhibitions. We will consider the exhibition as a medium, and its design as a fundamental element in a viewer’s experience of art in an exhibition. Students will be introduced to conventional and experimental exhibition design, and will consider the impact of each element in a show: sequencing, lighting, wall color, wall texts, scale, and hanging techniques. For video and sound installations, duration, sound design, showing or hiding equipment, screens, and projection in space will also be considered. We will study historical precedents as well as histories of the gallery and the museum exhibition, and will read theoretical texts on the “white cube” and the “black box.” Students will conceptualize and develop plans for upcoming shows.
• Starts 9/15

AP010V Black and White Film and Print
2 units / Semester I
• 10 weeks, starts TBA

AP010W Painting for Photographers
1 unit / Not offered this academic year

AP010X Shooting Video w/ DSLRs: Image and Sound Acquisition
1 unit / Semester I
This workshop will cover the basics of shooting – recording video and sound – with the new breed of Digital SLR cameras. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.
• 10 weeks, starts TBA

AP010Y HD Video Output, Formats, Compression and Codecs
1 unit / Semester II
This workshop will be a short intensive on the basics of HD video formats, compression schemes and codecs, to help students make the right choices for getting their video to their desired playback device – be that a computer, a DVD or Blu–ray player, hard–disk players, cellphones, the Internet and so forth.
AP010Z Artist's Statement Writing Workshop
1 unit / Semester I
A 6–week workshop for students to work on writing an artist's statement. Statements in—progress will be read and responded to by the group.

AP020 Visiting Artists Workshop
1 unit / Not offered this academic year

AP101C New Lab
2 units / Semester I
New Lab is a semester long Technical Workshop for all BFA–1 and BFA–2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this workshop is to orient incoming students to the CalArts Photography Facility and its production possibilities. The coursework includes a hands–on approach to photographic and image techniques widely used in the Program. All aspects of production from image techniques widely used in the Program. All aspects of production from 35mm to Medium Format cameras will be presented, digital orientation and production and support techniques designed to offer a base of support in the area. Inclusive in coursework: camera technique, darkroom technique, film characteristics, format choice, exposure controls, introduction to lighting and documentation. The intent of New Lab is to expedite student access to the culture of technical production within the Photography and Media Program.
• Required for BFA–1 students and BFA–2 transfer students.
• Open to others if space allows.
• Permission of instructor required.

AP103 Color Lab: From the Darkroom to the Digital Studio
2 units / Semester I
Color Lab is a semester–long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film–based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherent characteristics, with the goal of gaining a working knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.
• Prerequisites: AP010A & AP010M or equivalent.
• Permission of instructor required.

Foundation
AP101A&B Foundation
5 units / Semester I, II
Two–semester course for all first year photography and media students. An intensive introduction to the arts of photography and media. Basic technical and aesthetic introduction leads to groundwork for independent work, class discussion, lectures, group critiques and individual consultation. Technical Workshop: Printing to be taken concurrently.
• Required course.

Undergraduate Seminar and Critique
AP210 Undergrad Seminar
2 units / Semester I
A required class for all BFA2 and transfer Photography and Media students. The class covers conceptual, historical, and theoretical topics surrounding photography and media, with an emphasis on group discussion and student participation. The class aims to expand students’ understandings and perspectives of photography and media by locating these practices in broad artistic, social, political, and geographical contexts. Throughout the semester, Photo and Media MFA2s will give presentations of their work to the class.
• Required course.

AP310A&B Undergraduate Critique
2 units / Semester I, II
This course presents weekly group discussion and analysis of student work. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Students are expected to develop autonomous and sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required.
• Required course.
• May be repeated for credit.

AP410 Critique and Exit
2 units / Semester II
This class is required of BFA4 students and is an intensive seminar that covers contemporary issues in photography and media and critical discussions of students’ final work and thesis exhibitions.

Practice
AP220L Once More with Feeling
2 units / Semester II
This class explores strategies of appropriation. Whether material is found at a flea market, on YouTube, in a dumpster, online, or in someone else’s scrapbook, students will develop projects using found source material to make something completely new. Students will act as ethnographers and surveyors of the already seen, rescue or resurrect images from the dustbin of history, or explore pop culture remixes and mashups for parody, critique, or homage. We will look at historical precedents, from the political montages of the Dadaists, the Détournement methods of the Situationists, the post–modern appropriations of the so–called “Pictures Generation” to our current culture of remixing and sampling. The class will investigate the possibilities and challenges of quoting from pictures or movies already made, and will consider questions of authorship, originality, and hype and debates surrounding so–called “open source culture”.

AP220R01 The Wilderness: Landscape – Problems in Photo Practice
2 units / Semester I
The subject of cultivation and the wilderness will be explored over a two semester investigation of the Landscape. The notions of the untouched and the natural has changed over centuries of European and Western negotiated relationship to nature. Since at least the sixteenth century, people of European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life can flourish. For others the natural world is not a refuge but a place that is continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.

AP220R02 The Garden: Landscape – Problems in Photo Practice
2 units / Semester I
The English word “paradise” comes from an ancient Persian word for garden and from that
time the Persians have been known as the creators of the closed gardens of the arid eco–
cultures of the middle east. Imported to Europe through Moorish Spain the concept of the
walled garden as a trans–dimensional slice out of the world of the imagination transformed
over the centuries. The relationship of nature and art is a historically realized into these
utopian, privileged and often sacred sites. In the second of a two semester investigation into
the Landscape, we will examine the historical models and their relation to contemporary art
practices utilize multiple or disrupted points of view in contrast to the paradigm of a univer-
salized and natural. Rehearsed against the backdrop of global politics, environmentalism, or
the economics of food distribution, we will look at the garden as a theatrical backdrop that
shapes a culturally determined social space.

AP320C Projection Lab
2 units / Semester II

This workshop course will require experimental artistic responses to what is familiarly termed
“globalization.” If artworks can be said to create “imaginary worlds,” what is at stake when
the world is imagined to be somehow unified by underlying abstract imperatives driven by an
unchallenged market economy? Are artists the aesthetic shock troops of neoliberalism, the
first to mount the barricades, or the desert saints of aesthetic refusal?

AP320IA&B Viewing and Re–Viewing, deepening perceptions about art and its significance
2 units / Semester II

Outside the artist, the studio, the critique and the classroom, art works exert a radical inde-
pendence, simultaneously mute and challenging. Vital culture exists as a relay between these
significant objects and a society that receives them and answers them in the form of actions,
other artworks, writing and all forms of transitive learning. As part of that community, we
must make each work again in our minds and ideas for art to generate new works and new
ideas. What makes one object significant and another not; how does one learn to be a flexible
responder; how do language and history come through and emerge from the viewing experi-
ence? What needs to be said and done about art works, and how do you get good at it? This
class will work on informed perception and articulations skills by taking the CalArts gallery
shows of the Spring term as our object of study, looking at, discussing and writing and/or
making in response to them. There will be a publication at the end of the term.

AP320L 10 Minutes or Less
2 units / Semester II

A course in motion picture production using mini DV cameras and Final Cut Pro for editing and
post–production, each student will create a work or series of short works of ten minutes or
less in length. Emphasis in the course will be on understanding and using film history, theory
and practice as a guide for creating new works using digital video technology. Old theory and
new means = new films.

AP320V Gendered Geographies
2 units / Semester II

Perspective, position, locality and margin are spatial terms that form the metaphoric language
that maps the ideology of gender difference. We will discuss literature from gender theory,
father art criticism, architectural photography, landscape painting and architecture, land
art, real estate development, tourist souvenirs and visions of utopia. Interpreting place and
home through architectonict, electronic and political boundaries, artists can imagine a radical
creative space, which will sustain the subjective. These spaces will be really or imagined,
uncover histories previously repressed or construct experimental narrative through various
artistic and literary practices in order to interrupt and appropriate political territories. An
understanding of the gender politics of place will inform the relationship of knowledge to
position to vision. Throughout the project we will return to the question “Who is seeing and
what is being seen?” This is a studio course in which students will make their own projects
related to the discussion topic. Students are encouraged to work in the media of their choice:
photography, video, performance, installation, and so forth.

AP445 Team Spirit R&D
3 units / Semester I

This is a pre–studio production course designed to highlight research and development
skills. The goal of this class is to establish research skills while underscoring the importance
of experimentation and extending the boundaries of curiosity. In part, we will examine the
‘expected’ pathways of research to generate ‘unexpected’ results. Each student in the class will
present project ideas, participate in brainstorming sessions, and develop specific questions
and research goals for their work. The ideas presented will then become the basis from which
the class as a whole, or in smaller groups, will perform group research and presentations on
each project. We will use the unique perspective that each student has to offer in a collabora-
tive think tank process by acting as each other’s research assistant. In this way, we can use
the curiosities of each person in brainstorming sessions and quickly advance each project
idea presented to the class. Students can expect to participate in field trips to physical sites,
perform interviews, and visit research sites that particularly support our collective ideas
about an extended project & development process.

Theory and Contemporary Issues

AP110 Visual Semiotics
2 units / Semester I

This course is designed to introduce basic ideas of structuralism (and some of its discon-
tents) as they have been applied to the analysis and criticism of “the visual”. After a brief but
thorough explication of both Piercean and Saussurean semiotic theories, we will follow the
arguments about visual signs and sign making through a selection of readings from the work
of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel
Foucault, Rosalind Krauss, Kaja Silverman and Jeremy Gilbert–Rolf, among possible others.
Students will be expected to do all assigned readings, attend weekly lectures, and partici-
pate in discussions. Credit will be calculated on attendance and at least one of the following
options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic
interest and by permission of the instructor; an art work (made for the class) presented and
orally defended in a semiotic context to the class.

AP361 Captive 21St Century Audience – Network Culture
2 units / Semester II

The course will examine, analyze, and interpret aspects of individual/group focused atten-
tion, mass distraction, the creation/dissemination of concepts/words/products, exponential
growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive
elements of pop/anti–pop culture. This course will involve readings from various print and
electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired
response. Students will learn how to captivate the 21st Century audience.

AP347 Prisons and Systems and Structures
3 units / Semester I

The USA has the largest prison and jail population in the world, with a cultural imagination
that is littered with images of incarceration, criminality, the thrill of law breaking and the
viellation of otherness. Despite so many representations, prisons remain one of the least understood contemporary institutions. Some theorists suggest that the prison is a metaphor for power in modern life, some suggest that it is central to the perpetuation of racism, and others suggest they structure today's society through the disappearance of its inequalities. These questions and others will be taken up in this theory and practice course, where we will study the prison as an institution, a history, and as a set of practices that structure our politics, our imagination, and our social and economic realities. Each student will develop their own research-based project in response to our studies, while we look at prisons in art history, photography, cinema, literature, music and revolutionary movements, along with artworks that deal with describing and critiquing systems and structures. Our topics will include theories of crime and criminalization, human captivity and slavery, "the camp," and the criminalization of race, class, gender and queerness. We hope to organize visits to a local prison and to different community organizations.

AP348 Video in Space: Open Critique
3 units / Semester I
This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts – installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space. Open to all year levels. We suggest that Graduate students enrolling in this course take it in conjunction with Grad Seminar: Theories of the Projected Image, APS10A.

AP349 Beautiful Thuggery – Photography
3 units / Semester II
Part of this class will look at political and social conditions with an eye to defining contemporary photography. Part of this class will look at photography and its inescapable place in contemporary art. We will begin in the early 20th century in New York and end in Los Angeles in the mid 1970s. Please put these on your reading list: Norman Mailer's novel The Naked and the Dead, Michael Herr's Dispatches, Truman Capote's novel In Cold Blood, and Chester Himes' novel Plan B.

AP365 The Place from which One Speaks
2 units / Semester I
Rather than ask, what is the attitude of a work to the relations of production of its time? I should like to ask, what is its position in them? Walter Benjamin's 1934 address to the Institute for the Study of Fascism orientates the focus away from what a work says to how a work is positioned in the field. An emphasis on position moves us from idea of 'political art' and toward the idea of an 'art made politically'. This practice course will be a semester's long reflection on the question of position and its relation to cultural production. What is the place from which one speaks? Under what conditions can one speak? For whom does one speak? How does one find a voice to speak, and even if one did, what would one say? We will be exploring these questions of positionality through the work of artists, and in particular, through questions surrounding the status of the 'photographic' and the positions it inaugurates in the field of vision. Texts will include: Karl Marx, Walter Benjamin, Hannah Arendt, Pierre Bourdieu, W.E.B. Du Bois, Enrique Dussel, Etienne Balibar, Edward Glissant, Audre Lord, Gayatri Spivak, Angela Davis, Egal Ahmed, Edward Said, Vandana Shiva, Subcomandante Marcos, Zora Neale Hurston, Adriano Piper, Ariella Azoulay, and Trinh T. Minh-ha.

AP366 The Work of War in Times of Art
2 units / Semester II
'There's no State of Peace,' writes Paul Virilio, for peace 'is just war pursued by other means.' Given the eternal postponement of the end of the war in Iraq, we have to ask ourselves at what point 'war' and 'peace' are mutually constitutive phenomenon. This practice course is a sustained reflection on art and war. It will ask when is war 'war' and peace 'peace' and how might we understand our relation to these terms as cultural producers? What are the frames through which war is understood? How have the discourses of art addressed the role of the artist in times of war? From what positions do such discourses speak? What silences remain? We will be exploring these questions of art and war through the work of artists. In particular, we will be considering the status that the 'photographic' has occupied in war—as both witness and as an ethical limit to representation itself. Texts will include: Paul Virilio, Hannah Arendt, Rosalyn Deutsche, Theodor Adorno, Judith Butler, Mahmoud Darwish, Achille Mbembe, Rey Chow, Howard Zinn, Mahmoud Darwish, Egal Ahmed, Eyal Weizman, Ariella Azoulay, and Eduardo Galeano.

AP373 Topics in Photographic History: Basics of a History of Photography
2 units / Semester I
This course will provide a basic introduction to the history of photography. By charting out influential photographers, photographic works, and technological and cultural inventions that have helped to shape the discipline, this lecture class will offer students a working understanding of the medium and its development. Enrollment priority will be given to Photo and Media BFA1s and BFA2s.
- Strongly recommended for Photo and Media BFA1s, BFA2s and transfer students.

Graduate Seminar

AP510A Grad Seminar: Theories of the Projected Image
3 units / Semester I
This Graduate reading seminar will explore some of the theoretical questions being asked in relation to the projected image in contemporary art. From multi-screen projections, to site-specific film and video projects, to films and videos on monitors in galleries, what is the significance of these forms of installation for viewers and for artists, aesthetically and politically? We will read about historical precedents from Victorian magic lantern shows to ideas of Expanded Cinema in the 70s, to installation art of the 1990s. Some questions we will ask include: How are social relations structured in these spaces? What role does architecture play, and what role does a viewer's body play as viewers navigate videos in space over time? What is the impact of a narrative that unfolds across space, and what are some of the effects of artists using modes of production and narrative techniques associated with cinema? We will read texts from art and critical theory, architectural theory, and film theories of spectatorship, exploring the interconnected concerns for site, space, cinema, narrative, and architecture. We suggest that this seminar be taken in conjunction with Video in Space: Open Critique, AP348.

AP510B Graduate Seminar: Site Work – Contemporary Issues
3 units / Semester II
This seminar will use Deep End Ranch in Santa Paula as a site to generate work and as a discursive space for issues informing and surrounding that work. We will think about the aesthetic, political, social and ecological particularities of the site of Deep End Ranch: Nature, ecology, farming, immigration, land use, development, water, globalism, localism, mythologies and realities of the American West, are some hot topics. Some methods of engaging these and other concerns might be through genres of landscape, portraiture, documentary, installation and land/earth work. Deep End Ranch is over 200 acres located outside Santa Paula on the
Santa Clara River, one of the last "wild" rivers in California. It is a working citrus farm in the heart of Ventura County's highly productive farm belt. It contains large tracts of wilderness mountain range. It is at first a Utopic, secluded, contained and self-sufficient environment. On closer examination, it is also an embattled landscape of contradictions.

- Permission of instructor required.

**AP520A&B Graduate Critique: Photography**
3 units / Semester I, II

Group discussion and analysis of each student's work, with critique conducted by the instructor, visiting artists, and faculty from the School of Art. Students are expected to present new work regularly. Two semesters required of graduate photo students.

- May be repeated for credit.

**AP801 Undergraduate Independent Studies with Judy Fiskin**
2 units / Semester I, II

**AP901 Graduate Independent Studies with Judy Fiskin**
2 units / Semester I, II

**AR800 Undergraduate Independent Studies**
2 units / Semester I, II

**AR900 Graduate Independent Studies**
2 units / Semester I, II

### V. Art and Technology Program Courses

**AT510 Studio D.I.T.**
3 units / Semester I

In Studio D.I.T. we will explore collaborative learning methods through project assignments that are designed to blend new technologies and creative practice. The students will investigate various production systems and methods beginning with research and concept design through to final project development and fabrication. Studio D.I.T. is designed for students to articulate and realize art projects that incorporate various technologies and digital systems from concept to actualization. The studio environment will stress proficiencies and competencies that emerge from a generative and organic system of project based learning.

- Required class for all Art and Technology students.

**AT520 Conversations on Technology, Culture and Practice**
3 units / Semester I

In the class, Conversations on Technology, Culture and Practice, we will review the history of technology and electronics as a means for creating and understanding the multidisciplinary art practices of the 20th and 21st Centuries. Through the use of interactive lectures we will examine visual, sound and performance work from the 18th Century through to the 21st Century. Dada, the Futurists, the Situationists and Fluxus art movements will be discussed in relation to the emergent practices of Net Art, Object–based media and the divergent forms of Participatory Culture. The conversations will be augmented with visiting artists currently working at the intersections of art and technology.

- Required of all the Art and Technology students.

**AT590A&B Studio Research and Practice I**
3 units / Semester I, II

Studio: Research and Practice I is required of all MFA 1 Art and Technology students. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist's career. This class will meet weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.

**AT595 Art and Technology Skills Workshop**
3 units / Semester II

The Art and Technology Skills Workshops are interdisciplinary technical workshops. These workshops will address how to conduct research, conceptual practices, methods for prototyping, analysis of various production techniques, software and hardware instruction and collaborative production methods. The subjects for these workshops will change to accommodate the ever changing landscape of technical options available in the production of innovative works of are.

**AT610 Art and Technology Thesis Workshop**
6 units / Semester II

The Art and Technology Thesis Workshop is a required class for the Art and Technology students. The class as a group will analyze and critique each student's thesis project, from the proposal stage through conceptual development, production and to the final output. The students will present their proposal within a critique format to their peers and faculty for feedback and advisement on a regular basis. Production on the Thesis Project will commence with the approval of the student's proposal to the Thesis Review Committee. Presentations of research, works–in–progress, technology applications, process reviews and critical analysis will all be a part of the discussions within the Thesis Workshop. Upon completion the students will present their Thesis Project and their associated body of work to the class for the final class review. The Thesis Review Committee will then meet for a final review of the student's body of work for graduation.

**AT620 Art & Technology Critique**
3 units / Semester I

The Art and Technology Critique is held in the fall semester of the second year of residency and is required of all Art and Technology students. The Critique is based on an active method of learning and is designed to nurture experience through the development of critical thinking and collaborative dialogical skills. In this way the students will investigate new ways of approaching the issues of art, culture and technology through research, dialogue and practice. The Art and Technology experience is framed by an experimental, interdisciplinary and non–traditional approach to art–making while employing various combinations of digital and electronic media (sound and image), interactivity (social, relational or technical), hybridity, immersion (physical or virtual), network strategies and live performance. This approach will frame the context for the critique as we compare and contrast the artists work with his/her intent and motivation. The cultural, social and political issues that arise from the artist's work will also be part of the discussions. Various critical methods will be employed throughout the class that allows for the most appropriate format for enabling discussion and critical analysis. The purpose of the class is to enable the student to form critical connections between their intent and the interpretations found in body of work.

- Required of all the Art and Technology students.
AT690A&B Studio Research and Practice II
3 units / Semester I, II

Studio: Research and Practice II is designed to allow the student concentrated studio time to continue their pursuit of advanced creative and technical practices and research in consultation with their Art and Technology faculty mentor. It is required for all MFA–2 Art and Technology students. The faculty mentor will be assigned to meet with the students on a weekly basis to discuss concepts, processes, technologies and critical issues in the continuing development of the student's body of work and working methodologies.

CS721 Contemporary Aesthetic Theory
3 units / Semester I

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, Julia Kristeva, Paul de Man, Gilles Deleuze, Felix Guattari, and Michel Foucault.
• Required of MA Aesthetics & Politics Students
• Permission of instructor required.

CS723 Critical Discourse in the Arts
3 units / Semester II

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 post-structuralist 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.
• Required of MA Aesthetics & Politics Students
The Sharon Disney Lund School of Dance

Residence Requirements
The four year Bachelor of Fine Arts and Certificate of Fine Arts programs and the Master of Fine Arts and Advanced Certificate of Fine Arts programs require a minimum of two years full–time study with the final semester being in residence.

I. Bachelor of Fine Arts

Curriculum Requirements
The Bachelor of Fine Arts degree is conferred when a student successfully completes a minimum of 120 units and fulfills all curriculum, performance, choreographic, and production requirements of The Sharon Disney Lund School of Dance, and those of the School of Critical Studies. Certificate of Fine Arts candidates do not complete Critical Studies requirements; the remainder of their program is identical to that of BFA candidates. Critical Studies requirements are detailed and course descriptions are provided in the Critical Studies section of this Course Catalog. All judgments about eligibility for a degree or certificate are made by the entire faculty of The Sharon Disney Lund School of Dance.

The curriculum is designed to ensure that all students gain mastery in four primary areas: technique/performance, composition/choreography, dance production, and contextual studies. Every student is required to enroll in Contemporary Technique, Ballet Technique, and Composition or Choreography each semester. All choreographic work to be performed at CalArts must be shown to the faculty and student body for critique and guidance during the regularly scheduled Choreo/Performance Lab prior to performance. The School of Dance maintains an active production schedule and students are consistently involved in rehearsal processes leading to performance. Concerts throughout the year present work by students, faculty, and guest artists. Auditions are held regularly and all students in good standing are eligible to audition throughout the school year. The BFA experience culminates in participation in the Next Dance Company in the spring semester of the fourth year. All BFA IV students participate as performers. Each year work for the Next Dance Company is commissioned from faculty, guest artists, graduate, and undergraduate students.

Each undergraduate student is required to complete a year–long course in the fundamental skills of theatrical production, such as basic principles of lighting design, sound design, costume construction, and makeup. Students are also required to take advanced courses in concepts of lighting and dance for the camera. In addition to the required coursework in design and technology, each student must complete at least two crewing positions each year.

Within the métier, all dance students take courses in dance history, cultural studies and anatomy of movement. Additionally, students take courses within the School of Critical Studies and other métiers in a broad range of courses designed to provide breadth of exposure, critical thinking skills, and interdisciplinary collaborations.

Beyond required courses, students’ select elective courses in Jazz, Balinese, African dance techniques, dance improvisation, pointe, partnering, Pilates (Mat and Reformer), interdisciplinary collaborations, and contemporary dance criticism. Students may also elect to design independent projects with faculty supervision at any time during the four years of undergraduate study.

Students accepted as transfer students are evaluated at the time of acceptance to ensure appropriate placement in the program. All decisions regarding leaves of absence must be approved by the full faculty. Each student works closely with his or her mentor who provides individualized support and guidance in maximizing the opportunities for personal and professional development through the four years of study. All students participate in annual reviews with the full faculty. Students must successfully pass the mid–residency review in the spring of the BFA II year to continue within the program. Students must successfully pass the graduation review in the final semester to be eligible for conference of the degree of Bachelor of Fine Arts.

Learning Outcomes
Over the course of study, the Bachelor of Fine Arts candidate will acquire:

- A strong, dexterous, versatile facility in contemporary dance techniques.
- Knowledge of the choreographic process and a broad view of dance as an art form relevant to today’s art practices.
- Practical experience and understanding of all aspects of dance concert production.
- Skill sets for creative problem solving including initiating collaborative dialogue with other artists and art forms.
- Preparation to enter the dance world with a variety of professional tools and the ability to create options for career advancement, including skills to communicate their own artistic vision and needs through spoken and written word.

Course Requirements – Bachelor of Fine Arts and Certificate of Fine Arts
The following courses are required but do not constitute a student’s entire program.

First Year

- D 030A&B Contemporary Dance Technique
- D 031A&B Ballet Technique
- D 038A&B Choreo/Performance Lab
- D 099A&B Production Crewing
- D 113A&B Composition I
- D 105A Music For Dance I
- D 120 Dance Improvisation
- D 126 Pilates Mat I
- CS174A&B Dance and World Cultures
- D 207A&B Production Technology Dance

Second Year

- D 030A&B Contemporary Dance Technique
- D 031A&B Ballet Technique
- D 038A&B Choreo/Performance Lab
- D 099A&B Production Crewing
- D 105B Music for Dance II
- D 223A&B Composition II
- CS273A&B Modern Dance History
- CS361A&B Anatomy of Movement
- D 405 Concepts in Lighting Design for Dance
II. Master of Fine Arts

Curriculum Requirements

The MFA Program in Dance is a conservatory–style program with an emphasis on contemporary choreography and aesthetics. This intensive two–year course of study is designed for experienced dance artists who wish to pursue professional careers as choreographers and educators. To obtain the MFA degree, students must complete at least 60 semester units, all course requirements and successfully present a graduate thesis concert during the second year of residency.

The MFA curriculum enables each graduate student to develop and refine his or her own personal aesthetic. It includes seminars dealing with topics in professional dance—from organizing concepts in choreography to meeting the practical demands of producing concerts to identifying larger artistic and career goals. The curriculum also features classes in technique, composition, dance theory, costume design, dance production, dance for the camera, and digital media and editing.

Students are required to create and present three original works in the first year of residency. In consultation with the school’s dean, MFA candidates identify a progression of these pieces for presentation as part of the school’s various concerts. These works are first presented more informally for feedback during Choreo/Performance Lab, a weekly forum that involves all faculty and students.

The thesis concert is produced in the second semester of the second year. An advisory committee consisting of the dean and at least three faculty members is assigned to each MFA candidate at the outset of the second year. As part of the preparations for the thesis concert, students are required to submit a written proposal, which must be approved by faculty before any thesis work is begun. Each MFA student receives a generous stipend for the thesis project and has the opportunity to collaborate with artists from other CalArts schools—including composers, musicians, multimedia artists, and set, costume and lighting designers. Each MFA candidate must hold open auditions for his or her thesis concert.

Learning Outcomes

Over the course of study, the Master of Fine Art candidate will:

• Continue to hone choreographic craft in service of her or his artistic vision.
• Produce a thesis concert in the second year of residency that reflects her or his personal aesthetic incorporating collaborations with other artists in the Institute.
• Acquire knowledge and practical experience necessary to provide leadership in all areas of dance production and promotion.
• Build a skill set to effectively represent their choreography for career advancement.
• Acquire knowledge of contemporary art practices in the field of dance, locating her or his own artistic interests within the aesthetic landscape of contemporary dance.

Course Requirements – Master of Fine Arts and Advanced Certificate of Fine Arts

The following courses are required but do not constitute a student’s entire program.

First Year

D 030A&B Contemporary Dance Technique
D 038A&B Choreo/Performance Lab
Course Descriptions

D 001A&B Institute Dance I
1 unit / Semester I, II
This course, taught by Graduate Teaching Assistants, provides an experiential introduction to techniques of Contemporary Dance. No prior experience in dance is required. Students will have the opportunity to explore the art of dance in which the body is the primary means of expression.
• Open to the Institute.
• May be repeated for credit.

D 002A&B Institute Dance II
1 unit / Semester I, II
This course, taught by Graduate Teaching Assistants, provides an experiential introduction to techniques of Contemporary Dance. No prior experience in dance is required. Students will have the opportunity to explore the art of dance in which the moving body is the primary means of expression.
• Open to the Institute.
• May be repeated for credit.

D 005A&B Institute Dance Composition
1 unit / Semester I, II
This course, taught by Graduate Teaching Assistants, provides an introduction to the art of dance composition. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will also participate in informal critique and discussion of composition studies.
• Open to the Institute.
• May be repeated for credit.

Elective Courses for MFA 1 & 2

D 027A&B Yoga
D 031A&B Ballet
D 043A&B Ballet Men’s Class
D 044A&B Pointe
D 050A&B Functional Strength and Conditioning for Dancers
D 330 Advanced Improvisation
D 347 Contemporary Dance Artists
MP220 African Dance
ME220 Balinese Gamelan
MP230 Balinese Dance
MP240 Javanese Dance
D 030A&B Contemporary Dance Technique
2 units / Semester I, II
Intensive training in at least four contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding, and versatility.
• Required of all Dance students.
• May be repeated for credit.
• BFA students must enroll in 16 credit hours for Course D 030, accruing 4 credit hours of Course D 030 per year of enrollment.
• MFA students must enroll in 8 credit hours for Course D 030, accruing 4 credit hours of Course D 030 per year of enrollment.

D 031A&B Ballet Technique
2 units / Semester I, II
A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.
• Required of all BFA Dance students.
• May be repeated for credit.
• BFA students must enroll in 16 credit hours for Course D 031, accruing 4 credit hours of Course D 031 per year of enrollment.

D 035A&B Contemporary Repertory
1 unit / Semester I, II
The study and performance of works in the repertory of the instructor.
• May be repeated for credit.

D 038A&B Choreo/Performance Lab
1 unit / Semester I, II
Weekly critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.
Required of all Dance students.
• May be repeated for credit.
• BFA students must enroll in 8 credit hours for Course D 038, accruing 2 credit hours of Course D 038 per year of enrollment.
• MFA students must enroll in 4 credit hours for Course D 038, accruing 2 credit hours of Course D 038 per year of enrollment.

D 039A&B Production Crewing
1 unit / Semester I, II
Analysis and application of technical production skills needed for individual projects.
• Required of all BFA Dance students.
• May be repeated for credit.
• BFA students must enroll in 8 credit hours for Course D 039, accruing 2 credit hours of Course D 039 per year of enrollment.

D 042A&B Partnering
1 unit / Semester I, II
Selections from contemporary repertoire with emphasis on in–depth study of the basics of partner work.
• Open to all dance students. Permission of Instructor Required.
• May be repeated for credit.

D 043A&B Ballet Men's Class
1 unit / Semester I, II
Advanced ballet technique for men, with an emphasis on jumps, turns, beats and other skills associated with classical male roles.
• Permission of Instructor Required.
• May be repeated for credit.

D 044A&B Pointe
1 unit / Semester I, II
Advanced ballet technique.
• Permission of Instructor Required.
• May be repeated for credit.

D 045A&B Pilates Reformer I
1 unit / Semester I, II
Basic Pilates mat work translated on to the universal reformer.
• Open to Dance students who have completed the Body Conditioning Mat Class
• By permission of the instructor.
• May be repeated for credit.

D 046 Pilates Reformer II
1 unit / Semester I, II
A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.
• Open to Dance students who have completed the Mat Class and the Basic Reformer work.
• By permission of the instructor.
• May be repeated for credit.

D 050 Functional Strength and Conditioning for Dancers
1 unit / Semester I, II
This course is designed to help dancers apply the principles of basic anatomy and kinesiology in order to assess weaknesses in their kinetic chains and correct them. Programs will be developed using functional strength training exercises combined with targeted active stretching geared toward correcting muscle imbalance, increasing range of motion, and cultivating joint stability. Training will progress to increase strength and develop explosive power, moving the dancer from low ground based movement into the air without any lapse in the kinetic chain.

D 055A&B Music For Dancers
1.5 unit / Semester I, II
This course offers an introduction to the fundamentals of music and their relationship to the dancer/choreographer. Music for Dancers I focuses on audio editing, processing, and recording techniques for use in dance performance. Areas studied will include stereo and multi–track editing, basic mastering techniques, digital manipulation of sound files, and recording of acoustic sources. Course will additionally include listening– based activities for comprehension and identification of standard music genres, as well as rhythm skill development through study of meter and specific rhythmic units.
• Required of all BFAI students
D 105B Music for Dancers B
1.5 unit / Semester I
This course is a continuation of Music for Dancers I. Students will be engaged in listening–based activities and readings investigating a broad music repertoire, with particular emphasis upon intersections in the aesthetics of contemporary music and current choreographic practices. Course will additionally include advanced rhythm skill development through study of meter and specific rhythmic units.

• Required of all BFA II students

D 120 Dance Improvisation
1 unit / Semester II
This course is designed as an introduction to the creative process. Improvisation is used by artists of all disciplines both as an art form and as a tool in the choreographic process. In this class we will focus on improvisation as a tool for discovering unique vocabulary and as a means of encouraging development of one’s creative voice. We will look at dance as “play”, as ephemeral art, and as philosophy. Students will be asked to keep a journal of their experiences throughout the quarter, and the class will culminate in final performance projects to be presented at the end of the semester.

• Required of all BFA I students.

D 113A&B Composition I
2 units / Semester I, II
A two–semester course consisting of a series of activities, exercises, and assignments. Designed to stimulate the discovery and development of the creative impulse in movement in the individual student. A significant component of the course is dedicated to the peer review and critique, and the founding of a solid communication base within the peer group.

• Laboratory hours are required.
• Required of all BFA I Dance students.

D 126 Pilates Mat I
1 unit / Semester I
Intensive weekly sessions in Pilates Mat Technique.

• Required of all BFA I Dance students.

D 207A&B Production Technology For Dance
1 unit / Semester I, II
Introduction to the basics of dance costuming, management, lighting, sound, stage management, and other areas related to dance production.

• Laboratory hours are required.
• Required of all BFA I students.

D 230 Contact Improvisation
1 unit / Semester I, II
This course is designed for students who have taken both Dance Improvisation and Contact Improvisation. We will begin with a review of basic skills of contact and ensemble dancing and continue to build from this base. More advanced contact skills will include jumping and catching, low and high flying, safe falling, deepening of sensory awareness and listening skills, as well as moving in and out of contact. Advanced ensemble skills will include the solo/ensemble structures, max–two foci structures and deepening awareness of how and when to support the dance of another or take the spotlight. Specific attention will be placed on the development of the ‘score’ as a tool for creating focused, yet spontaneous ensemble performances.

• May be repeated for credit.

D 123A&B Composition II
2 units / Semester I, II
This course, through assignments, observation, discussion and constructive critical assessment, will continue the exploration of movement vocabulary and finding one’s own choreographic voice. The ongoing exploration of quality and essence of movement will be investigated as we manipulate space, time dynamics and energy. How do we use these tools to make different statements and produce abstract movement studies? Sound – both music and voice – will be introduced to produce accompaniment and to enhance these differing qualities. Exploring the role of choreographer by transferring one’s own movement vocabulary to others will take precedent second semester. We will investigate small group forms and the design possibilities that entails by working in both duets and trios.

• Laboratory hours are required.
• Required of all BFA II students.

D 226 Pilates Mat II
1 unit / Semester II
Weekly intensive sessions in Intermediate and Advanced Pilates Mat Technique.

D 230 Contact Improvisation
1 unit / Semester I, II
Through explorations into sensation of weight and space, transference of weight, and the body’s abilities to support weight, students will develop skills with which to improvise in safe and playful partner dance. Specific skills of awareness, kinetic efficiency, and directed effort are practiced in order to allow the mind to step out of the way of the body and into exciting and spontaneous expression. Little rides, effortless falls, and surprising support result as students find their way into this game of improvisational dancing.

• May be repeated for credit.

D 330 Advanced Improvisation
1 unit / Semester II
This course is designed for students who have taken both Dance Improvisation and Contact Improvisation. We will begin with a review of basic skills of contact and ensemble dancing and continue to build from this base. More advanced contact skills will include jumping and catching, low and high flying, safe falling, deepening of sensory awareness and listening skills, as well as moving in and out of contact. Advanced ensemble skills will include the solo/ensemble structures, max–two foci structures and deepening awareness of how and when to support the dance of another or take the spotlight. Specific attention will be placed on the development of the ‘score’ as a tool for creating focused, yet spontaneous ensemble performances.

• May be repeated for credit.

D 333A&B Choreography I
2 units / Semester I, II
This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: building the abilities to manipulate movement, work fruitfully with others, to use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student’s individual taste.

• Laboratory hours are required.
• Required of all BFA III students.

D 405 Concepts In Lighting Design For Dance
1.5 unit / Semester II
This course examines development of concepts for lighting dance performances, including interpretation of choreography, mood and music. Students will gain experience in collaborating with choreographers in the rehearsal process.

• Required of BFA II and MFA1 Dance students.

D 415 Choreographer/Composer Seminar
2 units / Semester I
This seminar focuses on investigating the possibilities in collaborative relationships between dance makers and music/sound makers. Dance students will experiment with how sound and movement interact, and with collaborating in different ways. Working with a range of composing students, they will have the opportunity to expand communication skills. In
D 433A&B Choreography II
2 units / Semester I, II
Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in–depth investigations of form, narrative and content. Topics include: William Forsythe’s Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site–Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student’s individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.
• Laboratory hours are required.
• Required of all BFA IV students.

D 435 Company Repertory
1 unit / Semester II
Company Repertory provides BFA IV students the opportunity to participate in a rehearsal process of contemporary repertory that culminates in a concert performance.
• Required of all BFA IV students.

D 450 NEXT! Preparing for My Future in Dance
2 units / Semester II
A seminar course to help you prepare for your future after graduation addressing such subjects as: how you continue to progress as a young artist, defining your directions and objectives, how to research possibilities, what are your options, how to survive financially, building contacts and support systems, presenting yourself effectively, honest self–assessment, and setting useful goals.
• Required of all BFA IV students.

D 459A&B Dance for Camera
2 units / Semester I, II
When dance is filmed, it can explode off the stage and reach vast new audiences, going out to the spectator instead of demanding that the spectator come to it. But maintaining the special “aliveness” of dance as it is translated into a two–dimensional medium requires a new way of thinking. This class is a laboratory for investigating these challenges. The course will be divided into two semester–long sections. Francesca Penzani’s section emphasizes dance–video as a visually–based, abstract form. Robbie Shaw’s section emphasizes the use of narrative and story structure. Class participants will explore film grammar, experimental narrative, and contemporary/historical context through hands–on creative work, classroom viewings and discussion, and readings. Participants will learn camera use, storyboarding, basic Final Cut Pro editing, and will work towards producing dance–videos that will receive a public screening.
• Required of all BFA III students.

D 474 Contemporary Dance Artists
1 unit / Semester II
This course provides the opportunity to investigate the diversity of contemporary choreography as it is currently being produced by artists in America and around the world. Recognizing that the 20th century tradition of Modern Dance has given rise to a wide array of dance practices and approaches to choreography, this course will examine individual artists and trends characteristic of the early years of the 21st century. Emphasis is on choreographers creating for live performance.
• Required of all MFA I students.

D 550A&B MFA1 Project
4 units / Semester I, II
Rehearsal, critique, and concert preparation for MFA1 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion.
• Required of MFA I students.

D 552A&B MFA Seminar
1 unit / Semester I, II
This course involves lectures and discussions focusing on career preparation and transition. Writing assignments that support future grant writing (how to write a project description, artistic statement), resume/vitae creation and design, press releases and choreographic contract negotiation are among the topics covered. A student’s own graduate thesis work is often the basis from which writing assignments are based. Strategies involving how to get produced, future self–production and issues around management, in addition to self–marketing both in print and on the web (viral) are covered. Peer to peer critiques of MFA2 thesis concerts are addressed, as are current production issues stemming from each thesis concert.
• Required of all MFA Students

D 605A&B MFA Music Seminar
1 unit / Semester I, II
The advanced study of music as related to dance performance and choreography. Curricular areas will include: rhythmic and metrical comprehension, a historical survey of musical aesthetics, and study of common types of structural organization in music. Particular emphasis will be placed upon listening comprehension. Analytical papers and performance demonstration activities will also be required.
• Required of MFA I students.

D 610A&B MFA Theory, Practice, And Thesis Workshop
1 unit / Semester I, II
This course involves lectures and discussions focusing on career preparation and transition. Writing assignments that support future grant writing (how to write a project description, artistic statement), resume/vitae creation and design, press releases and choreographic contract negotiation are among the topics covered. A student’s own graduate thesis work is often the basis from which writing assignments are based. Strategies involving how to get produced, future self–production and issues around management, in addition to self–marketing both in print and on the web (viral) are covered. Peer to peer critiques of MFA2 thesis concerts are addressed, as are current production issues stemming from each thesis concert.
• Required of all MFA Students

D 650A&B MFA–2 Thesis Project
4 units / Semester I, II
Preparation and presentation of required thesis concert.
• Required of all MFA II students.
D 659A&B Final Cut Pro Editing
2 units / Semester I, II
Dancers and choreographers who want their work to be seen and/or preserved (i.e., everyone) will benefit from knowing how to edit video. This class will teach Apple’s Final Cut Pro—how to edit video and audio, color correct, apply titles, fix sound, and output. Basic DVD Studio Pro will also be taught so that students can author their own DVDs.
  • Required of all MFA I students.

D 660A&B Digital Portfolio
1 unit / Semester I, II
This course will emphasize creating graphics and manipulating photographs for use on a personal web page, providing online presence for the graduating student. This webpage will be posted on alum.calarts.edu and will include a resume, portfolio, and artist statement. Basic html and basic skills in Adobe Photoshop are learned and used and video clips are frequently incorporated into the design.
  • Required of all MFA II students.

D 669 Advanced Final Cut Pro Editing
1 unit / Semester I
This class expands on the work of the Final Cut Pro Editing course. It is a project–based class in which students make more ambitious dance–film work, bringing material to class throughout the semester for a deeper level of discussion. Additionally, other software tools are explored including PhotoShop and LiveType, as well as compositing and rotoscoping.
  • Required of all MFA II students.

D 800 Independent Project: Dance
2 units / Semester I, II
Independent Project: Dance is an individual program of supervised study, where students present a proposal of intended work for personal development related to artistic goals to their Project Advisor (Mentor). The Project Supervisor, Assistant Dean, Andre Tyson, must approve an Independent Project. Through subsequent meeting with follow–up sessions a plan of study is developed and completed with their Project Advisor (Mentor). Report to the School of Dance office for the Independent Project/Private Directed Study Contract and corresponding syllabus.
  • May be repeated for credit.
  • Independent Project: Dance is an elective and not a replacement for School of Dance curricular requirements.

CS174A&B Dance And 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.
  • Required of all BFA I students.
School of Film/Video

Residence Requirements
The four year Bachelor of Fine Arts and Certificate of Fine Arts programs require a minimum of two years full-time study within the School of Film/Video. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years to complete but with rare exception, the full faculty may allow an earlier graduation. Students must be enrolled the semester their degree is awarded.

Curriculum Requirements

I. Bachelor of Fine Arts and Certificate of Fine Arts
Forty-six semester units of Critical Studies coursework are required of all BFA candidates; specific Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog. Certificate of Fine Arts candidates are not required to complete Critical Studies coursework; all other curriculum and course requirements for the Certificate of Fine Arts are identical to those for the BFA.

All required courses must be completed satisfactorily.

Students must complete the program of studies agreed upon by the mentor and the student, and all required courses herein specified.

Work-in-progress must be submitted for faculty review at the time of the student’s Mid-Residence Review. Final project(s) are submitted at the time of the Graduation Review.

Information regarding Mid-Residence and Graduation Review procedures and timing is available in the Film/Video School office.

II. Master of Fine Arts and Advanced Certificate of Fine Arts
Graduate students must demonstrate proficiency in graduate-level techniques and concepts. Students must pass the required courses or the equivalent before being allowed access to the facilities and equipment needed for independent work.

Graduate students must submit a thesis project proposal at the Preliminary Review, during the third semester of residence. The proposal must be approved by the faculty review committee as sufficiently challenging to merit the Master of Fine Arts degree or Advanced Certificate of Fine Arts. Information regarding Preliminary Review procedures and timing is available in the Film/Video School office.

Completed graduate thesis films or videotapes must be presented, and the students must participate in a Graduation Review. Final approval for graduation is awarded by the faculty review committee. Details regarding Graduation Review procedures and timing are available from the Film/Video School office.

III. Integrated Media Curriculum (Graduate Only)
The core requirements in the curriculum will consist of Integrated Media practicums and critiques; and required courses in the student’s program of entry. In addition to these core requirements, students will be expected to take electives, chosen from courses offered throughout the Institute. The normal length of the course of study for School of Film/Video students is three years.

Course Requirements

I. Program in Film and Video

Learning Goals
The Program in Film and Video has a required core curriculum for both undergraduate and graduate degrees.

The BFA program is designed to provide students with a full range of technical and practical skills, to teach them to think critically about their chosen mediums, and to guide their artistic growth as they experiment with different forms of cinematic expression. To this end, undergraduate students must successfully complete a series of required classes during each of their years in the program. Academic and artistic progress is accessed at a Mid-Term Residency Review during the student’s 3rd semester. In order to graduate, undergraduate students are again fully evaluated and must successfully complete a Graduation Review in their final semester.

The MFA program offers an intense and intellectually charged curriculum which inspires and requires students to immerse themselves in the production of new work. During the course of three years, graduate students are expected to achieve technical expertise, to gain historical and critical perspective in their area of focus and to produce a substantial body of work.

In their first year, graduate students are required to take a full schedule of foundation classes which include technical and production workshops as well as classes in history, theory and criticism. Students are expected to meet regularly with appropriate faculty as they begin to produce work. In their 3rd semester, graduate students must propose and gain approval for their thesis project at a Preliminary Thesis Review. This provides the next year and a half for work-in-progress or thesis project at a Preliminary Thesis Review. This provides the next year and a half for work-in-progress.

In their final semester, graduates are again fully evaluated and must successfully complete a Graduation Review in their final semester.

Residency Requirements
Undergraduate students must successfully complete a series of required classes during each of their years in the program. Academic and artistic progress is accessed at a Mid-Term Residency Review during the student’s 3rd semester. In order to graduate, undergraduate students are again fully evaluated and must successfully complete a Graduation Review in their final semester.

Required Courses for Undergraduate Students
The following courses are required but do not constitute a student’s entire program:
BFA
F 101A&B Filmmaking Fundamentals (fall and spring)
F 126* Video Production Workshop (fall)
CS175A&B Film History (fall and spring)
F 153 Structuring Strategies/Artist Presentations (fall and spring)
F 134* Digital Editing: Final Cut Pro Workshop (fall)

BFA2
F 108A&B* Undergraduate Film Production Workshop (fall and spring)
F 103 Cinematography (fall)
F 185* Production Sound (fall)
F 381* Post–Production Sound (spring)

BFA2 Transfer Students
F 126* Video Production Workshop (fall)
CS175A&B Film History (fall & spring)
Required Courses for Incoming Graduate Students:

- **CS175A&B** Film History (fall or spring)
- **F 153** Structuring Strategies/Artists Presentations (fall and spring)

Satisfactory completion of these classes are a prerequisite to individual access to equipment and use of facilities for independent projects.

Graduate Students are required to:
- take at least one semester of Film History (CS175A or B) unless exempted by instructor based on prior education. Graduates are also required to take one semester of Film Today (F 114A or B).
- complete at least one Film/Video theory, history or criticism class each semester for 5 semesters. A list of classes that satisfy this requirement is available at registration each semester.
- take at least one Visiting Artist Workshop.
- leave a copy of their Thesis Project for the CalArts archives.

**II. The Film Directing Program (MFA only)**

The Film Directing Program (FDP) is a unique three–year graduate course of study examining the broad spectrum of independent narrative cinema. Completion of a three year residency allows a full experience of craft, artistry, experimentation and critical thinking. FDP artists hone their powers of observation, work closely with actors, develop visual strategies and discover methods for shaping stories—both invented and adapted—that are emotionally true and dramatically credible.

The three year residency begins with two semesters of required fundamental classes which result in the first year film. The following four semesters are comprised of the remaining graduation requirements including 6 metier directing classes, 2 special topic seminars, and 3 elective courses from across CALARTS, all of which culminate in the final thesis: an aspirational film demonstrating a highly developed directorial point of view. Guided by their mentor, students develop their second and third year curriculum from a slate of courses designed to progress individual artistic development.

Mentorship plays a significant role in the Film Directing Program curriculum. Students are assigned their mentor at the point of admission. This faculty member guides the student through practical matters and becomes a vital collaborator during the student’s artistic journey at CALARTS.

Scheduled classes are supplemented with a Guest Artist Workshop program. Recent guests have included directors James Mangold, Ramin Bahrani, John Greyson, The Polish Brothers, Rodrigo Garcia, Lance Hammer and Jim Finn, actors Ed Harris, Ewan McGregor, and Annette Bening, Academy Award winning composer David Shire, producer Effie Brown and many others.

All students are encouraged to learn experientially by creating work beyond that assigned by faculty and by participating fully in a community of artists and discovering their own directorial process. The Film Directing Program's primary efforts are guided by a mission to excite, challenge, and nurture artists with create compelling, authentic and unique work.

Students must successfully complete a Preliminary Thesis Review and Project Approval in the third semester to progress to the thesis project. A Graduation Review will be held in the final semester to review the thesis project. Graduation is contingent on a successful review of the thesis work and completion of all Film Directing Program course requirements.
Learning Goals / MFA In Film Directing

By graduation, MFA students in the Film Directing Program should have developed the following skills and competencies:

- The ability to tell a story visually that is dramatically and emotionally compelling;
- A distinct directorial voice;
- Comprehensive filmmaking ability, as evidenced by the thesis project;
- The demonstrated ability to lead a team of both performance and production artists toward the shared goal of a finished film
- An understanding of the processes and systems by which work might be produced and completed, as well as an awareness of the resources and opportunities available to filmmakers.

Film Directing Course Requirements

First year requirements provide necessary fundamentals. The second and third years are comprised of minimum 6 métier classes, minimum 2 special topics seminars, and minimum 3 electives selected by the students, in collaboration with their mentor, from a list of courses designed to challenge, enhance and develop artists who work in authentic and compelling narrative forms.

MFA 1 Students

- CS175A&B Film History (fall and spring)
- FD504 Acting Workshop 1 (spring)
- FD512A&B Scene Study (fall and spring)
- FD518 Guest Artist Workshop (fall and spring)
- FD520A Narrative Fundamentals (fall)
- FD520B Visual Design (spring)
- FD523 Finding Your Story (fall) or FD524 Cinematic Storytelling (spring)
- FD579A&B Production Workshop (fall and spring)
- FD528A&B Technical Workshop (fall and spring)
- FD502 Faculty Review (fall)

MFA 2 Students

- Metier, special topics and elective courses as determined by student and mentor.
- FD381 Post–Production Sound (fall)
- FD518 Guest Artist Workshop (fall and spring)

MFA 3 Students

- Metier, Special Topics and Elective courses as determined by student and mentor.

Metier Directing Courses

Minimum 6 courses required over three year residency.

- FD504 Acting Workshop II
- FD516 One Act Play Production and Adaptation to Cinema

FD517A Realist Style
- FD517B Fact, Fake, Fiction – Autobiography in Narrative
- FD517C Survey of Historical Directors
- FD517E Experiments in Narrative
- FD532 Advanced Staging
- FD525 Advanced Scripting
- FD577 Narrative Editing
- FD580 Adaptation
- FD575 Master Class
- FD533 Real World Survival Skills
- T 062 Flixus

FDP Special Topics

Minimum 2 courses over three year residency, not including Special Topics courses used to fulfill métier requirements.

- FD517A Realist Style
- FD517B Fact, Fake, Fiction – Autobiography in Narrative
- FD517C Survey of Historical Directors
- FD517D The Western
- FD517E Experiments in Narrative
- FD517L Love Stories
- FD517S Coming of Age

And graduate level seminars from across the institute.

Electives

Minimum 3 courses required over three year residency.

Elective courses drawn from FDP and throughout the institute. Every semester FDP faculty will compile a list of recommended electives.
III. Program in Experimental Animation

The Experimental Animation Program offers both BFA and MFA degrees. A broad range of animation approaches, processes, compositing techniques and digital filmmaking methods are covered in a series of workshops, classes, lectures, seminars and independent studies. At the advanced level, students will choose their own production method. This may be 2D animation, stop motion, CGI or any combination of these, and may include other filmmaking techniques. There are several technical courses attached to the different areas of production. Students must successfully complete these courses in order to gain access to related facilities. The sequence of these and other advanced elective classes is established in consultation with the student’s mentor.

Experimental Animation Learning Goals

We expect students to strive for the following goals:

BFA

Creative development:

Student has devised a creative process that includes well-developed drawing, animation and filmmaking skills, and development of a distinctive voice.

Individual voice:

Student’s style is recognizable and compelling. Their work shows substantial creativity and an in-depth development of independent ideas.

Contextual knowledge:

Student is aware of and can critically discuss current developments in time-based art as well as being cognizant of past developments in animation and filmmaking history. Is able to demonstrate his/her advanced understanding of historical/cultural/social context of his/her work convincingly in presentations, discussions and writing.

Digital skills:

Student applies techniques appropriately and with confidence, and combines different techniques in a meaningful manner to achieve a desired outcome. Student is able to explain the process and help others in solving problems.

Communication and critical skills:

Student can convincingly argue an idea that is not in accordance with opinions of others. Student listens and responds to what was said. S/he uses knowledge effectively in his/her arguments and takes other people’s opinions seriously. S/he has successfully worked with others on projects.

Professionalism:

Student’s personal work exceeds expectations. Student is able to give professional presentations and understands professional etiquette. Student’s work is goal oriented, organized and student is able to work well under pressure. Student has a good relationship with Faculty, and frequently supports peers with valuable information and/or help.

MFA

Creative development:

Student has advanced ability in all aspects of their creative work. The student has developed accomplished animation and filmmaking skills. Their thesis project shows a highly distinctive voice, whose artistic work is at a fully professional level.

Individual voice:

Student’s thesis is informed, innovative and powerful. Unique combinations of ideas and techniques are used to make highly original work.

Contextual knowledge:

Student has perceptive critical skills, is aware of and can critically discuss the historical, social, and cultural aspects of their own work and their place within the art world, the animation world, and specifically within the world of time-based art.

Communication and critical skills:

Student is fully able to work with others as a collaborator and advisor, and is an effective director.

Digital skills:

Student’s ability to use key technical equipment, software and digital processes surpasses that of most, to the extent that he or she could be called upon to teach others. Advanced understanding and innovation is evident in their thesis project.

Professionalism:

Student is sought out by others because of his/her high degree of professionalism and expertise. Has a wide range of contacts and has begun integration into the larger arts community. His or her presentations are stimulating. S/he understands and practices good professional etiquette. Student is able to meet personal and artistic goals, is organized, and able to work well under pressure. Student frequently supports peers with valuable information and/or help and has a good relationship with Faculty.

A. Bachelor of Fine Arts Program in Experimental Animation

The first two years of the four year Bachelor of Fine Arts Program in Experimental Animation consists of required classes designed to help the student gain an understanding of principles in animation along with understanding of the history of art, experimental animation, foundation courses in animation practices, digital filmmaking and sound techniques, concepts and Critical Studies.

Each BFA student will present and discuss the work they have produced during a required Mid-Residence review in the fall semester of the student’s third year. The mid-residence review will be scheduled by the Film/Video office. The student will also discuss plans for their senior project during this review. This review is supplemented in following years through evaluation meetings with the student and mentor.

The BFA student is required to produce and complete a Senior Project in their fourth year and that project, along with other significant work will be evaluated during the student’s Graduation Review in the last semester of residence.

Required courses for Bachelor of Fine Arts in Experimental Animation:

The following courses are required but do not constitute a student’s entire program:

BFA1 year level

F 107A&B BFA Foundation in Animation (fall and spring)
FE255* Hybrid Imaging (fall)
FE445 Intermediate After Effects (spring)
CS276A&B History of Animation BFA1 (fall and spring)
Satisfactory completion of these classes are a prerequisite to individual access to equipment and use of facilities for independent projects. **Unless exempted by instructor based on prior education.

**B. Master of Fine Arts Program in Experimental Animation**

The residence requirement for the Master of Fine Arts Program in Experimental Animation is three years providing necessary time for students to participate in the full range of studies affecting animation.

Students are exposed to a comprehensive education in the history, concepts, technique and technology of animation arts. They also learn skills necessary to conceive, design, and produce a complete thesis project.

This first year of required courses is designed to help students gain comprehensive understanding of the history of animation, animation practices, digital filmmaking techniques and concepts in Experimental Animation.

Second year students develop a thesis project in the Thesis Concept course and in consultation with their mentor to be submitted during the Preliminary Thesis Review. This review typically occurs during a student’s third semester. During the Preliminary Review students will present and discuss their proposed thesis project with a faculty committee. This meeting establishes an agreement on the goals of the project. The conceptual development of the thesis will parallel studies focusing on advanced technical and conceptual courses that support the production of the thesis.

Third year MFA students are required to produce a thesis project to graduate. In their third year, students focus most of their concentration on producing a thesis project under the tutelage of their mentor while participating in the Thesis Production Seminar. The Graduation Review is held near the end of the final semester. Students present the completed thesis project for review by the faculty review committee.

**Required courses for Master of Fine Arts in Experimental Animation:**

**MFA1 year level**

- FE450 Sound Acquisition (fall)
- FE235 Drawn Techniques for the Experimental Animator (fall)
- FE455 Hybrid Imaging* (fall)
- FE302A&B The Digital Path for Animation (fall/spring)
- F153 Structuring Strategies (spring)
- FE425A&B First Year Shorts (fall/spring)
- FE140 Sound Acquisition (fall)*
- FE255* Hybrid Imaging (fall)*
- FE202A&B The Digital Path and Short Projects (fall/spring)*
- FE141 Post Production Sound for Experimental Animators (spring)*
- CS175A&B Film History (fall/spring)
- FE236 Experimental Animation: Direct Techniques
- Other Metier Practice (fall/spring)

**MFA2 year level**

- FE333 History of Experimental Animation (fall)
- FE140 Sound Acquisition (fall)*
- F153 Structuring Strategies (spring)
- FE202A&B The Digital Path and Short Projects (fall/spring)*
- FE141 Post Production Sound for Experimental Animators (spring)*
- FE153 Structuring Strategies (spring)
- Other Metier Practice (fall/spring)

**MFA3 year level**

- CS175A&B Film History (fall/spring)
- Other Metier Practice (fall/spring)

**BFA2 Transfer Students**

- CS175A&B Film History (fall/spring)
- FE202A&B The Digital Path and Short Projects (fall/spring)*
- FE141 Post Production Sound for Experimental Animators (spring)*
- F153 Structuring Strategies (spring)
- Other Metier Practice (fall/spring)

**MFA2 year level**

- FE450 Sound Acquisition (fall)
- FE235 Drawn Techniques for the Experimental Animator (fall)
- FE455 Hybrid Imaging* (fall)
- FE302A&B The Digital Path for Animation (fall/spring)
- FE425A&B First Year Shorts (fall/spring)
- FE451 Post Production Sound for Experimental Animators (spring)
- F153 Structuring Strategies (spring)
- FE140 Sound Acquisition (fall)*
- FE255* Hybrid Imaging (fall)*
- FE202A&B The Digital Path and Short Projects (fall/spring)*
- FE141 Post Production Sound for Experimental Animators (spring)*
- FE236 Experimental Animation: Direct Techniques
- Other Metier Practice (fall/spring)

**BFA3 year level**

- CS175A&B Film History (fall/spring)
- Other Metier Practice (fall/spring)

**BFA3 Transfer Students**

- FE333 History of Experimental Animation (fall)
- FE140 Sound Acquisition (fall)*
- FE255* Hybrid Imaging (fall)*
- CS175A&B Film History (fall/spring)
- FE445 Intermediate After Effects (spring)
- CS276A&B History of Animation BFA1 (fall/spring)
- FE445 Intermediate After Effects (spring)
- CS276B History of Animation BFA1 (spring only)
- F153 Structuring Strategies (spring)
- FE202A&B The Digital Path and Short Projects (fall/spring)*
- FE141 Post Production Sound for Experimental Animators (spring)*
- Other Metier Practice (fall/spring)

**BFA4 year level**

- FE382A&B Experimental Animation Undergrad Critique (fall/spring)
- Other Metier Practice (fall/spring)

**BFA4 Transfer Students**

- FE333 History of Experimental Animation (fall)
- FE335A&B Experimental Animation Thesis Concept Seminar (fall/spring)
- Other Metier Practice (fall/spring)

**BFA3 year level**

- FE382A&B Experimental Animation Undergrad Critique (fall/spring)
- Other Metier Practice (fall/spring)
IV. Character Animation Program

Learning Goals for the Character Animation Program

• The ability to tell compelling, visual stories, both time–based and static, using animated actors;
• A developed personal aesthetic, utilizing strong 2D and/or 3D animation techniques;
• Advanced understanding of film and theatrical production principles, such as directing, acting, editing, screenwriting and producing;
• A demonstrated breadth of advanced animation skills, including conceptual framing; visual observation; highly developed ability in either 2D or 3D technique with proficiency in the other; story development; layout, design and color; locomotion; character improvisation; sound design; and drawing;
• An understanding of and appreciation for the history of animation and its artistic / cultural contexts;
• The ability to relate critically, creatively and collaboratively to the other artistic disciplines at CalArts, as evidenced by a broad contextual grounding and participation in the greater arts landscape and the world of ideas; and
• The ability to function effectively as a professional artist in a variety of work settings, as demonstrated by (1) the ability to communicate verbally, visually and in writing; (2) demonstrated willingness to work collaboratively as part of a creative team, as well as entrepreneurially as an individual auteur; (3) participation in one of the Program’s professional practices workshops; and (4) a demonstrated work ethic and commitment to the craft through the timely completion of coursework and projects.

The Character Animation Program is limited to undergraduate study and offers a comprehensive four–year curriculum for traditional and CG animation artists.

Required courses are:

First Year Fall

FC100A 2D Character Animation I
FC101A CG Character Animation I
FC102A CG Foundation I
FC104A Digital Methods I
FC110A Life Drawing I
FC130A Character Design I

FC140A Color and Design I
FC155A Story I

First Year Spring

FC100B 2D Character Animation I
FC101B CG Character Animation I
FC102B CG Foundation I
FC104B Digital Methods I
FC110B Life Drawing I
FC115B Perspective I

Second Year Fall

FC200A 2D Character Animation II
FC201A CG Character Animation II
FC202A CG Foundation II
FC204A Digital Methods II: Sound
FC210A Life Drawing II
FC226A Film Workshop II: Story/Pre–Production
FC255B Story II
FC270A Animation Layout

Second Year Spring

FC200B 2D Character Animation II
FC201B CG Character Animation II Third Year
FC202B CG Foundation II
FC204B Digital Methods II
FC210B Life Drawing II
FC226B Film Workshop II: Animation/Post–Production

Third Year Fall

FC300A 2D Character Animation III
FC301A CG Character Animation III
FC310A–314A Life Drawing (choice of various classes; 3 hrs required)
FC326A Film Workshop III: Story/Pre–Production
FC355A Story (choice of various classes; 3 hrs per week required)
FC365A Profession Preparation III

Third Year Spring

FC300B 2D Character Animation III
FC301B CG Character Animation III
I. Program in Film and Video Course Offerings:

F 101A&B Filmmaking Fundamentals: Undergraduate
2 units / Semester I, II
An examination of contemporary visual culture in its myriad forms will be complemented by production tips, and video art, including installation. Participants are expected to finish several short videotapes.
• Required of all incoming BFA1 and BFA2 Transfer Film and Video students, or by permission of instructor.

F 103 Cinematography
2 units / Semester I
A lecture course exploring the basic concepts of film photography.
• Required of and limited to all new graduate students, 2nd year undergraduate students and incoming transfer students in the Program in Film and Video by permission of instructor.

F 104A&B Film Production Workshop–Graduates
2 units / Semester I, II
Two–semester sequence. Students will learn all phases of 16mm production and post–production, including working with telecine and CinemaTools. Each student will shoot, edit and complete to answer print a 16mm film and collaborate on a class 16mm synch–sound film.
• Lab time is required.
• Required of all incoming Graduate Program in Film and Video students and transfer undergrads.
• Limited to Program in Film and Video students.
• Permission of instructor required.

F 108A&B Undergraduate Film Production Workshop
2 units / Semester I, II
Two–semester sequence. Students will learn all phases of 16mm production and post–production, including working with telecine and CinemaTools. Each student will shoot, edit and complete a 16mm film and collaborate on a class 16mm synch–sound film. Lab time is required.
• Required of all BFA2 students in Program of Film and Video
• Permission of instructor required.

F 117 Videographics
2 units / Semester II
Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and production power of the video studio and the videographics lab, students will learn the basic building blocks of analog and digital video. Students are encouraged to expand that knowledge toward their own personal vision. Topics include voltage image control, blue screen techniques, video to film transfer, video synthesis and more.
• Required for independent access to video graphics.
• Enrollment limited to 8 students, by permission of instructor.

F 126 Video Production Workshop
2 units / Semester I
Limited to Film and Video students, required for video field production equipment and video editing access. Basic NTSC signal information, and operation of dub and edit suites. Short works produced in class will be featured in an end–of–semester screening in the Bijou.
This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.

- Enrollment limited to 12 by permission of instructor.
- Open to Art/Photography students.

F 134 Digital Editing: Final Cut Pro Workshop
1 unit / Semester I
Digitize and edit your images with FCP. A workshop style class to learn, or improve your knowledge of this popular editing software.

- Limited to and required of all incoming Program in Film and Video students.
- Required for video editing room(s) access.
- Co–requisite: F 126

F 140 Film to Video Production
3 units / Semester TBA
Description available at class sign–up.

F 153 Structuring Strategies/Artists Presentations
1 unit / Semester I, II
A screening and analysis class in which members of the Film/Video faculty, visiting artists, and advanced level students show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis.

- Required of all incoming Program in Film and Video students for two semesters.
- Required of Experimental Animation BFA–2 and MFA–2 students.
- May be repeated for credit.

F 185 Production Sound
2 units / Semester I
This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post–production sound. Gives access to field recorders and microphones.

- Required of all MFA1, BFA2 and incoming transfer Program in Film and Video students.
- Required of all MFA2 Film Directing students.

F 209 Optical Printing
2 units / Semester II
Optical printer operation emphasizing creative use of rephotographic techniques in hands–on use of equipment. One hour lab required each week in addition to class.

- Enrollment limited to 12 by permission of instructor.
- Open to Program in Experimental Animation students.

F 210 Documentary Production
2 units / Semester I, II
This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.

- Enrollment limited to 12 by permission of instructor.
- Open to Art/Photography students.

F 230 Editing Aesthetics
2 units / Semester TBA
The class focuses on the aesthetics and practical techniques of film editing, including an exploration of structure and formats in experimental, documentary and narrative forms, sound elements, film maker's POVs, performance, and post–production management. Students are required to bring a work or works in progress that they will be editing over the semester. The class functions as an editing workshop with critique and feedback, as well as studying existing works.

- Permission of instructor required.

F 235 Sound T.A. Course
2 units / Semester I, II
Class coincides with work/study in Film/Video Sound Department and provides an intensive introduction to the theory and practice of the modern post–production sound facility. The class covers principles of the sound facility and its components and systems used for transfers, mixing, telecine, sound effects, digitizing, sample–rate conversion, etc.

- Enrollment limited to 12 by permission of instructor.

F 270 Screenwriting
3 units / Semester I, II
A two–pronged approach to screenwriting for both fictional & non–fictional (documentary) narratives—utilizing the construction of a solid narrative (this can also be in documentary form) combined with the creation of believable, compelling characters who propel that narrative forward. Primarily a workshop, with the guidance of the instructor and open class discussion, each student will write a first–draft feature–length screenplay over the course of the semester. Writing begins immediately. Additionally, we will explore what makes movies work (or not) by viewing and analyzing films that are examples of great or not–so–great screenwriting.

- Enrollment limited. Priority given to upper level students.
- Permission of instructor required, no exceptions.

F 272 Optical Printer: Advanced Projects
2 units / Semester TBA
An advanced printer class for students who are either ready to begin a new printer film or are already in the midst of one. This class will include both technical instruction and aesthetic discussion. Students will look at and discuss work in progress in addition to screening and analyzing a multitude of printer films. Students will be expected to complete a short film or make significant progress on a longer one.

- Pre–requisite: F209

F 273 Acting Bad
3 units / Semester I
A course to de–construct acting and narration. The main goal will be to define performance in new, non–traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re–performed.

- Permission of instructor required.
- Open to the Institute.
F 281 Sound Editing and Mixing
2 units / Semester I
This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high–end Pro Tools editing, including use of plug–ins to premix a soundtrack.
- Permission of instructor required.

F 282 Filmmaker – Composer Workshop
2 units / TBA
The objective of this class is to facilitate successful collaborations between filmmakers and composers through a combination of assignments and exercises, lecture / demo, critique, readings, and screenings, so that they can develop a mutually understandable vernacular for communicating their ideas to each other.
- Permission of instructor required.

F 283 Creative Sound Design
2 units / Semester I
How sound is a catalyst for the imagination, master/slave relationship of picture/sound, sound and memory, psychological implications of sound, Psycho–acoustics and the physics of sound. Critical evaluation of student and established work.
- Permission of instructor required.

F 290 Finishing Your Thesis – Image Post–Production
2 units / Semester I, II
A practical methodology and technology course designed to take the student through the post–production process to the completion of a finished work. Students are required to bring their thesis work in progress to view and discuss. The course will cover tools and techniques needed in the visual post–production process, such as color correction, and advanced digital film editing concerns, and will also serve as the access pathway to post–production stations such as the FCP/IO on–line suite and the Avid off–line suite. Additional lab time will be required for anyone seeking independent access to post–production equipment.
- Prerequisite: F 104A&B (Film Production Workshop), F 126 (Video Production Workshop) and F 134 (Digital Editing: FCP Workshop).
- Permission of instructor required.
- Required for HFPADL access to Avid off–line suite(s) and FCP/IO on–line suites
- Recommended for Program in Film and Video MFA2 and MFA3 students
- May be repeated for credit.

F 297 Alchemical Cinema
3 units / Semester II
This course offers an introduction to the mysteries of photographic film–its properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. Everything is DIY and low–tech, as students hand–process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an artist’s perspective. After learning the basic principles of photochemistry, students will be presented with an array of non–standard techniques, ranging from cross–processing to Rayographs and different methods of film distress–all transforming commonplace materials into cinematic magic.
- Enrollment limited to 12 by permission of instructor.

F 298 Devices of Illusion
3 units / Semester I
This is a hands–on course in which students adapt, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.
- Prerequisite: F 104A&B or F 108A&B
- Enrollment limited to 15 by permission of instructor.

F 302 Film Lighting Workshop
2 units / Semester TBA
A ten weeks workshop covers a range of film/video studio lighting practices, concepts and styles. After an introduction to lighting equipment and basic principles of light manipulation, various production scenes are staged to illustrate the required lighting set–ups. Viewing lighting strategies of master cinematographers on the screen widens the understanding of visual styles as they serve the creative concepts in telling a story.
- Enrollment limited to 10 and limited to upper level Program in Film and Video students and Film Directing students, by permission of instructor.

F303 Digital Camera
2 units / Semester I
Students will be exposed to various methods of HD and Digital Cinema production and post-production, with special focus on the Sony EX3 workflow. Both the technical and aesthetic ramifications of HD production will be covered, including the best practices for cinematography, on set data wrangling, editing, and output, among other topics
- Prerequisite: Video Production Workshop (F126 or FDS28)
- Enrollment limited by permission of instructor.
- Open to both Film and Video and FDP students.

F 305 Directing
3 units / Semester TBA
A video studio workshop for dramatic narrative directors. This course will deal with the approach a film/video director should take with the actors and crew when working on a dramatic narrative project. In addition to classroom projects, students are required to shoot and edit three short films. Screenings and scene analysis.
- Limited to 10 students by permission of instructor.

F 314A&B Film Today
3 units / Semester I, II
A screening–discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as problematic or exemplary will be screened, and the basic issues of composition and content they raise will be discussed. Permission of instructor expressly required. For Spring enrollment, students must fill out a questionnaire give to them by the instructor or the TA at registration or will be dropped from the class.
- Enrollment limited to 80.
- May be repeated for credit.
- Approved for Critical Studies credit.
F 317 The Business of Film
2 units / Semester TBA
This course will focus on post–graduate production, how a professional film–video project is financed, produced, distributed, marketed, exhibited. It will survey the contemporary marketplace, its pitfalls and practices, and propose workable strategies and solutions to get work made and seen while protecting your rights as an artist.
• Enrollment limited to 25, by permission of instructor.

F318 Sexuality, Gender and Destruction in Cinema—a film seminar
3 units / Semester I
This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender and sexuality on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction that involve sexuality, with an emphasis on works in which the knife, so to speak, is pointed in the “wrong direction”.
• By permission of instructor.
• Open to the Institute.
• Approved for Critical Studies credit.

F 324 Sound and the Image: Radicalizing Sound
2 units / Semester I
An exploration of the aesthetic concerns when combining sound with the image. This class will explore the aural dimension and its profoundly psychological role in cinematic work.

F 328 Video Studio TA Class
3 units / Semester I
A technical course expanding on basic video equipment, knowledge, practice and theory. Emphasis on transfers between formats, time code principles, equipment safety issues, special techniques in production and problem solving. Video Studio TAs will have access to the Video Studio.
• Required of F/V students who plan to be Video Studio TAs.
• Prerequisite: F 126, F 528, or by permission of instructor.
• Enrollment limited to 8 students.

F 336 Experimental Film Techniques I
2 units / Semester I
Advanced explorations into various aspects of the filmmaking process. Topics will include thorough examinations of different film stocks, image manipulation techniques and laboratory procedures. This class seeks to inspire and encourage alternative cinematic visions. Advanced Cinematography with an experimental bent. Students will be required to shoot 3 rolls of film.
• Priority given to Program in Film and Video students.
• Prerequisite: F 104A&B or F 108A&B.
• Enrollment limited to 15 students by permission of instructor.

F 337 Experimental Film Techniques II
2 units / Semester II
This class is a continuation of Experimental Film Techniques I and priority will be given to students who were previously enrolled. However, this class is open to all and should be taken by any PFV student who is planning to finish a film on film. Experimental Film Techniques II will continue to explore and experiment with methods for manipulating the film image, but will also include a series of in–depth presentations concerning laboratory procedures and the technical steps involved in completing a film on film. Equal emphasis on shooting and completion processes with lots of experimental film viewing as well. Students will be encouraged to shoot and complete a short 16mm film. Students must shoot a minimum of 3 rolls of film.
• Priority given to Program in Film & Video students.
• Prerequisite: F 104A&B or F 108A&B.
• Enrollment limited to 12 students by permission of instructor.

F 340 Undergraduate Critique
2 units / Semester I, II
A forum for undergraduates to produce and present work. Students working on projects outside of class will show their work in various stages of pre– and post–production for group discussion and critique.
• Two semesters required of BFA3 & 4 Program in Film and Video students.
• Required of BFA3 transfer students – Spring only.

F 341 Cinema of Transformation
3 units / Semester I
The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others. The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.

F 343 Visiting Filmmaker Workshop
.5–2 units / Semester I, II
Developing film/video projects with filmmaker in a workshop situation and production of group work.
• Permission of instructor required.

F 347 UNDER 15 MINUTES: a short film workshop
2 units / Not planned for this academic year
The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. Each student is expected to fully complete one piece by the end of the semester. Students who are currently in process on a short film are also welcome.
• Limited to 12 students.
• Permission of instructor required.

F 349 On The Edge of Narrative
2 units / Semester II
A production workshop for students working on films of any length that could be called “experimental narrative”. These films can be in any format, but will typically be concerned with distinct, developed characters and some form of a story–line. The course will function both as a forum for critique of student work–in–progress, as well as a workshop where we will cover all aspects of shooting/working with actors, including alternative audition techniques, casting, how to handle a set, how to select and work with a crew, how to customize a set, building tension in unconventional ways, etc.
• Permission of instructor required, enrollment limited to 12.
F 358 Advanced Production
3 units / Semester TBA
Abstract imagery, narrative, documentary? This is the place to develop and produce it.
• Prerequisite: F 126, and F104A&B or F108A&B, or permission of instructor.

F 370 History of Documentary Film
3 units / Semester I
A historical survey of the documentary (or nonfiction) tradition in motion pictures and its major genres: the exploration film, the ethnographic reconstruction, the agitprop film, direct the observational ethnographic film, the touristic film, the historiographic reconstruction, the essayistic film.
• Approved for Critical Studies credit.
• May be repeated for credit.
• Open to the Institute.

F 373A&B Los Angeles: A City on Film
2 units / Semester TBA
Los Angeles, it seems, continues to fascinate people around the world although its time as “the city of the future” has long passed. Is it simply because of the movies? Because it has been the production center of the American motion picture industry for almost one hundred years, images of the city have been projected into the minds of many million people throughout the world. In the early days of the movies, these images were used to promote a city that had nothing to sell except itself. When the city lost its self-confidence in the 1960s, these images turned darker but they became even more fascinating. If the city of the future had failed, how could the cities of the past survive?
So Los Angeles has become a proving ground for the intersection of movies with the real world. This two–semester course will survey how the city and its people have been represented on film from the 1920s to the present, offering a case study in the relations between representation and reality. Hollywood film–makers have often misread and misrepresented the city and its history in various ways. Most “true”, valid, and useful images” (to quote Wim Wenders on Ozu) of the city come from marginal practices of film and video making. The possible explanations for this situation are worth pondering. Film–makers will discuss the works presented whenever possible. Course credit available for each semester separately.
• Permission of instructor required.
• Open to the Institute.

F 381 Post–Production Sound
2 units / Semester II
Covers all aspects of post–production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.
• Required of all MFA1, BFA2 and incoming transfer Program in Film and Video students.
• Required of all MFA2 Film Directing students.
• Prerequisite: F 185

F 382 Dangerous Filmmaking: A Production Workshop
3 units / Semester I, II
A production workshop. The course is called “dangerous” because we will be delving deep within ourselves to look at our maybe not–so–comfortable family relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1)MOTHER; 2)FATHER; 3)SEX; 4)MYSELF. Grading: To receive a HP a student must complete Three out of Four short films on the topics above OR—a longer work on one of the topics, or any combination thereof. As time permits, we will also be viewing films that deal with these topics.
• Enrollment limited, by permission of instructor.

F 385 Pre–Production/Pre–Visualization
3 units / Not planned for this academic year
Explore alternative methods of concept development by participating in mind bending exercises designed to expand creative thought processes. Combine Gestalt based exercises and techniques with practical, time saving applications for project development screen, discuss and analyze student and artist works.
• Open to the Institute.

F 405 Writing About Film
3 units/ Semester I
The class will teach students how to write about film (as well as video and other media using the moving image) in a variety of forms, genres, and contexts: writing about one’s work, about the work of peers, reviews of films seen in commercial theater, critical essays, academic papers, filmmaker’s interviews, press releases, grant proposals etc... Examples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full–length critical essay on a topic decided after discussion with the instructor. Through–out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers.
• Limited to 12 students – Permission of the instructor required.
• Open to the Institute but you must have completed a minimum of one short film or video to be eligible. Priority given to Film/Video students.

F 406 Video for Performance/Performance for Video
2 units / Semester TBA
What enables a live event to translate to video? How can video play a vital part in a live event, rather than being relegated to being a backdrop? What precedents are there for exciting hybrids combining performance and video? We will address these questions, and more.

F 421 Directing for Digital
3 units / Not planned for this academic year
Directing for Digital focuses on creating the dynamic between actor and camera as it relates to story, narrative or abstract. The objective of this class is not to document actors acting, but to develop the interplay between actor, camera, and visual environment.
• Open to the school with a maximum of 12 students.
• Permission of instructor required.

F 424 Radicalizing Vision: Avant Garde/Experimental Cinema
2 units / Semester II
A class dedicated to viewing and discussing experimental film, a genre intent on stretching the limits of cinematic expression. This class will be taught by a different instructor each semester in order to present a varied survey of contemporary avant–garde film with presentation of historical work as well. With ideas and images ranging from the literal to the abstract, experimental films defy simple categorization and include radical work from traditional genres. Each semester will offer a different focus. Please refer to specific schedule of classes for more detailed semester description.
• Permission of instructor required and may be repeated for credit.
F 427 Cinema of Exile
2 units / Not planned for this academic year
The course will view films and read texts that address the experience of exile and displacement—understood both as a physical and psychic condition. In response to recent world events, the course will focus strongly, though not exclusively, on films concerning the Middle East, and/or from directors now living in this region.
• Enrollment limited, by permission of instructor.
• Approved for Critical Studies credit.
• Open to the Institute.

F 430 Video: Exhibition and Laboratory
2 units / Semester II
For all interested in conceptualizing, proposing and producing video for a gallery or site-specific installation, this class will provide technical support and a forum for experimentation. An off-site opportunity for screening and/or installing work will be part of this class.
• Open to Institute with priority given to graduate and Integrated Media students.
• Permission of instructor required.

F 432 The Art of Film Composing
2 units / Not planned for this academic year
This course is a one–time–only series of presentations by professional film composers on their work and on the nature of film composition in general. The participants cover a wide range of experience in various types of film scoring, including features, television, animation, documentary, and sound design. Assignments in this course will consist of short weekly written reports on each guest's presentation.
• Offered for Critical Studies credit.

F 446 The Film Essay
3 units / Semester II
This production class will explore the essay–film. Film critic Alexandre Astruc created the term camera–stylo in 1948 to suggest a new means of writing through cinema, in which the camera would serve as a pen, creating arguments, meditation and inquiries. Film essays are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms and tend to be driven by theme rather than plot. Students will make three short videos over the course of the semester that will explore this form. The course will also include screenings of film essays and readings of informal written essays as sources of inspiration and departure. This course is designed for MFA and upper level BFA students.
• Permission of instructor required.
• Open to Art/Photography students.

F 447 Art and Ethnography
3 units / Not planned for this academic year
What exactly is “ethnography”? Even anthropologists argue among themselves about what is and is not ethnographic, especially when it comes to media. Ethnographic film practice used to mean making a non–fiction film through participant observation, and communicating that locally gathered knowledge about that culture. But cultures are in fact neither discrete nor isolable from one another, and over the last generation, anthropologists have also “come home” to study their own cultures. If anthropologists have traditionally sought to render the unfamiliar familiar, this complementary endeavor poses a reciprocal provocation: to render the apparently familiar strange, and to allow us to engage with it anew, to apprehend it with fresh eyes or ears. This course will look at key moments in the history of ethnographic film as well as consider contemporary creative responses to that history with an emphasis on the work of Jean Rouch. The films in this course are not made exclusively by anthropologists—in fact many were not made self–consciously as ethnographic documents. The films are highly varied in approach and in intention but they all seek to represent the diversity of lived experience. In this class we will look at what the debates around ethnographic film in anthropology have to offer a wider range of media practices, and what we as mediamakers have to offer to the debates ourselves.
• Permission of instructor required.
• Open to the Institute.

F 456 Listening/Seeing
4 units / Not planned for this academic year
Each week a different location (either urban, rural, or wilderness) will be visited for the purposes of listening and seeing. At the end of the visit the class will meet within the location to discuss what each has individually experienced. Attention will be given to how the experiences of listening and looking can translate into the making of images and sound. A written journal is required to document what has been heard and seen, and each student will be required to do extensive research on one of the locations visited. Some of the specific sites are: an oil field, emergency hospital waiting room, Death Valley, the Los Angeles Port in Long Beach, San Fernando Road, and 29 Palms military base.
• Permission of instructor required.

F 460 Shooting Landscapes
4 units / Not planned for this academic year
Students will visit and film six different landscapes in Southern California. Emphasis will be given on capturing the unique essence of place. The class will meet for a full day each week. Each student is required to complete one landscape film.
• Permission of instructor required.

F 475 Benning on Benning
3 units / Not planned for this academic year
James Benning will screen 15 of his feature length films in chronological order. Discussions will focus on both theory and practice. Students will be required to write a paper locating their own work in a historical and theoretical context.
• Permission of instructor required
• Enrollment limited to 20 students.

F 501 Filmmaking Fundamentals: Graduate
3 units / Semester I
An investigation of the aesthetics inherent to low cost production equipment. Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model.
• Enrollment limited to 15.
• Required of all incoming MFA Graduates in the Program in Film and Video.
F 522 Graduate Seminar

F 522C Narrative Theory
3 units / Not planned for this academic year
A course on means of story–telling for film integrating practical handbook rules with theoretical models based on literary constructions. There will be readings from Eugene Vale, Gerard Genette, and Northrop Frye and screenings of excerpts from classic and symptomatic films.

F 522D Deleuze and Cinema
3 units / Not planned for this academic year
Gilles Deleuze's philosophical reflections on the cinema, which he characterizes as a taxonomy, at an attempt the classification of images or signs rather than a history, will serve as the basis for an inquiry into the composition of basic cinematic forms.
• Approved for Critical Studies credit.

F 522E Film and Politics
3 units / Not planned for this academic year
Mao Tse–tung once said, “Not being politically correct is like having no soul.” In a society that values “political incorrectness” above all—even after the irony that briefly invigorated that phrase has completely vanished—it may be hard to understand what he had in mind, but we will propose that the recent revival of political film–making, particularly in documentaries intended for theatrical release, has suffered from both a lack of political correctness and a lack of soul. That is, these films lack a utopian vision, an ideal of a better social order and a sense of how it might come about. So a bit of political theory is necessary. And a bit of history. How did conservatism turn into neoliberalism? How did utopian socialism turn into scientific socialism? We can blame Karl Marx for the latter transformation, but we need to consider what can be saved from this mode of thinking Marx was so eager to jettison. More concretely, the course will explore the relations between journalism and film–making, beginning from Kieslowski’s theory of description: it is necessary to describe what has not yet been described or acknowledged because without description, it doesn’t officially exist and thus we can’t refer to it, we can’t speculate about it, and we can’t alter it. This necessity applies to ideas as well as to situations. Written texts will include Kieslowski on Kieslowski, The Need for Roots by Simone Weil, The Cultural Front by Michael Denning, To the Finland Station by Edmund Wilson, and The Coast of Utopia by Tom Stoppard.
• Screenings will include works by Kieslowski, Emile de Antonio, Jon Jost, Jean–Luc Godard, Chris Marker, and Adam Curtis.

F 522F The Artist and the Archive
3 units / Not planned for this academic year
In this course we will consider the archive as a repository for cultural and historical artifacts. We will also explore the archive as a conceptual framework for thinking about the historical record. How have artists used, created and disrupted actual archives? How have they been inspired by the idea of the archive? Can we think of the internet as a kind of boundless archive? Can we think of film itself as an archive? Emphasis will be on film and video, but we will also look at artists’ projects across a wide range of media. Coursework will include readings, screenings and 2 field trips to LA area archives. Students will be asked to produce a creative final project in response to the issues raised in the seminar.
• Permission of instructor required, enrollment limited to 12.

F 535 Finding Money
3 units / Semester I
Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? You’ll learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. Class will include presentations by industry professionals.
• Recommended for MFA students and BFA–3 & BFA–4 students.
• Open to the Institute, with permission of Instructor.

F 600 Production Crews
.5 unit / Semester I, II
Hands–on experience for students serving on production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: cinematography, sound recording and production design. Must be supervised by appropriate faculty.
• May be repeated for credit.

F 601 Post Production Crews
.5 unit / Semester I, II
Hands–on experience for students serving on post–production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: editing, sound editing and sound design.
• May be repeated for credit.

F 625 Graduate Critique
4 units / Semester I, II
A practical theory course providing a working environment for Program in Film and Video Graduate students to develop, discuss, theorize, and complete their work. Students will be required to spend at least 20 hours a week working outside of class on their own project. Additional time will also be required to prepare for group discussions and periodic one–on–one meetings with the instructor.
• Recommended for 2nd or 3rd year graduate Program in Film and Video students.
• Enrollment limited to 15 by permission of instructor.

F 800 Undergraduate Independent Project: Program in Film and Video
1–4 units / Semester I, II
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.
• May be repeated for credit.

F 900 Graduate Independent Project: Program in Film and Video and Film Directing Program
1–9 units / Semester I, II
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.
• May be repeated for credit.

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. 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.
• Required of all School of Film/Video students.
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–Present
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.

CS272 Prostitution in Film
3 units / Not planned for this academic year
The course will view films and read texts that center on the prostitution, “the world’s oldest profession”. Prostitution has been a subject of singular fascination since biblical times–we will consider the construction of prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will necessarily intersect with question of the representation of sexuality, and exploitation in a more global sense.
  • Permission of instructor required.

CS275 History of Experimental Film
3 units / Semester I
A survey of experimental a.k.a. avant garde film from the 1920s to the 1970s. Dominant traditions to be examined include: Dadaist and Surrealist cinema of the 1920s, Trance films and Psychodramas of the 1940s and 50s, the Mythopoetic cinema of the 1960s, and the Structuralists of the 1970s. 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.

CS570B Women in Cinema: History of the Representation of Women in Cinema
Part X: Sexual Politics in the Chinese Martial Arts Film
3 units / Not planned for this academic year
A hybrid cultural product in which East meets West and in which nostalgia for a lost (non–fragmented) China lingers in the ambiguous space of post–colonialism, the martial arts film (wuxia pian) became a playful and spectacular way of enacting a grand–scale redefinition of gender roles. In the early Republican era (which coincides with the beginning of film production in China), the concept of “new woman” (xin nüxing) was discussed at all levels of discourse. We will examine how the development of the wuxia pian from the 1920s to recent films played a significant role in articulating, projecting, demultiplying the changes affecting the role of women in Chinese society. Martial arts films create an alternative, marginalized “world of vagrants” (jiang hu), composed of thieves, traveling entertainers, knights–errant, killers, bodyguards for hire, and unattached women. The following topics will be discussed: the role of the xia nü (warrior woman); the Fallen Goddess; sexual masquerade and the influence of the different Chinese operatic traditions; fighting as a substitute for sex; martial arts training; actual and symbolic castration; male masochism; homoeroticism; prostitution and the brothel as alternative space; the transmission of a book from father to son or master (sifu) to disciple; the sacred swords; eunuchs and monks; the relationship between sexual (dis)order and the quest for national identity; the mise en scène of the gaze...
  • Permission of the instructor required.

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
3 units / Semester II
The concept of “Third Cinema,” coined in Latin America by filmmakers Fernando Solanas and Octavio Getino, implies a critical reappraisal of the national or cultural specificity, post–colonial identity, the dialectical connection between domination/subordination, centrality/sphery 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.

CS570N Cinema Against the Grain
2 units / Semester TBA
Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI’s greatest hits lists, it is particularly important to examine under–appreciated, even disreputable films that have gotten lost in the shuffle. “Cinema Against the Grain” presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Micheaux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve.

CS570P Chinese Cinema at the Crossroads
3 units / Not planned for this academic year
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.

CS576 The Tracking Shot in Kapo — Aesthetics and Politics in the Cinematic Representation of War, Destruction and Sexual Violence
3 units / Semester I
Look however in Kapo, the shot where Emmanuelle Riva commits suicide by throwing herself on electric barbwire: the man who decides at this moment to make a forward tracking shot to reframe the dead body — carefully positioning the raised hand in the corner of the final framing – this man is worthy of the most profound contempt.

This seminal text by Jacques Rivette marks a turning point in film theory and criticism, opening the door to a critical investigation on how the form of a film is producing as much discourse as its expressed content. The shot is at the center of any critical discourse on cinema. By returning to the basics of what a shot can do and cannot do, as well as the theoretical and ideological applications of the way it is composed and articulated within the frame, in relation to the off–screen space and the camera movements, we will investigate what it at the heart of the production of meaning in modern cinema. Here we will take the notion of modernity in the wake of authors such as Jean–Luc Godard (for whom the history of cinema is divided into two: before and after concentration camps) and Gilles Deleuze (who locates the birth of cinematic modernity in post–war Europe). It becomes clear that a crucial combination took place (as noted by Paul Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.

• Elective for Critical Studies Masters in Esthetics and Politics
• Open to the entire Institute

II. Film Directing Program Course Offerings

FD381 Post Production Sound
2 units / Semester I
Covers all aspects of post–production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.
• Required of all MFA2 Film Directing students.

FD502 (FDP) Faculty Review
0.5 unit / Semester I
Every FDP student will present work in progress to the faculty for critique. Students will prepare for the sessions with their mentor.
• Required of all MFA 2 & 3 Film Directing Program students in the Fall.
• Required of all MFA1 Film Directing Program students in the Spring.

FD504 FDP Acting Workshop 1 and 2
2 units / Semester I (Acting Workshop 2), Semester II (Acting Workshop 1)
An in–depth investigation of the acting process through exercises using improvisation, prepared scenework, and some acting for the camera. This class takes an in–depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. This class builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.
• Open to Film Directing MFA 2 and 3 students, otherwise, permission of the instructor required.
• Acting Workshop 1 required of all MFA 1 Film Directing students
• Acting Workshop 2 open to Film Directing MFA 2 and 3 students, otherwise, permission of the instructor required.

FD506 Cinémathèque
0.5 unit / Semester I
Screenings and discussions of classic films, introduced by graduate students.
• Open to the Institute.
• Recommended of all MFA1 Film Directing Program students.

FD512A&B Scene Study
3 units / Semester I, II
The collaborative work between an actor and director is critical to dramatic narrative storytelling. Many essential fundamentals are shared between the two disciplines including, but not limited to, basic story/text analysis, research skills, the art of rehearsal, and a shared vocabulary centered on action–intention. Students will participate as both actors and directors throughout the course of the workshop; development of these fundamentals will be given through scene work both improvised and scripted, and by breaking down material on paper, on stage, on camera and through critical analysis of film clips. The Performance (acting) component of this class encourages the artist to challenge their vulnerability and willingness to risk. Work from the directorial perspective is expected to do the same while developing a process by which the director can honestly evaluate the events materializing in front of them and make effective adjustments to the scene.
• Required: FDP MFA 1
• Open to Institute with permission of instructor

FD516 One Act to Cinematic Event
2 units / Semester I
Directors explore the intricate relationship between actors, space, and text. Working with live performance places unique demands on a director. These demands translate into skills applicable in all mediums. Each director helms a ten to fifteen minute play, presented in a limited run during a One–Act Festival produced in Spring semester. This series of short plays is a compilation of unique and disparate events designed to offer a wide variety of theatrical adventures. The experience of working in this medium contributes to the director’s continuing exploration of storytelling with rigorous attention to text analysis. It also focuses on the magic of making collaborative work with actors and designers.
• Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.
• FDS17 Special Topics

FD517A Realist Style
3 units / Not Planned for this Academic Year
An investigation into the formal means that narrative filmmakers (from the Italian neo–realists to Dogme’95, Renior to Cassavetes) have used to achieve a heightened sense of reality in their work. Topics include the incorporation of documentary technique into fictional films, “improvisation,” performance styles and the relationship between these “naturalist” filmmakers and the mainstream cinema. The class consists of a lecture/discussion and a screening each week. Students are required to present a one hour seminar based on a 15 to 20
page or a short original film.
• Limited enrollment by permission of instructor.
• Approved for Critical Studies credit.
• Can be used towards fulfillment of the métier course OR the special topics requirements for FDP MFA2 and MFA3 students.

FD517B Special Topics: Fact, Fake, Fiction – Autobiography in Narrative
3 units / Semester I
This is a critical examination of first-person films drawn from personal experience, literature and history, as well as a practicum for students’ own autobiographical work. We will be concerned with a wide variety of autobiographical sources including memoir, testimony, diary and historical record as we consider strategies for using one’s own experience to tell cinematic stories. Works considered will be fictional, documentary, personal and hybrids of these, and will offer an opportunity to trace the shifting qualities of a story as it travels from one form to another, and raise questions of reference, location, time, audience, structure and authenticity. Students will complete several short video sketches and a final project consisting of a research paper or autobiographical work.
• Limited enrollment by permission of the instructor and open to the Institute.

FD517C Special Topics: Survey of Historical Directors
3 units / Semester TBA
Investigation of an iconic director’s work towards the incorporation of those ideas and techniques into the student’s vision of process, resulting in a short film project.
• Can be used towards fulfillment of the métier course OR the special topics requirements for FDP MFA2 and MFA3 students.

FD 517D Special Topics: The Western
3 units / Not Planned for this Academic Year
A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and gender and the recurring death – and rebirth – of the genre.
• Permission of instructor required, limited enrollment.
• Can be used towards fulfillment of the special topics course requirements for FDP MFA2 and MFA3 students.

FD517E Special Topics: Experiments in Narrative
3 units / Not Planned for this Academic Year
This course asks to examine and challenge the function of narrative conventions, bridging the gap from the experimental or avant-garde, looking specifically at the politics of narrative’s ability to question identity, reality, representation, and history. Ideas range from a discussion of classic, single channel narrative film to a contemplation of the uses of film narrative within installation and video art. Assignments include a short comparison paper, and either a 10 page research paper or a substantial artistic work.
• Can be used towards fulfillment of the métier course OR the special topics requirements for FDP MFA2 and MFA3 students.

FD517F Special Topics: History/Narrative/Film
3 units / Not Planned for this Academic Year
A practical analysis and methodologies course for the development of work based upon past events, or what some might call history. The writing of history in many ways mirrors the aims of dramatic film; the way events, document, archive, experience are constructed reveals similar questions of reality, authorship, subjectivity, and position. The course will examine the way that film grammar and narrative structure affects our understanding of past events. Through a survey of various works in the hopes of beginning to understand how form can sculpt an awareness of the often dichotomous phenomena and events in both cultural and personal memory. Films will range from classical dramatic features to more radical filmic gestures and movements. The aim of the seminar is both creative and analytic, the work of analysis ultimately feeding into the understanding and implementation of new models of storytelling and depiction.
• Can be used towards fulfillment of the special topics course requirements for FDP MFA2 and MFA3 students.

FD517S Special Topics: Coming of Age Stories
3 units / Not Planned for this Academic Year
This course proposes a broad reading of the coming of age story, framing it not just as a specific moment of adolescent development, but as a narrative of personal transformation most often concerned with transgression and epiphany. Through an examination of classic, independent and avant-garde examples of this vast genre, we will investigate thematic questions of sex and sexuality, the body, spiritual awakening, ethics, race, gender, nationality and community, autobiography, anger and violence. We will also be concerned with a range of production concerns that arise in the making of such films, such as working with child actors, staging sex scenes, visual and dramatic treatments of rites of passage, and the presence of nostalgia and episodic structure in writing coming of age stories. Assignments include several short personal writings or cinematic essays, and either a one-hour seminar based on a germane topic or a substantial, relevant artistic work.
• Limited enrollment by permission of the instructor.
• Open to the Institute.
• Can be used towards fulfillment of the special topics course requirements for FDP MFA2 and MFA3 students.

FD518 FDP Guest Artist Workshop
0.5 unit / Semester I, II
Meeting once a week, students are introduced to artists from a variety of worlds including film, theater, video, music, still photography, etc. Workshops vary: some are dedicated to conversation with an artist, others to working in a hands-on situation. The GAW is designed to stimulate, provoke and open the student to different professional and aesthetic models.
• Required of all MFA1 & 2 Film Directing Program students.

FD520A&B Narrative Fundamentals, Visual Design
2 units / Semester I,II
Narrative Fundamentals. Form and function are intricately embedded within each other, the way you make images affects the meaning of those images. These lectures will draw on the practical ideas introduced in your production classes, and ask you to interrogate your assumptions about construction of events in time, and the making of images and meaning. Practical lectures will be accompanied by assignments that ask you to use the camera as a tool, looking at the ways you go about constructing images through time and space. It is meant to question such basic assumptions as “cinema” and “narrative”, while developing an understanding of the material and language of both. Assignments will include both practical shooting and staging assignments, which examine the description of event using the language of the camera, as well as exercises in film analysis and examination of director methodology.
• Required of all MFA1 Film Directing Program students.

FD523 Finding Your Story
2 units / Semester I
Exercises and lectures designed to discover sources, processes and methodologies that lead
to the development of story ideas and scripted dramatic events. Treatments, step outlines and short scripts will be crafted by the students from a variety of inspirations including, but not limited to, publications, literature, diary and journal work, observations of public spaces and events. Many of these pieces will be workshopped in the class setting and may form the basis for future CalArts projects. Emphasis is given to clear, effective storytelling and the ability to articulate cogent critique of class presentations.

- Required of all MFA1 Film Directing Program students.
- Open to the Institute, with permission from Instructor.
- FD523 or FD524 required of all MFA1 Film Directing Program students.

**FD524 Cinematic Storytelling**  
2 units / Semester TBA  
Fashioning cinematic stories from the artist’s developing ideas while exploring the storytelling strategies of seminal and influential cinema artists. The use of landscapes, film clips, and other tools are used to inspire and inform decisions in sculpting the story idea, culminating in a short script. Second course in Film Directing Program Writing sequence.  
- Required of all MFA1 Film Directing Program students.
- FD523 or FD524 required of all MFA1 Film Directing Program students.

**FD525 Advanced Scripting**  
2 units / Semester I  
Advanced work in screenwriting. Operates as both a lecture on narrative form and a workshop to create and critique advanced student work.  
- Can be taken more than once.
- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

**FD528 Technical Workshop**  
2 units / Semester I, II  
Two–semester sequence. Students will learn fundamental technical concerns of video and sound production including video cameras, field and studio sound recording, microphone techniques and signal flow information. Post–production sequence includes non–linear editing software, telecine, post–production pathways, codecs, compression and working among formats. Familiarizes the student with general technical issues of video production, and serves as an orientation for navigating production and post–production at the Institute. Students will complete several small exercises in shooting, sound recording and editing to help practice and integrate material covered in class.  
- Required for access to video production equipment, sound equipment and editing lab.
- Required of all FDP MFA–1 students.

**FD532 Advanced Staging**  
3 units / Semester I  
This workshop explores the aesthetics and methodologies of complex and non–traditional approaches to narrative staging. The class consists of in–class shoots that should expand the student’s recent directing and shooting methods, several field trips beyond the studio, and hands–on experimentation with techniques such as off–screen space, layered and limited space, kinetic ensemble staging, the moving master, live locations, direct address, and use of multiple cameras. We will look specifically at issues of framing, composition, blocking, and in particular, staging of the camera and the dramatic moment. Assignments include a small research project, in–class exercises, and a short work that reflects engagement in advanced staging techniques.  
- Limited enrollment by permission of the instructor.
- Open to the Institute.

- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

**FD533 Real World Survival Skills**  
2 units / Semester II  
This class will cover the basics of functioning in the world after film school: pitching, financing films, the structure of the film and television industry, film festival strategies, publicity, distribution, marketing, etc.  
- Open to the Institute.
- Permission of instructor required.
- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

**FD577 FDP Narrative Editing**  
2 units / Semester I  
A practical workshop in editing the narrative film, with emphasis on post–production strategies, narrative structure, editing rhythms and cutting for performance. Required assignments include: logging and organization exercises; cutting a short scene provided by the instructor; analysis of editing in a feature film; and active participation in class discussions of student work. These critiques make up the second half of the course. Students must be in post–production on a substantial narrative project to take the class.  
- Enrollment limited.
- Open to the Institute.
- Can be used towards fulfillment of the métier course requirements for FDP MFA2 and MFA3 students.

**FD579A&B Production Workshop I (FDP)**  
2 units / Semester I, II  
A year–long introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. These include the use of cameras, lens and perspective, concepts of cinematography, elementary lighting, basic set protocols, and various postproduction paths. The course will also discuss various modes and models of production and distribution, and the ways that each implements and affects the development of story, process, and politics. Each student makes a silent 16mm film in the first semester and a 5–minute narrative in the second semester. Taught as a lab and lecture.  
- Required of FDP MFA1 students.
III. Experimental Animation Course Offerings:

FE107A&B BFA Foundation in Animation
6 units / Semester I, II
BFA foundation students will learn the fundamentals of making animated films in a hands-on workshop environment where we are actively creating during every class meeting. This course will serve as a beginning underlayment for further study in Experimental Animation. The foundation class will include drawing sequential motion using pencil and paper, covering all aspects of progressive movement, especially the laying out of ideas through time. We will work on character design, concept development, storyboarding, and production pathways. In addition we will learn some of the experimental animation techniques through making short pieces using cut-outs, found images, photo-graphics, and paint-on-glass. The course will cover basic design techniques and considerations including materials, execution, and color. We will also have a foundation study of contemporary art history and the history of experimental animation viewing slides and videos. Students are required to provide their own pegboards and lights and additional art materials. The course meets twice a week (Tuesday and Thursday).
- Meets twice a week.
- Required of all incoming BFA Experimental Animation students.
- Required of all incoming BFA–2 students unless exempted by instructor based on prior education.

FE117 Lighting and Cameras for Experimental Animation
2 units / Semester I, II
This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR Lighting techniques that will help with your story and concept will be explored. Introduction to digital SLR cameras, lenses and software will be covered. An ability to know what set up is needed for your stop motion production and how to confidently use it will be the outcome for students.
- Enrollment limited to 10 students by permission of instructor.
- Prerequisite: FE320 Stop Motion Animation Basics.
- This class will give you access to the Canon Rebel Kits.

FE118 Motion Control Workshop for Stop Motion
1 unit / Not planned for this academic year
This class covers learning and programming the motion control rig in the Butler Building shooting space J. Students who complete the workshop should be able to demonstrate the writing, saving and loading of a predefined camera move as it pertains to stop motion animation. Most of the education process will be done through collaborative hands-on experience. Full (on-time) attendance is mandatory. This class is required to gain access to this facility.
- Permission of instructor required.
preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of Post–production sound paths, including format/finishing considerations. Post recording of effects/music. Graduate students will be expected to complete additional assignments.

- Required of all BFA2 Experimental Animation students and BFA–3 transfer students.
- Pre–requisite FE140

**FE202A&B The Digital Path and Short Projects (BFA2 students and transfer students)**

2 units / Semester I, II

Course will prepare students for making finished work using digital tools. Class covers digital film management as well as low and high–resolution production and workflow; and, deals with the digital post–production path when working in various formats, importing, exporting frames, output and the completion pathway on and off campus. This two–section class creates space for BFA 2 and BFA 3 students to work on short projects in a structured environment. The class will be customized to individual students’ needs.

- Required of BFA2 and BFA–3 transfer Experimental Animation students

**FE235 Drawn Techniques for the Experimental Animator**

3 units / Semester I

Each week we will take on a particular exercise to gain expertise in the skill of drawn animation with a rigor to hold on to the personal. We aim to gain control over image movement that is dynamic whether it be political, surreal, abstract, memoir driven or humorous. Drawing workshops will yield possibilities for short narratives. Workshops will yield key drawings to be explored in animation as exercises are fundamental to learning animation. Screenings, critiques and demonstrations parallel viewings of student work.

- Required of all incoming MFA Experimental Animation students

**FE236 Experimental Animation: Direct Techniques**

3 units / Semester II

The focus of this course is to work in a variety of different ‘direct techniques’ with the possibility of combining them. This course encourages students to produce unintended results, value and possibly utilize them in further projects. Concentration on creating a dramatic structure using rhythm–based compositions will improve one important aspect of the students’ editing skills.

- Required for BFA3 students

**FE237 Just Do It**

3 units / Semester I

Just do it! Experiment with different materials: find them, treat them, combine them, and discover the beauty of most likely surprising results! We work with film and digital media and explore the comprehensive possibilities in combining both. Frequent discussions about your work and about work of renowned artists will broaden your understanding and appreciation of experimental work and improve your ability to criticize your and other’s work.

- Recommended for MFA1 and MFA2 Experimental Animation students

**FE245 Abstract Animation**

3 units / Not planned for this academic year

This course is a framework and workshop for creating content in the non–objective language of the abstract animated film. Students will explore the nature of the organic, the mechanical, the architectural, the ephemeral, and the unknown. Through exercises in painting, drawing, and inking students will explore their own personal visual vocabulary through images moving in time. There will be a lot of emphasis on color, line, texture, and rhythm in the animation as well as basic painting technique. We will make several short animated works, with or without sound. We will emphasize the conceptual in the abstract image as opposed to visual entertainment –searching for meaning and recognition in the abstract. We will look at abstract works by contemporary filmmakers Jeff Scher and David Ehrich, as well as classic films by Oscar Fischinger, Jordan Belson, Len Lye, and Viking Eggeling. Students will need watercolors, gouache or acrylics, pens, brushes, and inks.

- Permission of instruction required.

**FE255 Hybrid Imaging: Photoshop/Premiere/After Effects**

2 units / Semester I

Develop fluent knowledge of creative possibilities embedded in the marriage between contemporary image making instruments, methodologies and concepts. Study of creative digital cinema and animation creation, utilizing current image acquisition possibilities, creation and power of Adobe Photoshop, Illustrator, and After Effects.

- Students must attend the first class where they will gain access to the lab and will be given the opportunity to test out.
- Required for incoming BFA students.

**FE295–CS Cameraless Filmmaking: Aesthetics and Strategies**

3 units / Not planned for this academic year

This course explores the history and aesthetics of films made directly on a filmstrip, without the use of a camera. Course readings and discussions focus on direct cinema as a form of alternative expression within artistic, social, political and theoretical contexts. The course begins with discussion of small–scale art in optical toys as well as related art forms, and then focuses in–depth on direct cinema filmmakers. Course requirements include a journal, production of a thaumatrope and flipbook, a short direct film project and three papers covering: methods used in the direct film. a direct filmmaker discussed in class and a personal manifesto. No previous filmmaking experience required.

- Approved for critical studies credit.

**FE300A&B Experimental Animation Thesis Production Seminar**

3 units / Semester I, II

MFA thesis students will present their thesis projects for discussion and analysis. A course designed to guide each student through development, production, and post–production. Students learn to develop critical skills in communicating with each other about the fundamental aspects of creating an original work in Experimental Animation and a successful thesis.

- Required of MFA3 Experimental Animation students.

**FE302A&B The Digital Path for Animation (Graduates)**

2 units / Semester I, II

Course will prepare students for making work using digital tools. Semester I covers digital film management as well as low and high–resolution production and workflow. Semester II deals with the digital post–production path when working in various formats, importing, exporting frames, output and the completion pathway on and off campus.

- Required of MFA1 Experimental Animation students

**FE303 Alternative Stop Motion Techniques**

3 units / Semester I, II

This course will be a platform for experimentation and play in alternative animation processes and will be primarily concerned with image making. Through a series of workshops students will explore unconventional techniques and invent their own— thereby creating unique visuals and considering subject and content in unexpected ways. Students should come with a willingness to experiment and test out ideas. Weekly screenings of relevant work will
FE308 Animation Research
3 units / Not planned for this academic year
This course provides an introduction to the realm of scholarly research and publication, and allows a student to complete in–depth, original research on a topic of his or her choice. Course content includes at least one field trip, as well as lectures on types of research, the current state of animation studies, use of archival holdings, preservation issues, interviewing techniques, careers in animation studies, formal concerns of writing and publication–related issues.

FE316 Screenwriting: From Image to Story
3 units / Semester II
A workshop open to all levels—beginning to advanced, in which students propose, outline and complete a first draft of an original or adapted short screenplay (15 pages). In–class presentations and discussion of in progress drafts is required. Screenplays can be narrative, experimental or anything in between. Emphasis will be given to each student’s particular needs and sensibility as well as general formal concerns such as story construction, formatting and dialogue. The syllabus has been designed to be particularly helpful to experimental animation students (MFA2s, BFA3s) as they formulate their thesis projects. Students are asked to purchase Final Draft screenwriting software and have Internet access to email their assignments.

FE320 Stop Motion Animation Basics
2 units / Semester I, II
This course will serve as the foundation for exploring the many and varied techniques of stop–motion animation. Basic principles of fabrication, timing, and performance will be covered using a variety of methods including, wire armature puppets, clay, and found object animation. The class will include weekly screenings, exercises, and demonstrations, and require regular homework assignments.

FE323 Intuitive Animation Workshop
3 units / Semester I
An advanced experimental animation class, using both Flash and drawn animation. This is not a Flash class, it is an animation class. Students will explore the use of animation as a creative tool, as an art form and a distinct and personal language. The class will include modes of representation, free associative animation, timing, use of the film frame, kinaesthetic, economy, the unfinished statement, graphic narrative devices, problem solving, use of accident; as well as covering some basic techniques such as devising a sequence, dealing with space, cutting on action etc. The class consists of a series of small assignments: the work is started in class, completed out of class, and presented the following week.

FE327 Being There
3 units / Not planned for this academic year
Experiments with different materials and medias will be brought to a high level in this course. When is it appropriate to apply them, how can I utilize them in a meaningful manner and which message do they provide? Topics of this course will be working with rhythm, working with juxtaposition of different materials and medias, and understanding perception. Frequent presentation of your work and work of others will be accompanied by a critical discussion: what do we perceive, why do we perceive it this way, and what influences our perception?

FE333 HISTORY OF EXPERIMENTAL ANIMATION
3 units / Semester I
A key question for this class will be “what is experimental animation?” In addressing the question we will look at auteurism, traditions of artist film and the avant–garde, the relationship between the fine art world and animation (including installations), art house cinema and animation, and the high art/popular culture debate. Students will be expected to purchase a University Reader for the course. The discussion will be framed and contextualized through key concepts in film theory, art history, animation and cultural studies.

FE335A&B Experimental Animation Thesis Concept Seminar
3 units / Semester I, II
The Thesis Concept Seminar analyzes and supports the student’s thesis project while it goes through preliminary phases to prepare for the thesis review. The MFA student spends a fair amount of time in the fall semester preparing this project with presentations before the class and the Thesis Review Committee. Critiques, writing exercises, modes of visual presentation and screenings are vital parts of this class. The discussions that develop and evolve within the class are critical as visual presentations and written treatments are quite diverse. A review of the stages the project passes through and graduation guidelines are covered as well in the class.

FE338 Introduction to 3D CG Animation
3 units / Semester I, II
This course, offered in the fall and spring will introduce the essential processes and concepts of 3D CG. Personal exploration and experimentation will enable both dedicated animators as well as students from across the institute to engage 3D CG energetically. Akin to rapid prototyping in a sandbox, students will discover entry points through which 3D CG can contribute to and enhance their current artistic practice. In fall, students will be taken directly into animation, learning a wide variety of techniques including dynamic, key frame and procedural animation, then through a series of experiments aimed at exposing the fundamental underbelly of CG and finally on to personally driven “play–jets”. In spring, students will broaden and deepen this foundation through both brief potent technical projects and personally driven work.

FE347 Documentary Animation
3 units / Not planned for this academic year
This is a one semester course designed to develop animation projects, which draw from social, political, environmental, historical, cultural, or other phenomena as the basis for works in
animation. We will view and discuss animated films, which represent this small “genre”, as well as films, which exemplify creative approaches from the contemporary documentary field (verite, hybrid, reportage, etc.). Through research (newspapers, internet, library) and onsite visits to interesting places which might provide ideas for documentary animation, students will conceive multiple possibilities for animated documentaries and choose one project to develop through completion as an outline, treatment, and storyboard.

- Permission of instructor required.

FE348 Dinner with Animation
1 unit / Semester I
Weekly presentations of contemporary international independent animation and selected student animation from leading art institutes and universities around the world. Check out the new and recent animation from both established and young animators.
- Enrollment limited to 15 students
- Open to the Institute.
- Permission of Instructor required.

FE350 Intermediate 3D CG Animation
3 units / Semester II
An intermediate course in 3D computer graphic animation principles and practice utilizing Maya and related software. Students will expand upon the material learned in the introductory course through realizing a set of structured exercises and individual projects.
- Open to the Institute.
- Permission of instructor required.
- Prerequisite: FE338 or equivalent.

FE360 Intermediate Concepts of Stop Motion: Special Topics
3 units / Semester I
This workshop introduces students to advanced concepts of stop motion production and explores the enormous range of art techniques, crafts and materials necessary for this field. Focusing on its unique depiction of light, color, texture and movement, participants will experiment with a variety of mediums and animation styles and creatively utilize them to exploit stop motion’s distinctive look. Using theme–based base exercises, students will experiment with puppet fabrication, set construction and animation techniques; with a special emphasis on performance and expressive movement.
- Enrollment limited to 12–15 students by permission of instructor
- Prerequisite: FE320 Stop Motion Animation Basics

FE363 Storyboarding, Layout and Timing
3 units / Not planned for this academic year
A workshop that explores, in detail, storyboard, layout and timing for experimental animators.
- Limited to 15 students by permission of instructor.

FE365 Graphic Short Story
3 units / Not planned for this academic year
This one semester course is designed to explore the visual possibilities of the frame in the context of conceptual expression in animation. We will look at the comic book, the graphic novel, the animation storyboard and cartoons, and experimental animation; studying the framing, color, style and design. We will experiment with various means of creative development including research, day–dreaming, the psychology of figuration, and in general “thinking outside of the box” when dreaming up ideas for animation. Each student will create a finished “graphic short story” a printed realization of an idea, situation, story or simply a series of events emphasizing the development of personal style, color, design, framing and production value. This course is designed to exercise the possibilities.
- Permission of instructor required.
- Enrollment limited to 15 students.

FE382A&B Experimental Animation Undergraduate Critique
3 units / Semester I, II
Artistic growth is achieved and shaped through personal examination of art as it is being made and through frequent feedback from others. This course will help students to observe, read contemporary visual language and develop critical opinions about their own artwork and art made by others. Individual Students presentations of personal creative work and presentation of art by recognized international artists will provide a forum for critical discourse. This course will guide students through completion of their final project required for graduation.
- Required of Experimental Animation BFA4 students

FE409 Experimental Animation Installation
2 units / Not planned for this academic year
A project–based course in which students will collaborate on two installations integrating animation from an experimental point of view. Animation installations will be placed in the context of media installations with emphasis on collaboration. One mid–term project and one final project. Work will culminate in a group show.
- Permission of instructor required.

FE410 After Effects: Compositing
2 units / Semester I, II
Adobe After Effects is a highly versatile digital media tool that holds immense possibilities, from creating dense image layering and unique internal animation processes, to compositing traditional animation or live video, to many simple image adjustment techniques. Students interested in making conventional, unconventional videos or just fixing visual imperfections will learn to control a wide range of basic to intermediate possibilities that Adobe After Effects offers.
- Permission of instructor required.
- Enrollment limited to 16.

FE412 Animation Master Class
3 units / Not planned for this academic year
This one semester class is designed for upper level BFA and MFA students to develop their animation, timing and editing skills. Screenings, exercises and workshops will enhance this understanding.
- Recommended of MFA and BFA upper level students.
- Permission of instructor required.

FE417 Motion Capture for Artists
2 units / Semester II
This course will take the form of a series of lectures, screenings, and demonstrations in support of a production workshop centered on using our eight camera PhaseSpace Impulse 3D motion capture system in concert with Autodesk’s MotionBuilder and Maya software packages. The goal is to explore the potential of performance animation in extending artists direct physical gestures into expressive animation. In addition to exploring the more conventional uses of motion capture how can we reach beyond these conventions to achieve more innovative work? Some possibilities to be explored will be the incorporation of procedural animation, non–representational imagery, dense layering, and unique remapping of gestures. Students are encouraged to explore areas of personal interest and to incorporate this research into their production work.
• Permission of instructor required.
• Open to the Institute.

• FE420 Advanced 3D CG Character Construction I
  2 units / Semester I
This course provides a focused exploration of 3D character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in “Advanced 3D CG Character Construction II” the following semester.
• Prerequisites: FE338, FC320 or equivalent.
• Open to the Institute.
• Permission of instructor required.

FE421 Advanced 3D CG Character Construction II
  3 units / Semester II
This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous semester’s work in “Advanced 3D CG Character Construction I”, students learn how to rig the model as an appealing, animatable character with intuitive controls.
• Open to the Institute.
• Permission of instructor required.
• Prerequisites: FE420 or equivalent.

FE425A&B First Year Shorts
  3 units / Semester I, II
A two–semester class exploring the process of developing an idea to completion. The course will emphasize the process of development and production, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.
• Required of Experimental Animation MFA1 students.

FE428 Stop Motion Puppet Design & Fabrication
  3 units / Semester I
Unlike live action filmmaking the “puppet” actors in a stop motion film need to be designed and constructed by the filmmaker. This class will introduce students to a variety of fabrication techniques and materials both old and new used in building puppets for animated films. Through a series of demonstrations, reference clips and assignments students will learn how different materials can be used to create flexible puppets for varied looks and function. During the process they will begin to understand how the personality of their puppet character guides the choice of the construction technique.
• One semester.
• Enrollment limited to 10 students.
• Must have completed FE320 Stop Motion Animation Basics.

FE429 STORY
  3 units / Semester I
This one semester course is designed to explore the possibilities of story structure (not necessarily narrative) and conceptual underlayments for animated films. We will experiment with various methods of personal creative development through research, drawing, observation, and other methods of “dreaming up” ideas for animation— including studies of various structural forms (the poetic, abstraction, story–telling, humor, and tragedy).
Each student will create a finished “graphic short story” a printed realization of an idea, situation, story or simply a series of events—emphasizing the development of personal style, design, framing and conceptual underpinning. This course is designed to exercise the possibilities inherent in open–minded development leading to the eventual creation of a finished work in animation.
• Permission of instructor.
• Open to the Institute.

FE430 Professional Practices
  3 units / Not planned for this academic year
Introduces students to an array of practices that are useful in the professional art world related to animation. Includes a survey of employment contexts, resume building, development of a show reel and a press kit, grant applications, festival submissions, copyright and intellectual property considerations, business models for artists, simple website development, self–promotion, distribution, an introduction to contracts, and other relevant topics.
• Recommended for BFA4 or MFA students.

FE445 Intermediate After Effects
  2 units / Semester II
There is more to creative use of After Effects then knowing basic navigation of the user interface. We will work to build a familiarity with the inner world of After Effects. Build an elevated, sophisticated artistic control through weekly lecture/demonstrations and projects that dig into a wide range of creative techniques underlying the expansive possibilities available in After Effects.
• Required in Semester II for BFA1 students.
• Highly recommended for MFA–1s students.
• Permission of instructor required.

FE446 Drawing Propositions
  3 units / Not planned for this academic year
Drawing is an important and valuable process and key to developing visual thinking. Skill in realizing ideas through drawing enables students to create order and process sequencing so as to communicate their ideas for media or not for media. This class will be a series of specific workshops, which focuses on the potential development of new approaches to drawing. The goal will be to discover how techniques and drawings can spawn and feed off society and the detritus left in its wake. Time; its passing, the traces it leaves, the memory that events, beings and objects leave when we close our eyes on our past is integral to the process. Students will further their understanding of what drawing can become for the animation artist with a broader perspective of spatial cues, mapping a specific experience, questioning the language of drawing and how it brings us closer to what we are trying to say. Written assignments, readings of the state of contemporary drawing, and keeping a sketchbook will enable the student to conceptualize ideas. An exhibit of student works will close the class.
• For MFA students and upper level BFA students.
• Permission of instructor required
• Enrollment limited to 15
• Open to the Institute

FE447 Film Geek–Out Club
  1 unit / Not planned for this academic year
Students will use simple programming templates to work with animation and film sequences in unusual ways. Students will examine and produce films or portions of films that employ projections and quick programming approaches. Specifically, JavaScript will be used to control Photoshop and After Effects. This course will incorporate both on– and off–computer components. Work done in one mode will be taken into another and reworked, then potentially brought back to the first.
• Open to the Institute.
FE450 Sound Acquisition for Experimental Animators (MFA)
2 units / Semester I
This course that covers the process and technology for recording/acquiring soundtrack elements—effects, voice and music. Will cover techniques used both in the field and studio environment, as well as audio fundamentals. Gives access to non-sync field recorders and microphones. Also begins to cover Pro Tools acquisition and editing.
• Required of all MFA1 Experimental Animation students.

FE451 Post Production Sound for Experimental Animators (MFA)
2 units / Semester II
Second part of a two semester required sequence, Using Pro Tools for sound editing and mix preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of Post-production sound paths, including format/finishing considerations. Post recording of effects/music. Graduate students will be expected to complete additional assignments.
• Required of all MFA1 students
• Prerequisite FE450

FE455 Hybrid Imaging: Photoshop/Premiere/After Effects
2 units / Semester I
Develop fluent knowledge of creative possibilities embedded in the marriage between contemporary image making instruments, methodologies and concepts. Study of creative digital cinema and animation creation, utilizing current image acquisition possibilities, creation and layering power of Adobe Photoshop, Illustrator and After Effects.
• Students must attend the first class where they will be given the opportunity to test out.
• Required for MFA1 students.

FE460 Direction and Performance in Stop Motion
3 Units / Semester II
A key component of a stop motion film is the quality of the animation. The success of a character’s performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical process of “frame by frame manipulation” of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with Stop Motion Pro, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects, to 12 students.
• Class is limited to 12 students.
• Permission of instructor required
• Prerequisite: FE320 Stop Motion Animation Basics

FE470 Advanced Stop Motion Production
3 Units / Not planned for this academic year
This is a production course designed to assist students in the production phase of their projects. Focus will be on creative set and puppet construction, specialized lighting, mastery of a high level of performance and timing, and special effects.
• Prior experience in stop motion required with permission of instructor.
• Prerequisite FE360 Intermediate Concepts in Stop Motion: Special Topics

FE495 Risky Hard Driving in After Effects
3 units / Semester II
A mixture of structuring, visualizing methodologies and a series of short student projects will be woven together for experienced students seeking an advance forum on working with contemporary graphic media. Personal projects, discussion and feedback will play a major role in this course as we seek ways to break through to new, unique, expressive territory in digital media creation. This advanced After Effects course is designed to join students advanced skill and willingness to seek new personal expression together in a series of projects, lecture/demonstrations and discussions around the subject of digital media art making. Students will use After Effects as a tool to metaphorically “paint outside the lines” and evacuate the pure world of hybrid imaging and most importantly be willing to take creative risks while making a series of personal projects.
• Enrollment limited to 10 students
• Open to the Institute.
• Permission of instructor required.

FE496 Art Hysterie
3 units / Not planned for this academic year
This is not your grandmother’s art history course. We will explore the unfolding movements of the arts during different periods of the 20th century to the present in the context of the cultural combustion of politics, technology, and the ever-changing definition of “newness.” We will take a look at and listen to some of the styles and ideas expressed in the work of “modern” painters, architects, musicians, cartoonists, and filmmakers. Futurism, Art Happenings of the 1970s, Andy Warhol and his films, Pop Art, Installation Art, Digital Art, Performance Art, post-modernist architecture, graphic novels, documentary and experimental films, experimental music, underground cartoons, Expressionism, Cubism, Dada, Surrealism, Funk Art, Assemblage, and Minimalism will be explored. Projections, recordings, videos, 16mm films and readings will be used to picture and hear the history of modern art. The course will be taught by painter and filmmaker Suzan Pitt. To take this course you must be curious, attentive and open to new ideas: absorb, ponder, question, and learn. There are no papers required. Students will be required to research subjects in art history outside of class and make presentations on this research in class. Art projects relevant to the course material (paintings, music, theater, video, etc.) may be substituted with permission of the instructor.
• Open to the Institute

FE520 Alternative Approaches in 3D CG Animation
2 units / Semester II
This seminar class will take the form of a collaborative workshop with the goal of investigating options to the dominant approaches currently found in our 3D computer graphic animation curriculum (which, by design, mirrors the approaches currently found in the larger world). What are some of the interesting possibilities out on the margins of dominant practice? Some of the topics explored will be algorithmic composition, realtime performance, and nonrepresentational imagery. The specific shape of the course will be determined by the particular motivations of the students participating in it. Students will be encouraged to explore areas of personal interest and to present the results of their research to the class.
• Open to the Institute by permission of instructor.
• Enrollment limited to 12 students, by permission of Instructor.

FE537 Explorations in Stereoscopic Imaging
2 units / Semester I
Since 1838 when Charles Wheatstone first formulated a theory of the role of binocular vision in stereopsis, numerous techniques for the creation and display of three dimensional images have been developed. Though a series of lectures, demonstrations, and projects
we will explore the theory and practical application of the art of stereoscopy leading from Wheatstone’s stereoscope up to current developments in stereographic 3D CGI.

Is there a medium specificity involved in the production of monographic contrasted with stereographic art? How have artists subverted the stereoscopic potential for an increased sense of realism by creating apparently impossible spaces? In what other ways may stereoscopy be used to challenge notions of representation and objectivity? When does the use of stereoscopic imagery appear to be merely a gratuitous gimmick and when does it appear to serve as an integral aspect of an art work? What are the implications for the independent film artist in the expanding adoption of commercial and home theatre 3D stereoscopic exhibition capabilities? These are some of the questions that will be addressed during the course of this class.

- Permission of instructor required.
- Open to the Institute.

**FE650 Seminar in Animation History**
3 units / Semester II

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

- Required for MFAI.
- Limited to MFAs in Experimental Animation or with permission of the instructor.

**FE610 Interactive & Internet Media: 3DCG Imagery** (in conjunction with Integrated Media)
3 units / Semester I

An interactive boot camp, this course provides a foundation for interactive media installation, creation of art–games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environments. No prior programming experience is required. We will look at installation in diverse contexts, including as a kind of 21st Century cabinet of wonder. Introduction to interactive development tools and theories of new media.

- Open to the institute.
- No prerequisite.
- Permission of instructor required.

**FE620 Interactive Cinema/The Feral Edit** (in conjunction with Integrated Media)
2 units / Not planned for this academic year

How can a film, animation, or installation look very different? How can it function differently? Using unusual techniques and creating new approaches to interactive film, media, and animation, we will look at and generate film edits from a body–centric approach. When is the process of editing so odd that it is not considered editing, but something else? Very different edits, and thus, different content will result from a deep reexamination and brainstorming of what–editing can–be within live action and animated filmmaking and installation. Tools used will include the top level retiming facility from Foundry Furnace, optical flow and DIY editing frameworks. We will explore muscular reshooting techniques, combining projection and live action. What you make will be different than what you’ve made before. You can use your own footage, found footage, or newly generated footage. Short experiments will result in a serious, intentional project.

- Open to the Institute
- Permission of instructor required.

**FE621 Intermediate Interactive: Media and Performance** (in conjunction with Integrated Media and the Theater School)
2 units / Semester II

A course taught in conjunction with theater school courses and students, FE621 brings students together from many disciplines in the creation of hybrid performance–installations and other event–based work. A workshop class, students will draw from the history of avant–garde performance from both theater and performance art, creating weekly performances that integrate video and projection and other technologies. This course sees fun, play, and edgy spontaneity as central to the rapid prototyping of work. Work will culminate in a final installation/performance.

- Open to the Institute
- No prerequisite.
- Permission of instructor required.

**FE630 Advanced Interactive & Internet Production Workshop** (in conjunction with Integrated Media)
3 units / Not planned for this academic year

This course emphasizes production of unusual work through the use of Max and Jitter lesser known features. Internet and “offscreen” interactive applications figure prominently. Topics include: video image capture and recognition, file I/O, and work with external devices.

- Open to the Institute.
- Enrollment limited to 10 by permission of instructor.

**FE800 Undergraduate Independent Project: Experimental Animation**
1–4 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

- May be repeated for credit.

**FE900 Graduate Independent Project: Experimental Animation**
1–9 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

- May be repeated for credit.

**F 209 Optical Printing**
2 units / Semester II

Optical printer operation emphasizing creative use of rephotographic techniques in hands–on use of equipment. One hour lab required each week in addition to class.

- Open to Program in Experimental Animation students.

**F 272 Optical Printer: Advanced Projects**
2 units / Not planned for this academic year

An advanced printer class for students who are either ready to begin a new printer film or are already in the midst of one. This class will include both technical instruction and aesthetic discussion. Students will look at and discuss work in progress in addition to screening and analyzing a multitude of printer films. Students will be expected to complete a short film or make significant progress on a longer one.

- Pre–requisite: F209 Optical Printing
FC110A&B Life Drawing I
2 units / Semester I, II
Life drawing of people and animals, exploring shape, form, contour, contrast, anatomy, and perspective.
• Required for 1st year Character Animation students

FC115B Perspective I
1.5 units / Semester II
Basic rendering and perspective drawing.
• Required for 1st year Character Animation students

FC130A&B Character Design I
1 unit / Semester I, II
Introduction to character design for animation, including the study of gesture, shape, construction drapery, texture, animal construction, composition / staging, rhythm, and design.
• Required for 1st year Character Animation students in Semester I; optional in Semester II

FC140A Color and Design I
2 units / Semester I
Examination of various design elements that exemplify core artistic principles applicable in a variety of artistic endeavors, including shape, proportion, line, movement and counter–movement, as well as positive and negative organization.
• Required for 1st year Character Animation students

FC155A&B Story I
1.5 units / Semester I, II
Introduction to story development, storyboard preparation, and scripting.
• Required for 1st year Character Animation students in Semester I

FC200A&B 2D Character Animation II
1.5 units / Semester I, II
Study of hand–drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.
• Prerequisite: FC100A&B
• Required for 2nd year Character Animation students

FC201A&B CG Character Animation II
1.5 units / Semester I, II
CG animation techniques, focusing on animating scenes that emphasize performance.
• Prerequisite: FC101A&B
• Required for 2nd year Character Animation students

FC202A&B CG Foundation II
1.5 units / Semester I, II
CG modeling, focusing on concepts and techniques for designing blended surface humans, animals, or other expressive characters for animation.
• Prerequisite: FC102A&B
• Required for 2nd year Character Animation students

FC204A Digital Methods II: Sound
1 unit / Semester I
Introduction to digital methods for sound design in animated films, including recording.
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FC204B Digital Methods II
1 unit / Semester II
Study of digital methods for painting, compositing, animating and editing.
• Prerequisite: FC204A
• Required for 2nd year Character Animation Students in Semester II

FC210A&B Life Drawing II
2 units / Semester I, II
Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In–depth study of drawing concepts, anatomy, costume, character and lighting.
• Prerequisite for Character Animation students: FC110A&B; permission of instructor required for non–Character Animation students
• Required for 2nd year Character Animation students

FC220A Skill Enrichment for Animators
2 units / Semester I
Exploration of animation skills and techniques in a variety of media.
• Permission of Instructor required for non–Character Animation students

FC226A Film Workshop II: Story / Pre–Production
2 units / Semester I
Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis on story and pre–production.
• Enrollment limited to 2nd year Character Animation Students
• Required for 2nd year Character Animation students

FC226B Film Workshop II: Animation / Post–Production
4 units / Semester II
Instruction and guidance in the process of completing an individually conceived and executed animated short film, with an emphasis on animation and post–production.
• Prerequisite: FC226A
• Enrollment limited to 2nd year Character Animation students
• Required for 2nd year Character Animation Students

FC300A&B 2D Character Animation III
2 units / Semester I, II
Intermediate study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging.

FC305A Story II
1.5 units / Semester I
Study of the theory and structure behind storytelling and its application towards the short form animated film.
• Prerequisite: FC155A&B
• Required for 2nd year Character Animation students

FC270A Animation Layout
1.5 units / Semester I
Basic composition and design of layout animation techniques.
• Required for 2nd year Character Animation students

FC272A&B Acting for Animators
1 unit / Semester I, II
Beginning acting class for animators, using the Meisner Technique to ignite the creative instinct and excite the imagination, and offering a detailed understanding of behavior and emotion as applied to storytelling.

FC273A&B Beginning Screenwriting for Animators
2 units / Semester I, II
An introduction for students to screenwriting for episodic animation as practiced in a professional context, with a concentration on comedy for mature audiences. Students will become conversant in the three–act story structure common to all forms of commercial narrative (film and television, comedy and drama); learn the function and construction of character, world, and tone; develop written presentation materials known as a “show bible” for an original series, and outline, script, and punch up a pilot script for that series.
• Offered for Critical Studies credit.

FC275B Animation: Art Appreciation
2 units / Semester II
This course involves the study of classical art, painting and sculpture, as well as contemporary art and other art forms (such as dance and design). It honors students' personal approaches to art and introduces them to artist references of the past and present, in painting, drawing, live–action film, and animation. Students will research references in the library and during field trips to museums, art galleries, as well as observations from life.
• Offered for Critical Studies credit.

FC280B Color and Design II
2 units / Semester II
Advanced examination of various design elements that exemplify core artistic principles applicable in a variety of artistic endeavors, including shape, proportion, line, movement and counter–movement.

FC285A Story I
1.5 units / Semester I
Study of the theory and structure behind storytelling and its application towards the short form animated film.
• Prerequisite: FC155A&B
• Required for 1st year Character Animation students

CSCR316A&B Flash
3 units / Semester I
Flash animation and web design techniques, as well as the study of digital media online. Adapted for students of varying levels.
• Required for 3rd year Character Animation students
• Permission of instructor required for non–Character Animation students (please email mburnett@calarts.edu)
• Offered for Critical Studies credit.

FC300A&B 2D Character Animation III
2 units / Semester I, II
Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.
• Prerequisite: FC200A&B
• Required for 3rd year Character Animation students
FC315A&B Life Drawing for Animation
1 unit / Semester I, II
Life drawing techniques applicable to animation.
• Prerequisite: FC201A&B
• Required for 3rd and 4th year Character Animation students

FC316A&B Advanced CG Lighting and Shading
2 units / Semester I, II
• Prerequisite: FC201A&B
• Enrollment limited to 3rd and 4th year Character Animation students

FC326A Film Workshop III: Story / Pre–Production
2 units / Semester I
Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis on story and pre–production.
• Prerequisite: FC201A&B
• Enrollment limited to 3rd year Character Animation students
• Required for 3rd year Character Animation students
• Includes a CG Film Workshop section for students focusing on CG filmmaking

FC326B Film Workshop III: Animation / Post–Production
6 units / Semester II
Instruction and guidance in the process of completing an individually conceived and executed animated short film, with an emphasis on animation and post–production.
• Prerequisite: FC326A
• Enrollment limited to 3rd year Character Animation students
• Required for 3rd year Character Animation students
• Includes a CG Film Workshop section for students focusing on CG filmmaking

FC340A&B Illustration for Animation
2 units / Semester I, II
Illustration and design strategies geared towards animation.
• Prerequisite: Permission of Instructor required for non–Character Animation students

FC355A&B Story III
1.5 units / Semester I, II
Intermediate story development, storyboard preparation, scripting and story essentials.
• Prerequisite: FC255A&B
• 3rd year and 4th year Character Animation students are required to enroll in one upper division Story class in Semester I. The class is optional in Semester II. Students can choose any section of FC355A.
• Enrollment limited to 3rd and 4th year Character Animation students

FC360A&B Visual Development
1.5 units / Semester I, II
Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject.
• Priority given to 3rd and 4th year Character Animation students
• Year–long course. Students enrolling in Semester I will continue with the same course in Semester II.

**FC365A Professional Preparation III**  
1.5 units / Semester I  
Designing a professional portfolio suitable for presentation to various audiences, including potential employers, clients and gallery owners.  
• Enrollment limited to 3rd year Character Animation students  
• Required for 3rd year Character Animation students

**FC373A&B Screenwriting for Animators: the Picture in Words**  
2 units / Semester I, II  
A writing class for animators that avoids traditional gag–oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character–driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.  
• Enrollment open to 2nd, 3rd, and 4th year levels

**FC376A Graphic Novel Development**  
2 units / Semester I  
Investigation of the ways in which text and images can work together to tell stories; students will develop and explore visual storytelling as it relates to the graphic novel form.

**FC377A History of Character Animation**  
3 units / Semester I  
This course covers the history of character animation within the American studio system from its beginnings in the early 20th century to the present. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and will engage in critical discussion during class and within course papers. A flipbook project demonstrates the student’s knowledge of basic animation principles.  
• Offered for Critical Studies credit.

**FC379B Animal Locomotion: Real and Imaginary**  
2 units / Semester II  
Life drawing and study of animation locomotion, both real and imaginary.

**CSCS454 Animation and ‘the Body’**  
2 units / Semester II  
Exploration of the diverse ways in which the human form takes shape in animated films, from highly photorealistic representations to stream–of–consciousness movement. Specific examples from 2D, 3D, stop–motion and hybrid work will be examined in order to shed light on the construction and animation of the body in contemporary film.  
• Offered for Critical Studies credit.

**FC400A&B 2D Character Animation IV**  
3 units / Semester I, II  
Advanced character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

**FC401A CG Character Animation IV**  
2 units / Semester I  
Advanced study of CG animation techniques, with assignments involving animating scenes that emphasize performance.  
• Prerequisite: FC301A&B

**FC426A Film Workshop IV: Story / Pre–Production**  
2 units / Semester I  
Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis on story and pre–production.  
• Prerequisite: FC326A&B  
• Enrollment limited to 3rd year Character Animation students  
• Required for 3rd year Character Animation students  
• Includes a CG Film Workshop section for students focusing on CG filmmaking

**FC426B Film Workshop IV: Animation / Post–Production**  
6 units / Semester II  
Instruction and guidance in the process of completing an individually conceived and executed animated short film, with an emphasis on animation and post–production.  
• Prerequisite: FC426A  
• Enrollment limited to 4th year Character Animation students  
• Required for 4th year Character Animation students  
• Includes a CG Film Workshop section for students focusing on CG filmmaking

**FC430A&B Advanced Character Design**  
1.5 units / Semester I, II  
The art of drawing and character design, and techniques for producing top–notch character designs.  
• Prerequisite: FC130A

**FC460A&B Directing for Animators**  
2 units / Semester I, II  
Directing for animation – traditional, television, and independent film.

**FC465B Professional Preparation**  
1 unit / Semester II  
Designing a professional portfolio suitable for presentation to various audiences, including potential employers, clients and gallery owners.  
• Enrollment limited to 4th year Character Animation students  
• Required for 4th year Character Animation students

**FC800 Independent Project: Character Animation**  
2–6 units / Semester I, II  
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn up at the beginning of each semester.  
• May be repeated for credit  
• Prerequisite: FC355A or B  
• Required for 4th year Character Animation students
FC460A&B Directing for Animators
2 units / Semester I, II
Directing for animation – traditional, television, and independent film.

FC465B Professional Preparation
1 unit / Semester II
Designing a professional portfolio suitable for presentation to various audiences, including potential employers, clients and gallery owners.
• Enrollment limited to 4th year Character Animation students
• Required for 4th year Character Animation students

FC470A&B Special Topic in Animation Studies: TBA
0.5 units / Semester I, II
Information will be provided by the Character Animation office at the start of each semester.
Enrollment limited to 4th year Character Animation students
• Required for 4th year Character Animation students

FC800 Independent Project: Character Animation
2–6 units / Semester I, II
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn up at the beginning of each semester.
• May be repeated for credit
Residence Requirement

The Bachelor of Fine Arts (BFA), Certificate of Fine Arts, Master of Fine Arts (MFA), and Advanced Certificate of Fine Arts programs in the School of Music require a minimum of one year of full–time residence. The final semester of course enrollment must be in residence at CalArts. The Doctor of Musical Arts (DMA) program in the School of Music requires a minimum of 3 years of full–time residence.

Entrance Requirements and Prerequisites

I. Music Theory and Musicianship Skills Placement Exams

All entering BFA, Certificate of Fine Arts, MFA, and Advanced Certificate of Fine Arts students (with the exception of DMA students) are required to take the Music Theory and Musicianship Skills Placement Exams. These placement exams may be taken only once.

Undergraduate Students:

Based on the results of these exams, each undergraduate student will be placed at an appropriate level in the CORE Curriculum. If an undergraduate student lacks sufficient background to begin the CORE curriculum sequence, s/he may be required to take an additional course, Fundamental Musicianship (MT001). This course offers training in skills and musical knowledge considered to be essential preparation for serious undergraduate study in music at CalArts. If required, Fundamental Musicianship must be completed by the end of the first year in residence. Failure to pass Fundamental Musicianship within the first year may result in dismissal from the School of Music. Fundamental Musicianship, if required, does not count towards the overall 120–unit degree requirement.

Graduate Students:

Applicants to the MFA program will be required to have attained a BM, BFA, BA or equivalent in a relevant field before admittance, or to have a Bachelor’s degree in an alternate subject along with skills and knowledge that are appropriate to enter a Master’s degree program in a music–related field.

For MFA and Advanced Certificate of Fine Arts students, placement exam results may indicate either that a student’s prior training and current skill levels are already appropriate for graduate study or that Graduate Theory Review (MT501), Graduate Skills Review (MT502), and/or other supplemental courses will be required in addition to the normal graduate curriculum. Graduate theory and graduate skills review courses, as well as supplemental courses deemed necessary to ensure adequate background for graduate study, do not count toward the overall 60–unit degree requirement.

As an admission requirement, DMA students must enter their degree program with music theory and musicianship skills commensurate with those taught in MT501 and MT502, as demonstrated by portfolio review, interview and teaching demonstration.

II. Music History and Literature (Graduate Students only)

Entering graduate students are expected to have had prior study that would be commensurate with undergraduate history/literature study at CalArts in the same Major area. A student’s undergraduate transcript will be evaluated to ascertain the amount and level of prior study. Students who lack sufficient background in this area will be required to take additional history and literature courses at CalArts; such courses do not count toward the overall 60–unit requirement.

III. Other Prerequisites (Graduate Students only)

Information regarding any additional prerequisites for graduate study in individual programs may be found under the course requirements for each program.

General Curriculum Requirements

I. Bachelor of Fine Arts (BFA) and Certificate of Fine Arts

Bachelor of Fine Arts and Certificate of Fine Arts candidates must complete a minimum of 120 units and the equivalent of eight full–time semesters of enrollment. Bachelor of Fine Arts degree candidates must complete at least 46 semester units of Critical Studies coursework. Certificate of Fine Arts candidates are not required to complete Critical Studies courses, but must replace them with electives to bring their total units to a minimum of 120. All other requirements for the Certificate of Fine Arts are identical to those for the BFA degree. Critical Studies requirements are outlined in the Critical Studies section of this Course Catalog.

Students must satisfactorily complete the program of studies formulated each semester by both mentor and student, which includes classes specified in the “Program Requirements” section of this Catalog.

Failure to meet curriculum requirements or to demonstrate satisfactory artistic progress may result in being placed on academic warning status, ineligibility to advance in year level, loss of financial aid, and possible dismissal.

Additional Requirements

1. Regardless of their specific program, accreditation guidelines require all undergraduate Music students to:
   • Develop skills in both composition and improvisation;
   • Become familiar with diverse musical cultures, periods, and styles;
   • Become familiar with the musical applications of technology.

CORE curriculum classes fulfill some of these requirements. However, it is the responsibility of the student to ensure that requirements are met, whether or not specific courses are designated.

2. Keyboard Proficiency: All undergraduate students must demonstrate fundamental keyboard proficiency either by exam, or through specific classes or lessons. Keyboard proficiency exams are given twice each year.

3. All undergraduates are required to pass the Examination in Music Repertoire and Literature (the “Listening Exam”) in order to graduate. This exam is given a few times each year, with information about it posted in advance. Students should take the exam during their third year. If necessary, students may repeat the exam.

4. Students must attend and have both Mid–Residence and Graduation Reviews officially documented. These reviews are conducted by one of the deans and the mentor. During these reviews, the student’s course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the student’s curriculum requirements at this time.

5. All undergraduates are required to complete portfolio, recital and/or final project requirements in order to graduate.
II. Master of Fine Arts and Advanced Certificate of Fine Arts

All MFA degree candidates must complete a minimum of 60 units. Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes classes specified in the "Course Requirements" section of this Catalog.

Failure to meet curriculum requirements may result in being placed on academic warning status, ineligibility to advance in year level, loss of financial aid, and possible dismissal. The DMA Qualifying Examinations can be repeated at most three times. Any second trial must occur within four months of the first trial. Unsatisfactory performance on the Written Examination, and takes place before both the DMA Examining Committee and DMA Advisory Committee. The DMA Qualifying Examinations can be repeated at most three times. Any second trial must occur within four months of the first trial. Unsatisfactory performance on the Written Examination results in dismissal from the DMA program.

Students must attend and have both Mid–Residence and Graduation Reviews officially documented. These reviews are conducted by one of the deans and the mentor. During these reviews, the student’s course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the student’s curriculum requirements at this time.

All graduate students are required to complete portfolio, recital and/or final project requirements in order to graduate.

III. Doctor of Musical Arts

All DMA degree candidates must complete a minimum of 60 units. DMA students may enroll in courses with numbers below 400 for half–credit only.

Students must satisfactorily complete the program of studies formulated each semester by the student and her/his Mentor, as well as all classes specified in the "Course Requirements" section of this Catalog.

DMA students must pass a First–Year Review. This review is conducted by the student’s DMA Advisory Committee, which includes the student’s Mentor and comprises a total of 3–5 faculty members. During this review, the student's artistic, intellectual, academic, professional and pedagogical development is examined, progress is assessed, problems are discussed, and changes to the curriculum are considered. The DMA Advisory Committee officially approves any changes to the student’s curriculum requirements at these reviews.

DMA students must pass Written and Oral Qualifying Examinations before advancing to candidacy. The Written Examination is administered by a specially convened DMA Examining Committee. The Examining Committee comprises at most four faculty members and includes the student’s Mentor and Topic–Driven Research (MD750) course instructors. In preparation for the Qualifying Examinations, the student must enroll in MD750 at least 6 times with a minimum of 3 different instructors addressing three distinct topic areas. This typically takes place over the course of the student’s second year in the DMA program. The Oral Examination follows the Written Examination, and takes place before both the DMA Examining Committee and DMA Advisory Committee. The DMA Qualifying Examinations can be repeated at most once. Any second trial must occur within four months of the first trial. Unsatisfactory performance at the second trial is grounds for dismissal from the Herb Alpert School of Music.

Before the awarding of the degree each DMA student must also pass a Doctoral Review, conducted by his/her DMA Advisory Committee. This review assesses the student’s artistic, intellectual, academic, professional, and pedagogical standing in relation to the Learning Goals and Rubrics for the DMA program, and includes detailed evaluation of all components of the Doctoral Project (MD799).

IV. Center for Integrated Media (Supplemental Concentration, MFA & Advanced Certificate only)

Integrated Media (IM) students must fulfill all of the requirements of their métier MFA programs. In addition, students must complete one IM seminar, one IM critique class and carry out a specific IM project during each year of residency. Further coursework may include independent studies and elective courses on technical and theoretical subjects. Topics may include network topologies, new software and hardware, programming basics, operating systems, digital video production and editing, streaming media, interactive tools and new Internet applications.

Program Requirements

A. Bachelor of Fine Arts (BFA) Degree Program or Certificate of Fine Arts

CORE Curriculum

ALL undergraduate music students must take CORE curriculum courses, although the particular requirements vary by program. For each program, all requirements are indicated below in the INDIVIDUAL PROGRAM DESCRIPTIONS section following the CORE CURRICULUM section.

CORE Curriculum – Learning Goals

The undergraduate CORE Curriculum cultivates solid understanding and practical facility with respect to basic musical concepts and techniques, preparing students for broad engagement with contemporary musical culture and for advanced work in their areas of individual specialization. In accordance with the Herb Alpert School of Music’s commitment to encouraging musical diversity, the CORE Curriculum fosters students’ perceptual, conceptual, creative and performance skills across modal, tonal, jazz, post–tonal and selected non–Western styles. With reference to all of these styles, students will have opportunities to develop their abilities to:

- exhibit a command of conventional music notation for purposes of transcription, performance, analysis and composition;
- transcribe by ear such basic musical elements as intervals, scales, modal or tonal melodies, tonal chords, tonal harmonic progressions, rhythms, dynamics, and tempi, and comfortably sight read such elements;
- quickly identify—aurally and visually—principal stylistic and structural features of representative musical examples, and characterize these features verbally;
- situate such stylistic and structural observations within specific historical, cultural and aesthetic contexts, drawing relevant inter–stylistic comparisons that address both differences and commonalities;
- systematically analyze and document in detail the materials and structure of representative musical examples, employing conventional analytical techniques and vocabulary wherever these are useful;
- compose short stylistically imitative original compositions and describe the characteristic technical and stylistic devices employed therein;
- improvise tonal and modal melodies and common tonal harmonic progressions both vocally and at the keyboard;
- appreciate and engage music from diverse historical and cultural contexts.
CORE Curriculum – Summary Listing of Requirements

The courses listed immediately below are required for all undergraduate students in Composition, Performer–Composer, Performance and Musical Arts programs. Students in World Music Performance, Jazz Studies and Music Technology programs should consult their respective INDIVIDUAL PROGRAM DESCRIPTIONS following the CORE CURRICULUM section in order to determine their CORE requirements. Courses marked with an asterisk may also fulfill Critical Studies requirements.

M 002 (every Spring for four times total) Interim

MT100A, MT100B, MT200C & MT200D Musicanship Skills: Tonal Forms A, B, C & D

MT104A & MT104B Musicanship Skills: Rhythm A & B

MT101A & MT101B Introduction to Tonal Theory A & B

MT202 Post–Tonal Theory

ANY ONE of the following FOUR CORE Theory Options:

1) MT203 Form and Advanced Tonal Theory (2 units), or
2) MT204 Counterpoint (2 units), or
3) MT205 Song Writing, Analysis and Performance (2 units), or
4) any 2 units drawn from the following list of jazz courses:
   MT103 Musicanship Skills: Transcription (2 units)
   MT150 Jazz Keyboard Theory (1 unit, may be repeated)
   MT200–xx Jazz Improvisation (1 unit, may be repeated)

MT300 or MT350 (one course) Analysis of Musical Forms or Analysis for Performers

MT205A & MH205B (two courses) Survey of Western Music History and Literature A & B

MH100 and/or MH300–xx (two courses) World Music Survey and/or Music Cultures

MH/MT300+(one course) upper–level music history, theory or analysis elective

M1100 Fundamentals of Concert Production (in Spring of BFA2)

Ensemble singing electives (one course): see listing below

World music ensemble electives (two courses): see listing below

NOTE: MT104A (Musicanship Skills: Rhythm A) is a prerequisite to MT200C (Musicanship Skills: Tonal Forms C).

CORE Curriculum – Elective Options

Ensemble Singing Electives

ME201/401 African Music Ensemble
ME223 Kecak
ME300–xx Conducted Vocal Ensembles
MH220 African Song
MP065 Javanese Voice: Non–Major Lesson
MT190/390 North Indian Svar Graam

World Music Ensemble Electives

ME128 Women’s Calabash Drum Ensemble
ME201/401 African Music Ensemble
ME210/410 Javanese Gamelan: Kyai Doro Dasih
ME220/420 Balinese Gamelan: Semar Pelgulingan
ME221 Gender Wayang Ensemble
ME222 Balinese Flute Ensemble: Gong Suling
ME223 Kecak (Balinese Monkey Chant) Ensemble
ME230/430 North Indian Music Ensemble
ME300–01/02 World Percussion Ensemble / Tabla Ensemble

MH220 African Song

MP230 Balinese Dance

MP240 Javanese Dance

MT190/390 North Indian Svar Graam

Credit for a single course cannot be used to fulfill more than one degree requirement in music unless this is explicitly permitted by the student’s INDIVIDUAL PROGRAM DESCRIPTIONS below, although certain courses can be repeated for credit in order to meet multiple requirements.
CORE Curriculum – Typical Course Sequence Semester–by–Semester

Whichever CORE courses are required by a student’s program, there may be some variability as to when they are taken depending on individual placement, experience and development. However, certain strict deadlines DO apply (see below).

First Year

First Semester (BFA1–1)
- MT100A Musicianship Skills A
- MT104A Musicianship Skills: Rhythm A (MT104A is a prerequisite to MT200C)
- MT101A Introduction to Tonal Theory A
- ME… Ensemble Singing elective

Second Semester (BFA1–2)
- M 002 Interim
- MT100B Musicianship Skills B
- MT104B Musicianship Skills: Rhythm B
- MT101B Introduction to Tonal Theory B
- MH100 World Music Survey
- ME… Ensemble Singing elective

Second Year

ONE of the following FOUR CORE Theory Options will typically be taken in BFA2:
1) MT203 Form and Advanced Tonal Theory (2 units), or
2) MT204 Counterpoint (2 units), or
3) MT205 Song Writing, Analysis and Performance (2 units), or
4) any 2 units drawn from the following list of jazz courses:
   - MT103 Musicianship Skills: Transcription (2 units)
   - MT150 Jazz Keyboard Theory (1 unit, may be repeated)
   - MP200–xx Jazz Improvisation (1 unit, may be repeated)

First Semester (BFA2–1)
- MT200C Musicianship Skills C (MT104A is a prerequisite to MT200C)
- MT202 or “CTO” Post–Tonal Theory or the CORE Theory Option (see note below)
- MH205A Survey of Western Music History and Literature A
- ME… World Music Ensemble Elective

Second Semester (BFA2–2)
- M 002 Interim
- MT200D Musicianship Skills D
- MT202 or “CTO” Post–Tonal Theory or the CORE Theory Option (see note below)
- MH205B Survey of Western Music History and Literature B

Third Year

MT300 or MT350 Analysis of Musical Forms or Analysis for Performers
MH300–xx Music Cultures
MH300–… Music History Elective
M 002 Interim

Fourth Year

M 002 Interim
All other CORE Curriculum requirements should have been completed by this time.

CORE Curriculum – Music Theory and Skills Deadlines (DO’s and DON’Ts)

DO finish CORE requirements on time
- • MT001 (Fundamental Musicianship), if required, must be completed by the end of the 1st year in residence.
- • MT101A & B (Tonal Theory A & B), MT100A & B (Musicianship Skills A & B), and MT104A & B (Rhythm Skills A & B) must all be completed by the end of the 2nd year in residence, if required by program.
- • MT202 (Post–Tonal Theory) and MT100C & D (Musicianship Skills C & D), if required, must all be completed by the end of the 3rd year in residence.

DON’T take a vacation from CORE requirements
- • All undergraduate students must take CORE theory courses each semester until all required courses in the theory sequence MT001, MT101A, MT101B, MT202, MT300/350 are completed. (See Individual Program Descriptions below for requirements by program.)
- • All undergraduate students must take CORE musicianship skills courses each semester until all required courses in the tonal skills sequence MT001, MT100A, MT100B, MT100C, MT100D are completed. (See Individual Program Descriptions below for requirements by program.)
- • All undergraduate students must take CORE rhythm skills courses each semester until all MT104A and MT104B (if required) are completed. (See Individual Program Descriptions below for requirements by program.)

DO fulfill CORE Incomplete grades on time
- • In any course that constitutes a prerequisite for another required course in the CORE Music Theory or Skills curriculum, an Incomplete (I) grade must be made up before the student will be allowed to enroll in the next course in the sequence. Instructors are not obliged to permit enrollment in CORE theory or skills courses after classes begin, so Incomplete grades should be made up before the date on which the following semester’s regular classes commence.

FAILURE TO FULFILL CORE REQUIREMENTS ACCORDING TO THESE STIPULATIONS MAY RESULT IN ACADEMIC WARNING, INELIGIBILITY TO ADVANCE IN YEAR LEVEL, LOSS OF FINANCIAL AID, AND POSSIBLE DISMISSAL FROM THE SCHOOL OF MUSIC.
INDIVIDUAL PROGRAM DESCRIPTIONS

The following courses are required but do not constitute a student’s entire program. Students are encouraged to collaborate with their mentors to create an individualized course of study (combining electives and requirements).

Courses that are listed as requiring enrollment for more than two semesters are those whose content changes each semester; content is dependent on which students are enrolled, students’ artistic and technical progress, and/or cumulative progress.

I. Performer/Composer Program (from point of entry at BFA–3 level)

Learning Goals

Students may enter this program at the upper-division, BFA–3 level. When admitted, they must already have acquired a strong grounding in CORE curriculum studies in music, be excellent performers and have strong foundational studies in composition. They will have determined that the further development of their original work demands the thoroughgoing integration of performance and composition practices. By the time they graduate, they should:

- have developed a distinctive body of original work that thoroughly integrates performance maturity with original compositional models;
- have achieved high-level technical skills on their primary performance vehicle (i.e. instrument, voice, electronic media or other medium), as well as display a strong technical foundation in composition, including the ability to produce professional-quality scores;
- be able to perform a significant body of their own original work as well as have skills suitable to perform examples of extant literature for their performance vehicle;
- have developed systematic, individualized performance practices needed for the realization of their own original work, including knowledge of extended techniques, and also developed high-level comprehension and skills in a range of styles and methods for systematic improvisation;
- be skilled in organizing collaborative performing groups suited to realizing their original directions in creative music making, and also have collaborated with artists from other disciplines;
- have strong knowledge and skills in music technologies appropriate for their creative directions;
- be able to analyze and evaluate their own work effectively and make informed judgments guiding its further development;
- have strong communication skills with which to express their ideas to others and also be able to contextualize their work in light of current directions, historical antecedents and a wide range of aesthetic perspectives;
- have advanced hearing and listening skills and the ability to hear beyond the obvious into remote regions of aural possibility;
- have studied and considered strategic plans and enterprise initiatives that may assist them in developing career pathways that SUPPORT their individual directions in creative music making.

Program Requirements

Complete CORE CURRICULUM plus:

MC100/MP1xx Major Lesson(s) as assigned (4 classes)
to project the results of compositional decisions into sound;

• be able to contextualize their work and know about aesthetic perspectives — their own and others’ — so that they may adequately describe what they plan to do and what they have done;

• be able to analyze and evaluate their own work as they compose and thus foresee creative problems before or as they emerge and make decisions based on this;

• have advanced hearing and listening skills, developed as a practice, in and of itself; having been challenged in their listening behaviors and perceptions, they will be able to hear beyond the obvious into the remote regions of aural possibility.

Program Requirements
Mentors may require students to take additional courses. Students pursuing an emphasis in computer music applications should consult their mentors regarding specific courses.

Complete CORE CURRICULUM plus:

MC100 Major Lesson as assigned (each semester)
MC101 Undergraduate Composers’ Forum (taken each of the first 4 semesters in residence)
MC120A&B Sound/Silence 1A&B (2 classes)
MC220A&B Sound/Silence 2A&B (2 classes)
MT302 Acoustics: Applied Physics for Musicians (1 class)
MC123A/B Experimental Music Workshop (1 class)
MI150 Sound Synthesis (1 class)
MC250–255 Writing for... (2 classes)
ME/MP... Improvisation class (1 class)
MH115 Survey of 20th and 21st Century Music (1 class)
3 classes chosen from:

MC/MH/MI/MT400 Focused Topics
MC/MT612 Critical Reading
MH/MT405 Focus Rock
MP302 Grammar of Conducting (1 Class)
MP001 Class Piano (2 classes)
M 002 Interim (each Spring Semester in residence)

Electives (to fulfill 120–unit degree requirement)

Additional requirements:
Examination in Music Repertoire and Literature
Portfolio of Creative Work: all students must submit, for faculty review, a portfolio of works composed at CalArts.

III. Jazz Studies – BFA

Learning Goals
By the time of graduation, students in the Jazz Program will have acquired high level experience and skill. They will have had opportunities to:

• have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real time, using existing compositions or open structures and will be able to utilize instruments and voices in any size ensemble to maximize their musical and emotional effect;

• exhibit a consistent, relaxed mental focus under a variety of conditions, and will show efficient and productive time management in practice and rehearsal situations; they will also display creative group decision making in rehearsals;

• exhibit instrumental technique that allows physical facility without tension and that is sufficient to express one's creative ideas; they also will be able to establish a beautiful, expressive sound, including control of dynamics and intonation;

• have a feeling for time that includes a strong, steady sense of pulse, while moving beyond into projecting rhythmic energy and intensity with fluid articulation and phrasing;

• understand melodic and harmonic development and form, including what makes a good melody and the ability to tell a melodic story through repetition and variation; they also will know the relationship among chords and progressions in a variety of styles and musical contexts and will also clearly understand musical organization and structure;

• have sophisticated ear training skills, including the ability to hear and identify melodic, rhythmic and harmonic ideas with sufficient clarity and speed for success as an improviser and composer;

• have historical knowledge of musical developments that led to creative breakthroughs for composers and improvisers in the past, and also will have exposure to other rich musical traditions from around the world, thus expanding the creative possibilities for finding a unique voice;

• have the keyboard skills necessary to voice lead through chord progressions at the piano in steady time in order to facilitate harmonic understanding, improvisation and composition;

• have strong sight–reading skills allowing the reading of both notation and chord symbols in a variety of styles and musical contexts and also facilitating the ability to learn unfamiliar jazz standards quickly;

• have a unique and creative approach to the playing of standard jazz repertoire;

• have performing skills in a variety of situations, including concert presentations and recording studio experience; graduates will have performed in a variety of venues and be able to establish rapport with audiences in any musical style or direction; graduates also will be comfortable in a studio environment and will know how to document their creative and musical work;

• demonstrate a high level of professionalism, establishing a reputation as a reliable, dependable colleague

Program Requirements
These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds

The following subset of the CORE CURRICULUM:

M 002 Interim (each Spring Semester in residence)
IV. Programs in Performance (BFA)

The requirements listed in each sub-heading include the following areas of study: Brass, Guitar, Harp, Percussion, Piano/Keyboard, Strings, Voice, Winds, World Music.

Brass (BFA)

Learning Goals

By graduation, students should display a solid foundation of technical, musical, and intellectual skills on their instrument. They should have a comprehensive knowledge of style in interpreting music from the Baroque era to today and be self-motivated in their quest to become well-rounded musicians and instrumentalists. Specifically they should:

- develop and maintain a high standard of technical proficiency, sight-reading, transposition and aural skills, while transcending physical challenges in music making;
- approach music-making from a well-grounded historical and theoretical context, knowing how one fits in, goes against, and breaks new ground in reference to tradition;
- integrate their mind-state into practice and performing, including developing the ability to deeply listen and concentrate with single-mindedness, while maintaining objectivity, healthy motivation, emotional awareness and an acceptance that artistic growth often comes in unexpected ways;
- balance ambition and compassion in their practice/performing, setting realistic goals that are neither too lofty nor lethargic, while simultaneously accepting where they are at the moment;
- have highly developed performing skills that allow them to express themselves through interpretation, improvisation, and close collaboration with others;
- be aware of responsibilities and function reliably in relation to others; this includes maintaining professional standards in concert/rehearsal preparation and SUPPORTing one's peers.

Program Requirements

Complete CORE CURRICULUM plus:

- **ME105** Conducted Instrumental Ensemble
- **ME106** Chamber Music Ensemble

MT100A, 100B & 200C Musicianship Skills–Tonal Forms A–C (3 classes)

MT104A&B Musicianship Skills–Rhythm A & B (2 classes)

MT101A&B Introduction to Tonal Theory A & B (2 classes)

MT202 Post–Tonal Theory (1 class)

MT300 Analysis of Musical Forms (1 class)

MH100/300 Music Cultures (1 class)

MH205A or B Survey of Western Music History & Literature A or B (1 class)

MI100 Fundamentals of Concert Production (1 class, taken in Spring Semester of BFA–2)

ME... Ensemble Singing (1 class) (see CORE Curriculum for options — required of all jazz students unless exempted from MT100A&B by placement examination.)

ME/MP... World Music Elective (2 classes) (see complete CORE Curriculum listing for options)

Plus the following Major AREA courses:

- **MP129–139** Major Lesson as assigned (each semester)
- **MT103** Musicianship Skills: Transcription (1 class)
- **MP200–01** or –02 Undergraduate Jazz Improvisation (1 class)

One class chosen from:

- **MP201–01** Systemic Improvisation
- **MP201–02** The Spirituality of Improvisation
- **MP201–03** Harmonic Improvisation

**MC310** Jazz Composition: Analysis in Improvisational Forms & Traditions (1 class)

**MC314** Jazz Arranging and Advanced Ear Training (1 class)

**MH240** Jazz History (1 class)

**MH400–02** Seminar on African and African American Music Literature (1 class)

**MP207** Jazz Forum (4 classes)

**MT150** Jazz Keyboard Theory (2 classes)

**ME117** Undergraduate Jazz Student Ensembles (each semester)

**ME121** Undergraduate Jazz Faculty Ensembles (each semester)

**ME201** Beginning African Music Ensemble (1 class)

Electives (to fulfill 120–unit degree requirement)

Additional requirements

- Examination in Music Repertoire and Literature
- Graduation Recital
MT176 Analysis of Guitar Repertoire
ME... Coached Small Ensemble (each semester)
MP203/204/207/405/M1205 Forums as assigned (each semester)
MP303 Radical Music Pedagogy (1 class)
MC110 Introduction to Composition (1 class)
M 002 Interim (each Spring Semester in residence)
One class chosen from:
   MP001 Class Piano
   MT150 Jazz Keyboard Theory
   MT102–02 Bach Keyboard Pieces
One improvisation class chosen from:
   ME326/426 Improvisation Ensemble
   MP200 Undergraduate Jazz Improvisation
   ME... Jazz Ensembles
   other improvisation course as assigned by mentor
Electives (to fulfill 120–unit degree requirement)
Additional requirements:
   Mid–Residence Recital
   Examination in Music Repertoire and Literature
   Jury Exam prior to Graduation Recital
Graduation Recital

**Program Requirements**
Complete CORE CURRICULUM plus:
MP123/136 Major Lesson as assigned (each semester)
MR120 Guitar Workshop (each semester)
Minimum three classes chosen from:
   MH390 Blues Before 1960
   MH314 Introduction to the Music of Flamenco
   MP241 Studio Projects for Guitar
   MT170 Transcription for Guitar
   MT173 Lute Tablature Transcription
   MT174 Fretboard Theory
   MT175 Figured Bass Realization/Guitar

**Guitar (BFA)**

**Learning Goals**
The Guitar Program is based on the reality that the guitar is involved in virtually every aspect of the modern musical world, including classical, jazz, blues, rock, pop and many diverse forms of world music, and that there are no longer distinct borderlines among these musical genres. As a result of working in a collaborative and SUPPORTive learning environment, upon graduation undergraduate guitarists will have developed skills that may include and are not limited to:

- being on their way to defining their place in the musical spectrum, developing a high degree of musical and technical skill and a strong original artistic persona, and acquiring the knowledge, the intellectual tools and the confidence to begin taking personal charge of their development after graduation;
- acquiring a foundation of technique, interpretive artistry, improvisation, composition, ensemble playing, stage presence, practice discipline, self motivation, professional deportment and demeanor, and learning to develop these in a comprehensive manner that is appropriate to their unique individual needs and artistic aspirations;
- coming to grasp the relevance to their specific musical style of the CORE Curriculum and the even broader artistic, social, and cultural world view of the Critical Studies curriculum and better understanding how these can expand and deepen their artistic possibilities;
- developing an awareness that art is less an end result than a process in which excellence and self–transcendence are pursued endlessly.

**Program Requirements**
Complete CORE CURRICULUM plus:
ME123/423 Woodwind Ensemble Workshop
ME500 New Century Players Ensemble
Electives (to fulfill 120–unit degree requirement)
Additional requirements:
   Mid–Residence Recital
   Examination in Music Repertoire and Literature
   Jury Exam prior to Graduation Recital
   Graduation Recital

**Harp (BFA)**

**Learning Goals**
At the time of graduation, students should demonstrate a solid foundation of technical, musical and intellectual skills at the harp. They should have advanced interpretive abilities that enable them to prepare traditional as well as new works of music. They will have the ability to:

- emplace their specific skill–set within the context of the music profession in as broad an application and variety of settings as possible;
- practice high standards of professional conduct and deportment, including stage presentation, communication skills, tuning skills and preparation of materials;
- sight–read with ease, including chord–charts, figured bass and various notation used in free improvisation;
- work easily in ensemble settings — in conducted and un–conducted ensembles of all sizes — maintaining good leading, following and collaborative skills;
- theoretically comprehend sCOREs and parts, including a wide variety of notation and interpretive indications.

**Program Requirements**
Complete CORE CURRICULUM plus:
Program Requirements
Complete CORE CURRICULUM plus:
- MP115 Major Lesson as assigned (each semester)
- MP0xx Non–Major Lesson electives (4 classes) — Jazz, World or Orchestral Repertoire
- ME122 Percussion Ensemble (each semester)
- MR129 Percussion Workshop (each semester)
- ME203/204/207/405/M1205 Forums (4 classes)
- ME105 Conducted Ensembles (2 classes)
- ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)
- ME105 Conducted Instrumental Ensemble
- ME106 Chamber Music Ensemble
- ME500 New Century Players Ensemble
- ME105 Conducted Ensembles as assigned: (each semester)
- ME105 Interim (each Spring Semester for 4 classes in total)
- ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)

Electives (to fulfill 120–unit degree requirement)
Additional requirements:
- Mid–Residence Recital
- Examination in Music Repertoire and Literature
- Jury Exam prior to Graduation Recital
- Graduation Recital

Percussion (BFA)
Learning Goals
By the time percussion students graduate, they should be grounded in snare drum, mallet percussion, timpani, contemporary multiple percussion, electronic percussion, hand drumming and improvisation. By graduation, students should:
- have the ability to play in a conducted ensemble setting such as a percussion ensemble or chamber orchestra; this means to be prepared for rehearsals, have practiced the music and be on time;
- have developed a good practice work ethic that gets one to the practice room around four hours each day preparing solo and ensemble work as well as engaging in pure technical practice; graduates should be good sight–readers and have the discipline and patience to decipher and prepare difficult composed parts;
- have developed professional skills on mallet percussion instruments, such as marimba and vibraphone, and be able to play composed solos and etudes, improvise, sight–read and have solid two and four mallet techniques;
- have good fundamental skills on snare drum, timpani, tambourine, triangle, castanets, and bass drum; graduates should be able to execute all of the rolls, dynamics and ornamentation that are expected of players of these instruments;
- have experience with and understanding of percussion instruments, playing, and technique from other musical cultures; this should include a good foundation in hand drumming through the study of congas, tabla, pandero, ric, frames drums, tonbak or African music;
- have a working knowledge of trigger percussion and digital recording.

Piano/Keyboard (BFA)
Learning Goals
At the time of graduation, students should display a solid foundation of technical, musical and intellectual skills at the piano along with a commitment to the art of music with an intense focus on the piano as the main conduit of their artistic expression. They should have advanced interpretive standards appropriate to all Major periods of music, as well as an understanding of how to self–guide future learning–processes at the piano. Specifically, they should have:
- a thoroughly developed sense of professional etiquette, including preparedness, punctuality, and a determination to consistently attain ever higher standards in all respects;
- an accomplished grasp of music theory, history and style, and the ability to contextualize every musical experience at the keyboard within that knowledge. Contextualization should be evident in interpretive decisions, as well as in well–structured verbal and written skills that SUPPORT and underline musical acts;
- the ability to absorb SCOREs thoroughly, with attention to detail, and playing that displays sensitive interpretive decisions based on independent critical thinking;
Strings (BFA)

**Learning Goals**

The outcomes from studying in the multi-focus string program at both the BFA and MFA levels ensue from a unique combination of the intense learning experiences on offer at CalArts, guided by individualized mentorship. While the goals are similar for both BFA and MFA students, graduate students work on more advanced levels. By the time of graduation, students will have developed skills that may include and are not limited to:

- ensemble playing, ranging from conducted ensembles, chamber music, to jazz, improvisation, world music and/or interdisciplinary projects — leading to a heightened awareness of community and collaborative learning situations;
- a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music;
- exploring optimal ways of holding and playing their instrument;
- understanding performance practices (articulation, sound ideals and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to Western music periods;
- ability to perform in professional surroundings;
- interfacing with technology in live and recorded performance and other projects;
- the beginnings of charting their own course with creativity and artistic independence; this could include, and is not limited to: teaching; the skills to create, lead, or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

**Program Requirements**

Complete CORE CURRICULUM plus:

- **MP116/113** Major Lesson as assigned (each semester)
- **MP210** Piano Colloquium (each semester)
- **MP102** Musician’s Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- **MP203–01** Undergraduate Performance Forum (each Spring Semester, 4 classes)
- **MX800P** Undergraduate Independent Project: Pedagogy (2 classes)
- **MC110** Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - **ME105** Conducted Instrumental Ensemble
  - **ME106** Chamber Music Ensemble
  - **ME114** Baroque Chamber Music
  - **ME500** New Century Players Ensemble
- Improvisation class chosen from (1 class):
  - **ME326/426** Improvisation Ensemble
  - **MP200** Undergraduate Jazz Improvisation
  - **MT150** Jazz Keyboard Theory
  - **ME...** Jazz Ensembles
  - other improvisation class as assigned by mentor
- Keyboard Studies electives (2 classes)
- Specialized Ensembles appropriate to Major emphasis
- **M 002** Interim (each Spring Semester for 4 classes in total)
- Electives (to fulfill 120–unit degree requirement)

**Additional requirements:**
- Performance for faculty jury (each semester)
- Mid–Residence Recital
- Examination in Music Repertoire and Literature
- Jury Exam prior to Graduation Recital
- Graduation Recital

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**Electives (to fulfill 120–unit degree requirement)**

**Additional requirements:**
- Mid–Residence Recital

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**Strings (MFA)**

**Learning Goals**

The outcomes from studying in the multi-focus string program at both the BFA and MFA levels ensue from a unique combination of the intense learning experiences on offer at CalArts, guided by individualized mentorship. While the goals are similar for both BFA and MFA students, graduate students work on more advanced levels. By the time of graduation, students will have developed skills that may include and are not limited to:

- ensemble playing, ranging from conducted ensembles, chamber music, to jazz, improvisation, world music and/or interdisciplinary projects — leading to a heightened awareness of community and collaborative learning situations;
- a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music;
- exploring optimal ways of holding and playing their instrument;
- understanding performance practices (articulation, sound ideals and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to Western music periods;
- ability to perform in professional surroundings;
- interfacing with technology in live and recorded performance and other projects;
- the beginnings of charting their own course with creativity and artistic independence; this could include, and is not limited to: teaching; the skills to create, lead, or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

**Program Requirements**

Complete CORE CURRICULUM plus:

- **MP120/121/106/109** Major Lesson as assigned (each semester)
- **MR128** String Workshop (each semester)
- **MP102** Musician’s Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- **MP203–01** Undergraduate Performance Forum (each Spring Semester, 4 classes)
- **MP303** Radical Music Pedagogy (1 class)
- **MC110** Introduction to Composition (1 class)
- **M 002** Interim (each Spring Semester for 4 classes in total)
- Chamber/Conducted Ensembles as assigned (each semester):
  - **ME105** Conducted Instrumental Ensemble
  - **ME106** Chamber Music Ensemble
  - **ME500** New Century Players Ensemble
  - Improvisation class chosen from (1 class):
    - **ME326/426** Improvisation Ensemble
    - **MP200** Undergraduate Jazz Improvisation
    - **MT150** Jazz Keyboard Theory
    - **ME...** Jazz Ensembles
    - other improvisation class as assigned by mentor
  - Keyboard Studies electives (2 classes)
  - Specialized Ensembles appropriate to Major emphasis
  - Electives (to fulfill 120–unit degree requirement)

**Additional requirements:**
- Performance for faculty jury (each semester)
- Mid–Residence Recital
- Examination in Music Repertoire and Literature
- Jury Exam prior to Graduation Recital
- Graduation Recital
The Herb Alpert School of Music

MP203–02 Undergraduate Voice Forum (minimum 6 classes)
MH345 Solo Vocal Literature (fulfills CORE Curriculum MH300+ req.)
MP400–02 Contemporary Vocal Techniques, Repertoire and Performance
MP403 Physiology of the Voice

4 Classes chosen from (must include at least two different courses):
  MP208 Stagecraft for Singers
  MP402 Opera Theater Performance Project
  MH/MC400–11 HyperOpera
  MP400–xx Focused Topics in Vocal Performance
  MR126 Experimental Voice Workshop
  ME455 Improvised Music–Theater
  D/MP/T–xx Electives chosen from interdisciplinary performance courses

Vocal ensembles as assigned (each semester):
  ME300–xx Conducted Vocal Ensembles (fulfills CORE Curriculum Ensemble Singing req.)
  ME106 Undergraduate Chamber Music
  ME114 Baroque Chamber Music and Bach Arias
  ME500 New Century Players Ensemble
  MT102–01 Bach Chorale Singing
  MExxx World Music Vocal Ensemble
  MExxx or other ensembles as assigned by mentor

As part of Critical Studies:
  ML101A & B German Language for Performers (2 classes)
  ML102A & B French Language for Performers (2 classes)
  ML103A & B Italian Language for Performers (2 classes)
  ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)
  MC110 Introduction to Composition
  MP016 Piano: Non–Major Lessons (2 classes)
  M 002 Interim (each Spring Semester in residence)

Additional Requirements:
  Performance for Faculty Jury (each semester)
  Mid–Residence Recital
  Examination in Music Repertoire and Literature
  Jury Exam prior to Graduation Recital
  Graduation Recital

Students in the Voice Program must complete one year each of Italian, German and French as part of their Critical Studies and Voice Program requirements. Students may be exempted from foreign language study by AP exams, transfer credits and/or high school transcripts indicating prior language study. Two years of high school study are considered equivalent to one year of college–level study.

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Learning Goals

By graduation, students should display a flexible, controlled and healthy vocal apparatus along with compelling, well–contextualized performance skills that allow creative expression and freedom. Specifically, s/he should demonstrate:

• vocal technique that is healthy, consistent and versatile with an even and resonant timbre evident throughout an extensive range; a voice produced with energetic freedom that is able to adapt to the demands of a diverse repertoire;

• musicality that arises from attention to detail and intent informed by a thorough understanding of history, style and performance practice;

• a broad knowledge of historical, theoretical and stylistic contexts leading to informed performances, and the ability to communicate (verbally and in written form) about the practical application of this knowledge;

• a thorough knowledge of the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply these to render accurate pronunciations when singing; a working knowledge of the English, Italian, French and German languages, with an understanding of the unique principles of grammar and the ability to translate song texts in each language;

• physical performance skills solidly based in the music and text, including confident movement, body language, facial expression, and fully inhabited character;

• exposure to and experience in the singing practices of cultures outside western European classical traditions, as well as introductory work with improvisation and extended vocal techniques;

• an understanding of and commitment to professional etiquette, including preparedness and punctuality and the commitment to attaining ever higher standards of excellence;

• development of a distinctive, expressive, broad–minded, entrepreneurial artistic persona that is comfortable performing in a wide variety of musical styles and genres, and exploring new contexts and arenas;

• an ability to develop self–promotion strategies and materials including résumés, artist biographies and promotion through social media and websites;

• an increasing ability to teach her/himself, through attention to sound, observation and physical sensation.

Program Requirements

Complete CORE CURRICULUM plus:

MP122 Major Lessons as assigned (each semester)
MR110/310–xx Vocal Repertoire Coaching (minimum 4 classes)
MP254 English Diction and Repertoire for Singers
MP255–01,–02 & –03 Foreign Language Diction and Repertoire for Singers (3 classes)
MP102 Musician’s Toolkit (first Fall Semester in residence, including transfer students, 1 class)
Winds (BFA)

Learning Goals
At the time of graduation, woodwind students should demonstrate solid musical, intellectual and technical skills appropriate for their instrument and their career goals. They should have developed advanced interpretive standards appropriate to all Major periods of music, as well as a commitment to the art of music with an intense focus on their instrument as the main conduit of their artistic expression. Specifically, they should show:

- a thoroughly developed sense of professional etiquette, preparedness and punctuality, along with a determination to consistently attain ever higher standards in all respects;
- an accomplished grasp of music theory, history and style, and the ability to speak and write about their musical experiences;
- playing that displays sensitive interpretative decisions based on independent critical thinking;
- a creative musical imagination, along with the technical skills necessary for adapting to the demands of different repertoire, as well as a high degree of objective accuracy and cleanliness in playing;
- enthusiasm for versatility, including the ability to perform as a solo recitalist, a chamber musician, and an orchestral member; additionally, they will be comfortable in both tonal and free improvisation, fluent in playing extended techniques, and have experience playing in a non–western style or ensemble, having skill on non–western instruments;
- a developing ability to absorb challenging sCOREs quickly and thoroughly;
- an ability to make and finish reeds as needed for their instrument(s);
- an increasing ability to appraise their own skills and needs and thus be able to gain more independence from their teacher.

Program Requirements
Complete CORE CURRICULUM plus:
MP104/105/107/110/114 Major Lesson as assigned (each semester)
MR122/124/130/131 Workshop appropriate to Major (each semester)
ME123 Woodwind Ensemble (4 classes)
MP102 Musician’s Toolkit (first Fall Semester in residence, including transfer students, 1 class)
MP203–01 Undergraduate Performance Forum (each Spring Semester, 4 classes)
MP303 Radical Music Pedagogy (1 class)
MC110 Introduction to Composition (1 class)
MP001 Class Piano (2 classes)
ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)
Chamber/Conducted Ensembles as assigned (each semester):
    ME105 Conducted Instrumental Ensemble
    ME106 Chamber Music Ensemble
    ME500 New Century Players Ensemble
M 002 Interim (each Spring Semester for 4 classes in total)
MT... World Music Theory Electives chosen from (3 classes) – courses must span at least two areas:

- MT210 North Indian Theory
- MT225 Introduction to the Forms of African Music
- MT260 Javanese and Balinese Music, Dance and Theory
- MT401 The History and Theory of Talao

Musical Transcription class (1 class) – (MT103 recommended)

ME... Ensemble appropriate to Major emphasis (each semester)

ME... Additional World Music Ensembles (4 classes) – must include one class in each area

M... Course in performance and/or composition across cultures or styles (2 classes)

ME/MP/MT... World Music electives (3 classes)

ME... Ensemble electives outside of World Music Program (4 classes)

Keyboard skills classes chosen from (2 classes):

- MP001 Class Piano
- MT150 Jazz Keyboard Theory
- MT175 Figured Bass Realization

Electives (to fulfill 120–unit degree requirement)

Additional requirements:

- Examination in Music Repertoire and Literature
- Graduation Recital

All students are required to learn and play pitched instruments.

V. Music Technology: Interaction, Intelligence & Design Program (BFA)

Learning Goals

The Music Technology program aims to build strong musical skills while promoting the mastery of a variety of music–related technologies in the context of pursuing creative work. Specifically, Music Technology students will have opportunities to:

- become trained musicians able to work in any orchestral, ensemble or global music production, including knowing how to produce a concert, manage a stage, understand a sound board and run stage monitor and main audience sound;
- attain strong music theory, ear training and rhythmic training, with a focus on 21st century technology;
- learn how to run a music studio for recording production, with full knowledge of microphone techniques, software editors, audio effects, mixing and mastering;
- acquire strong contextualization abilities for the history of electro–acoustic music;
- learn how algorithms for traditional synthesis and audio affect production;
- become proficient software engineers, with the ability to code for websites and utilize advanced object–oriented languages for artistic expression;
- understand basic digital signal processing and its relationship to audio, including time and frequency domains and how these can be manipulated for artistic purposes; also be able to use basic electronics and know how to design human computer interfaces for artistic practices;
- develop project implementation and production capabilities, including planning, execution, time management and documentation skills

Program Requirements

The following subset of the CORE CURRICULUM:

- M 002 Interim (each Spring Semester in residence)
- MT100A&B Musicianship Skills–Tonal Forms A&B (2 classes)
- MT104A Musicianship Skills–Rhythm A (1 class)
- MT101A Introduction to Tonal Theory A (1 class)
- MT202 Post–Tonal Theory (1 class)
- MH205A&B Survey of Western Music History & Literature A&B (2 classes)
- MH100 / MH300–xx World Music Survey and/or Music Cultures (2 classes)
- ME... Ensemble Singing (1 class) – see complete CORE Curriculum listing for options
- ME... World Music Ensemble elective (1 class) – see complete CORE Curriculum listing for options

Plus the following Major AREA courses:

- M1205 Music Technology Forum (each semester offered)
- M1101 Concert Production for Music Tech (3 classes, consecutively beginning Fall of BFA–1)
- M150 Sound Synthesis (1 class)
- M1260 Digital Audio Effects (1 class)
- MC220A&B Sound/Silence II A&B (2 classes)
- M1308 Advanced Production Techniques (1 class)
- M1220 Advanced Musical Programming Techniques (1 class)
- MT302 Acoustics: Applied Physics for Musicians (1 class)
- MH310 History of Electro–Acoustic Music (1 class)
- F/TP... Sound for other Media (2 classes)
- Video or Computer Graphics (1 class)

Electronics Courses, chosen from (any two of the following 2–course sequences, for 4 classes in total):

- MC405A&B Circuit & Speaker A&B (2 classes)
- MI330A&B Interface Design for Music and Media Expression (2 classes)
- MI320A&B Analog Circuit Design for Music (2 classes)

Music Technology electives, chosen from (2 classes):

- MI110 Audio Production for the Laptop
- MI270 BPM–Based Sequencing/Pattern Generation
- MI280 Low–Level Digital Signal Processing
- MI400 Focused Topics in Music Technology
VI. Musical Arts Program (BFA)

Learning Goals
By graduation, students should display a wide range of musical and intellectual skills and intense originality, along with the ability to apply these in a wide variety of professional situations. Specifically, they should be able to:

• be conversant in differing styles and genres of music and to synthesize these into a music that is unique to each student;
• articulate, in verbal and written forms, the place of their own work within various historical, genre and artistic contexts;
• work competently in a variety of professional situations, including pedagogical, performance, managerial, technical and composition fields;
• present a range of musical skills from across the music disciplines, including performing on more than one instrument/voice;
• extract elements of non-western music traditions and apply them in creative applications.

Program Requirements
In consultation with your mentor, a program will be designed that concentrates in one area or combines several areas. Private lessons are offered on the basis of faculty availability.

Complete CORE CURRICULUM plus:

At least 32 units of private lessons and specialized courses, as assigned, plus:
MT/MC... Theory or Composition electives (2 classes)
MH... Music History and Literature electives (2 classes)
ME... Ensemble electives (3 classes)
MP001 Class Piano (2 classes)
MP204 Forum for Musical Arts (4 classes)
MP303 Radical Music Pedagogy (1 class)
ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)
M 002 Interim (each Spring Semester for 4 classes in total)
Music Electives (5 classes)
Electives (to fulfill 120–unit degree requirement)
Additional requirements:
Examination in Music Repertoire and Literature

Additional requirements:
Examination in Music Repertoire and Literature

Musical Arts students are required to keep a cumulative portfolio of their work while enrolled at CalArts. This may include, but is not limited to, recordings, compositions, and visual and/or written materials. Faculty will review the portfolio at the end of each year.
B) Master of Fine Arts or Advanced Certificate of Fine Arts

All MFA programs and Advanced Certificate of Fine Arts require a minimum of 60 units.

I. Performer—Composer

Performer—Composer Program (MFA)

Learning Goals

Students will enter this program having already developed high-level skills in performance and/or composition in an undergraduate program and having identified a direction in creative music making that demands thoroughgoing integration of performing and composing practices in the further evolution of their creative work. By the time they graduate, they should:

• have developed a distinctive, creative musical voice recognizable to others and SUPPORTed by a body of professional-level, original work that thoroughly integrates performance virtuosity with innovative compositional models;

• display professional-level technical skills in both composition and their primary performance vehicle (i.e., instrument, voice, electronic media or other medium), as well as have developed systematic, individualized performance practices, including appropriate extended techniques, needed for the realization of their own original work;

• have significant experience in organizing and directing collaborative performing groups to realize original, innovative directions in creative music making, including those involving artists from other disciplines;

• have mastered a range of styles and methods for systematic improvisation, demonstrated the ability to bring the full complement of their composing and performing skills to each moment of spontaneous music making and shown cognitive acumen in conceiving, hearing and adapting to both large- and small-scale musical forms as they may emerge through interactive musical processes;

• have mastered music technologies that may be needed to SUPPORT their creative directions, including ability to produce professional quality recordings of their work;

• have strong communication skills with which to express their ideas to others in spoken, written and musical forms and be able to produce potentially publishable musical documents and journal-style articles about their work;

• be skilled at analyzing and contextualizing their own work and that of others in the light of current directions, historical antecedents and a wide range of aesthetic perspectives;

• have developed hearing and listening skills on the highest levels and fully integrated them with performance and composition practices, including listening analytically, creatively, and hearing beyond the obvious into remote regions of aural possibility;

• have developed strategic plans and enterprise initiatives with which to develop career pathways to SUPPORT their individual directions in creative music making.

Program Requirements

Two years of intensive study, full-time coursework and creative projects are required. Some individualized programs may require three years.

MC500/MP5xx Major Lesson(s) as assigned (4 classes)

MC/MI/MT 300+ Advanced courses in music composition, theory, analysis and technology (6 classes), including…

MC/MI/MT 300+ Advanced courses in music composition, theory, analysis and technology (6 classes)

MC/MI/MT 300+ Advanced courses in music history and literature, and/or critical reading (3 classes)

ME/MP/MR 300+ Advanced courses in extended techniques, improvisation and/or interpretation (4 classes)

MH/MT 300+ Advanced courses in music history and literature, and/or critical reading (3 classes)

MC/MP Additional advanced electives in composition and/or performance (4 classes)

Graduate forums each semester (4 classes), including...

M 002 Interim (each Spring Semester in residence)

MC699 MFA Portfolio (1 class)

MP699 MFA Graduation Recital (1 class) (must include substantial original work)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

• Mid-Residence Recital (must include substantial original work)
• Jury Exam prior to Graduate Recital

Performer—Composer Program: African–American Improvisational Music (MFA)

An MFA program emphasizing a multi-focus, interdisciplinary approach to studies in the performance practice, literature, and history of African–American Improvisational Music, along with philosophical, theoretical, aesthetic, and performance technology aspects. The program encourages research in how innovation in creative improvised music is connected with traditional and experimental practices in dance, theater, literature, and film, along with studies that place this discipline and its traditions in appropriate intellectual and academic contexts.

Learning Goals

Students will enter this program having already demonstrated advanced skills in composing, performing and improvising practices, seeking a broader, diverse evolution of creative languages, styles, systems and idioms representing a varied spectrum of musical forms and cultural properties. By the time they graduate, they should:

• have developed a distinctive creative voice in instrumental performance, compositional and improvisational practice, able to appropriate a vast range of creative music theories, historical and aesthetics resources;

• be able to engage in a dialogue of the philosophical, experimental and aesthetic traditions of creative music literature covering a wide range of artistic languages and improvisational disciplines;

• have experience in developing constructive ensemble designs for creative musicians while also being able to illustrate in performance their use of improvisational languages that model communication in contemporary times;

• have realized the unique relationship of the creative music ensemble and the
Program Requirements
MC500/MP526–MP539 Major Lesson(s) as assigned (minimum 4 classes)
MP601–01 Systemic Improvisation (1 class)
MC610 Graduate Jazz Composition: Analysis (2 classes)
ME404 Creative Orchestra (1 class)
ME... Specialized ensembles (2 classes)
MP502 Improvisers’ Visiting Artist Colloquium (each semester offered)
MH600–02 Seminar on African & African–American Music Literature (2 classes)
MP235 or ME222 Beginning Shakuhachi Workshop or Balinese Flute Ensemble: Gong Suling (1 class)
ME... African Music Ensemble elective (1 class)
MT225 Introduction to the Forms of African Music
MP699 MFA Graduation Recital (1 class) (must include substantial original work)
MH900 Graduate Independent Study: Thesis (1 class)
M 002 Interim (each Spring Semester for 2 classes in total)

Electives (to fulfill 60–unit degree requirement)
Additional requirements:
  - Mid–Residence Recital (must include substantial original work)
  - Jury Exam Prior to Graduation Recital

II. Composition
Composition Program (MFA)
Learning Goals
Starting with a foundation of skills and creativity fostered by an undergraduate degree in composition, MFA students will continue to explore and develop their own artistic voice. By the time MFA students graduate, they should
  • have further developed their compositional voice and extended their knowledge of compositional craft to include graphic notation, indeterminacy, extended instrumental techniques, graphic notation, and elements of critical theory;
  • be familiar with current notation software, sequencing software, and real–time synthesis applications; additionally, those who specialize in electronic music should be proficient in all of the above, plus have a working knowledge of a general–purpose programming language such as C/C++, Java, Ruby, etc., and some understanding of the basics of analog and digital hardware;
  • be proficient in making SCOREs with a professional appearance; additionally they will understand the importance of setting reasonable goals and meeting deadlines and will know how to treat performers and other composers with respect;
  • have experience in collaborating with other musicians through improvisation, ensemble playing or conducting; additionally, they also should have experience working with artists from other disciplines;
  • be able to communicate their compositional ideas in verbal and written form, as well as musical form; additionally they will be able to clarify performance instructions to performers, and address performance issues in a professional manner;
  • have strongly developed conceptualization plans for their work, including the ability to project the results of compositional decisions into sound;
  • be able to contextualize their work and know about aesthetic perspectives—their own and others’—so that they may adequately describe what they plan to do and what they have done;
  • be skilled in analyzing as they compose, utilizing different types of analyses, based on the type of work they are creating, and thus be able to analyze and evaluate their work while in process, being able to foresee creative problems before or as they emerge, and make decisions based on this;
  • have developed listening skills as their highest skill, having approached listening as their practice; they will have learned the benefits of challenging their listening and hearing abilities in as many contexts as possible and in many challenging circumstances; such practice will allow the composer to refer to the deeper recesses of perception and challenge themselves, the listener and the performer to hear beyond the obvious, into the remote regions of aural possibility.

Program Requirements
Two years of intensive, full–time creative activity and course work are required. Some individualized programs may require three years.
MC500 Major Lesson as assigned (each semester)
MC501 Graduate Composers’ Forum (each semester)

Nine classes chosen from:
  • MC617 Media Strategies: Rules and Space
  • MC618 Media Theory: The Interactee
  • MC665 Digital Recording Studio
  • MT302 Acoustics: Applied Physics for Musicians
  • MC/MT603–01 Methods: Intonation Workshop
  • MC604 Field Recording Workshop
MH310 History of Electro–Acoustic Music
MC/MH/MI/MT600 Focused Topics
MH/MT605 Focus Rock
MC/MT612 Critical Reading
MH625 Survey of Sound Art
ID370 The People's Theory

One class chosen from
MC623 Experimental Music Workshop
ME625 Creative Music Electronic Ensemble
ME326/426 Improvisation Ensemble
ME450 Sonic Boom

Six classes chosen from
MC650–655 Writing for...
MC615 Choreographers and Composers
MC616 Concert Theater
MC621 Composition for Film/Video
MC603 Methods: Instrumentation and Orchestration
MC605A/B Circuit & Speaker
MC515 Music & Video Ensemble
MH600–11 HyperOpera
MI260 Digital Audio Effects

M 002 Interim (each Spring Semester in residence)
MC699 MFA Portfolio (1 class)

Electives (to fulfill 60–unit degree requirement)
Additional requirements:
Mid–Residence review

Composition Program: Specialization in Experimental Sound Practices (MFA)

Learning Goals
Please see Composition Program for Learning Goals for this program

Program Requirements
MC500 Major Lesson as assigned (each semester)
MC501 Graduate Composers' Forum (each semester)

Nine classes chosen from:
MC617 Media Strategies: Rules and Space
MC618 Media Theory: The Interactee

MC/MT603–01 Methods: Intonation Workshop
MC605A/B Circuit & Speaker
MC/MH/MI/MT600 Focused Topics
MC604 Field Recording Workshop
MC/MT612 Critical Reading
MT302 Acoustics: Applied Physics for Musicians
MC665 Digital Recording Studio
MI150 Sound Synthesis
MI260 Digital Audio Effects
MI220 Advanced Musical Programming Techniques

ID370 The People's Theory

One class chosen from
MC623 Experimental Music Workshop
ME625 Creative Music Electronic Ensemble
ME326/426 Improvisation Ensemble
ME450 Sonic Boom

Six classes chosen from:
MC650–655 Writing for...
MC615 Choreographers and Composers
MC616 Concert Theater
MC621 Composition for Film/Video
MC603 Methods: Instrumentation and Orchestration
MC605A/B Circuit & Speaker
MC515 Music & Video Ensemble
MH600–11 HyperOpera

M 002 Interim (each Spring Semester for 2 classes in total)
MC699 MFA Portfolio (1 class)

Electives (to fulfill 60–unit degree requirement)
Additional requirements:
Mid–Residence review

III. Jazz Studies (MFA)

Learning Goals
By the time of graduation, students in the Jazz Program should have acquired high level experience and skill in areas common with the BFA program listed below, but with the expectation

MC500 Major Lesson as assigned (each semester)
MC501 Graduate Composers' Forum (each semester)

Nine classes chosen from:
MC617 Media Strategies: Rules and Space
MC618 Media Theory: The Interactee
Graduate Jazz Composition: Analysis (at least 1 class)

MC610

Major Lesson as assigned (each semester)

MP529–539

Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds.

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds.

Program Requirements

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds.

MP529–539 Major Lesson as assigned (each semester)

MC610 Graduate Jazz Composition: Analysis (at least 1 class)

of a considerably higher level of maturity, depth and originality. By graduation, they should:

• have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real time, using existing compositions or open structures and will be able to utilize instruments and voices in any size ensemble to maximize their musical and emotional effect;

• exhibit a consistent, relaxed mental focus under a variety of conditions, and will show efficient and productive time management in practice and rehearsal situations; they will also display creative group decision making in rehearsals;

• exhibit instrumental technique that allows physical facility without tension and that is sufficient to express one's creative ideas; they also will be able to establish a beautiful, expressive sound, including control of dynamics and intonation;

• have a feeling for time that includes a strong, steady sense of pulse, while moving beyond into projecting rhythmic energy and intensity with fluid articulation and phrasing;

• understand melodic and harmonic development and form, including what makes a good melody and the ability to tell a melodic story through repetition and variation; they also will know the relationship among chords and progressions in a variety of styles and musical contexts and will also clearly understand musical organization and structure;

• have sophisticated ear training skills, including the ability to hear and identify melodic, rhythmic and harmonic ideas with sufficient clarity and speed for success as an improviser and composer;

• have historical knowledge of musical developments that led to creative breakthroughs for composers and improvisers in the past, and also will have exposure to other rich musical traditions from around the world, thus expanding the creative possibilities for finding a unique voice;

• have the keyboard skills necessary to voice lead through chord progressions at the piano in steady time in order to facilitate harmonic understanding, improvisation and composition;

• have strong sight-reading skills allowing the reading of both notation and chord symbols in a variety of styles and musical contexts and also facilitating the ability to learn unfamiliar jazz standards quickly;

• have a unique and creative approach to the playing of standard jazz repertoire;

• have performing skills in a variety of situations, including concert presentations and recording studio experience; graduates will have performed in a variety of venues and be able to establish rapport with audiences in any musical style or direction; graduates also will be comfortable in a studio environment and will know how to document their creative and musical work;

• demonstrate a high level of professionalism, establishing a reputation as a reliable, dependable colleague;

• have extensive experience as ensemble leaders and well-developed teaching skills.

Learning Goals

The requirements listed in each sub-heading include the following areas of study:African Music and Dance, Balinese and Javanese Music and Dance, Brass, Guitar, Harp, North Indian Music, Percussion, Piano/Keyboard, Collaborative Keyboard Emphasis, Strings, Voice, Winds, World Percussion.

Two years of intensive study are required for the Master of Fine Arts or Advanced Certificate of Fine Arts. Some individualized programs may require 3 years.

African Music and Dance (MFA)

The African Music and Dance program seeks to develop students' drumming, singing and dancing abilities in traditional music and dance from Ghana while learning and synthesizing the diverse skills and abilities required of a western classical musician. By the time students graduate, they should:

• display a solid foundation of technical skills on various percussion instruments from Ghana (lead and SUPPORT parts), in singing and leading songs, and in traditional dances from Ghana;

• have the ability to listen attentively to the contents of music and to hear the entire piece, showing a highly developed awareness of relationships among instruments and parts in relation to the whole;

• be able to perform a varied repertoire of traditional music and dance from Ghana;

• display a strong sense of timing and rhythm and an understanding of how poly-rhythm functions in traditional Ghanaian music, along with a sophisticated grasp of Ghanaian music
Balinese and Javanese Music and Dance (MFA)

Learning Goals
Students graduating with an MFA specialization in Balinese and Javanese music and dance should be exceptional performers on various gamelan instruments, should have significant knowledge about the music, culture and history of gamelan music and dance in Bali and Java, and should be prepared to creatively meet challenges in a rapidly developing global music culture. Specifically, they should:

• present strong technical skill in playing several different categories of gamelan instruments, all of which combine to create multi-layered and elaborate music. This includes instruments that play the melody, regulate time, underline musical structure, elaborate melodies, and vocal components;

• understand the relationship of the individual instruments to the central melody and the whole, and the role each instrument plays in the layers created;

• elicit the strong listening, observational and imitation skills necessary to learn such music; to recognize and order the relationship of the parts to the whole and be able to convey such oral teaching traditions and methods to others; be able to utilize cipher notation as necessary;

• utilize the wide range of sound phenomena prevalent in Balinese and Javanese gamelan music in unique, global integrations and creations, taking gamelan musical elements forward in the 21st century and playing a significant role in aligning tradition with innovation;

• maintain cultural respect, awareness and understanding, as well as knowledge of the various roles gamelan music plays in Indonesian life, including the long history and development of gamelan music and dance and the theory that underlies this;

• possess professional qualities enabling performance, intellectual inquiry, respect for tradition and forward-looking creation.

Program Requirements
Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

MP540 Graduate Major Lesson as assigned (each semester)
MP040–078 Non–Major Lesson (each semester)
M... Course in performance and/or composition across cultures or styles (1 class)
MH600–02 Seminar on African and African–American Music Literature (1 class)
MH300+... Advanced Music History & Literature (1 class)

One class in Transcription chosen from:
MT900 Graduate Independent Project in Transcription
MT603 Musicianship Skills: Transcription

Two classes chosen from:
MP680 Tabla Accompaniment
MT190/390 North Indian Svar Graam – Vocal
MT195/395 North Indian Svar Graam – Instrumental
MT210 North Indian Theory
MT225 Introduction to the Forms of African Music
MT260 Javanese and Balinese Music, Dance and Theory
MT601 The History and Theory of Two Indian Rhythm Systems (Tala Systems)

ME... Advanced Ensemble in Major area (each semester)
ME... Advanced World Music Ensembles, outside of Major area (each semester)
MP220 African Dance (at least 1 class)
MH220 African Song (at least 1 class)
MX900P Graduate Independent Project: Pedagogy (2 classes)
M 002 Interim (each Spring Semester for 2 classes in total)
MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)
Electives (to fulfill 60 unit degree requirement)
Brass (MFA)

**Learning Goals**

In keeping with the outline for the BFA program in Brass Studies, graduates should expand on their already solid foundation of technical, musical, and intellectual skills on their instrument, and be self-motivated in their quest to become well-rounded musicians and instrumentalists. They should also have identified and thoroughly explored facets of music that they most closely identify with as artists. Specifically they should:

- develop and maintain professional standards of technical proficiency while creating a unique voice amongst fellow musicians;
- thoughtfully create and polish a repertoire of pieces that best represent their own musical goals;
- collaborate closely with peers in an effort to create new and lasting formations and work;
- explore extended techniques on their instrument and develop the ability to absorb challenging scores quickly and thoroughly;
- take risks with their work in an effort to break through artificial ceilings;
- be able to carefully document all creative projects for self-promotion.

**Program Requirements**

- **MPS11/517–519** Major Lesson as assigned (each semester)
- **MRS32** Graduate Brass Workshop (2 classes)
- **ME620** Graduate New Millennium Brass Ensemble (each semester)
- **MH300+...** Advanced Music History and Literature (2 classes)
- **MT300+** Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - **ME605** Conducted Instrumental Ensemble
  - **ME606** Chamber Music Ensemble
  - **ME500** New Century Players Ensemble
- **MP511/517–519** Major Lesson as assigned (each semester)
- **MR520** Graduate Brass Workshop (each semester)
- **MH300+...** Advanced Music History and Literature (2 classes)
- **MT/MC...** Advanced Theory/Analysis or Composition (2 classes)
- **ME...** Ensembles as assigned (each semester)
- **MP502/503/507/605** Forums (each semester, when offered)
- **MX650** Career Design for Musicians (1 class)
- **MP699** MFA Graduation Recital (1 class)
- Courses outside of the School of Music (4 classes)
- Electives (to fulfill 60-unit degree requirement)

Guitar (MFA)

**Learning Goals**

Graduate guitar students come to CalArts with a high degree of technical skill and musical artistry in some part of the musical spectrum. The graduate requirements are deliberately broad and non-specific to provide maximum flexibility to accommodate a wide range of musical interests and styles and to allow maximum opportunity to participate in the diverse artistic culture at CalArts. Graduate students are expected to be highly self-directed in their creative explorations and upon graduation they will have developed skills that may include and are not limited to:

- having honed their existing abilities to a professional level;
- having explored whole new creative avenues in the process of expanding their artistic and stylistic capabilities in music as well as the other arts.

**Program Requirements**

- **ME/MP...** Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- **MP503–01** Graduate Performance Forum (2 classes) (each Spring Semester)
- **MX650** Career Design for Musicians (1 class)
- **MX900P** or **ID550** Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- **M 002** Interim (each Spring Semester for 2 classes in total)
- **MP699** MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

Additional requirements:

- Mid-Residence Recital
- Jury Exam prior to Graduation Recital
Harp (MFA)

Learning Goals

At the time of graduation, students should demonstrate a high level of technical, musical and intellectual skills at the harp. They should be verbally articulate about their art, and have the tools that enable them to succeed in the professional arena. They should be:

• conversant in the history of the instrument and its repertoire;
• able to apply their skills in a broad variety of settings — from popular to symphonic music, chamber to solo repertoire — and have the knowledge and practice to realize music of all genres, including jazz, improvised, classical, baroque and contemporary;
• individual artists with a unique artistic voice, realized after studying music that interests them as well as music that provides broad perspectives of the field;
• professional artists, with the attendant skills of conduct and accountability as well as career development expertise;
• prepared to teach the harp, having conducted comprehensive pedagogical studies.

Program Requirements

MP512 Major Lesson as assigned (each semester)
MR523 Harp Workshop (each semester)
MH300+ Advanced Music History and Literature (2 classes)
MT... Advanced Theory/Analysis (2 classes)
ME/MP+ Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)

Chamber/Conducted Ensembles as assigned (each semester):

ME605 Conducted Instrumental Ensemble
ME606 Chamber Music Ensemble
ME500 New Century Players Ensemble

MP503–01 Graduate Performance Forum (2 classes) (each Spring Semester)
MX650 Career Design for Musicians (1 class)
MX900P Graduate Independent Project: Pedagogy (1 class)
M 002 Interim (each Spring Semester for 2 classes in total)
MP699 MFA Graduation Recital (1 Class)

Courses outside of the School of Music (2 Classes)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:
Mid–Residence Recital
Jury Exam prior to Graduation Recital

North Indian Music (MFA)

Learning Goals

This degree program trains students to become exceptional performers as well as teachers through in–depth hands–on training. While the program is heavily steeped in performance practices, the students also will learn the theoretical side of this music, as well as the cultural and historical aspects of North Indian classical music. By graduation, students in the North Indian Music Vocal and Instrumental Program should:

• develop technical skill in playing and/or singing different Raags and Taalas found in North Indian classical music, including an understanding of sruti, microtones, and differences between each Raag and Taal;
• have a refined sense of pitch, reinforced through significant ear training;
• have memorized and performed compositions in different Taals and Raags, while at the same time focusing heavily on developing skills as an improver;
• have learned skills such as tuning as well as maintenance and repair of instruments.

Specifically for the North Indian Music Tabla Program, students will:

• develop a strong knowledge of the different talas or rhythmic cycles found in North Indian classical music;
• have developed the skills, as both a soloist and an accompanist, necessary to be a learned tabla player;
• have learned a broad range of traditional repertoire, as well as developed skills as an improver;
• have a strong understanding of the concepts, devices, and rhythmic patterns found in North Indian classical music;
• know the vocalization and recitation of syllables (e.g. the language and grammar of tabla);
• be able to maintain, repair, and tune the instruments.

Program Requirements

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

MP570–578 Graduate Major Lesson as assigned (each semester)
MP040–078 Non–Major Lesson (each semester)

Course in performance and/or composition across cultures or styles (1 class)

MH300+ Advanced Music History & Literature (2 classes)

One class in Transcription chosen from:

MT900 Graduate Independent Project in Transcription
MT603 Musicianship Skills: Transcription

Two classes chosen from:

MP680 Tabla Accompaniment
MT190/390 North Indian Svar Graam – Vocal
MT195/395 North Indian Svar Graam – Instrumental
MT210 North Indian Theory
MT225 Introduction to the Forms of African Music
MT260 Javanese and Balinese Music, Dance and Theory
MT601 The History and Theory of Two Indian Rhythm Systems (Tala Systems)
Electives (to fulfill 60 unit degree requirement)

Additional requirements:
- Mid-Residence Recital
- Jury Exam prior to Graduation Recital

Piano/Keyboard (MFA)

Learning Goals
At the time of graduation, students should demonstrate a synthesis of the diverse skills and abilities required of pianists in the contemporary musical world along with a commitment to the art of music with an intense focus on the piano as the main conduit of their artistic expression. They should display versatility, flexibility and a broad-minded intellectual and artistic approach to music-making, as well as advanced technical and interpretive standards appropriate to professional activity. Specifically, they should have:

- a thoroughly developed sense of professional etiquette, including preparedness, punctuality, and a determination to consistently attain ever higher standards in all respects;
- a sophisticated grasp of music theory, history and style, and the ability to contextualize every musical experience at the keyboard within that knowledge. Contextualization should be evident in interpretive decisions, as well as in compelling verbal and written skills that SUPPORT and underline musical acts;
- the ability to absorb SCOREs quickly and thoroughly, and playing that consistently displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination with a strong sense of “inner hearing”;
- the technical skills to realize any musical thought, whether notated or improvised – also understood as a well-developed connection between tension-free technical apparatus and musical image. This includes a high degree of objective accuracy and cleanliness in playing, as well as reliable memorization skills in appropriate repertoire of all musical periods;
- demonstrable versatility, including a strong commitment to chamber music; experience in relation to other keyboard instruments, such as harpsichord, celeste, organ and synthesizers; experience in both tonal and free improvisation; the ability to realize lead sheet symbols and figured bass; and ability and experience in large conducted ensembles and orchestra.

Program Requirements
MP513/516 Major Lesson as assigned (each semester)
MP610 Piano Colloquium (each semester)
ME422 Percussion Ensemble (each semester)
MT/MH300+… Advanced Theory/Analysis or Music History & Literature (4 classes)
ME… Ensembles as assigned (each semester)
MP502/503/507/605 Forums (2 classes)
MX500 Career Design for Musicians (1 class)
MP/ME… Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)
MX900P Graduate Independent Project: Pedagogy (1 Class)
M 002 Interim (each Spring Semester for 2 classes in total)
MP699 MFA Graduation Recital (1 class)
ME… World Music Ensemble elective (each semester)
Courses outside of the School of Music (2 classes)
Program Requirements

MP516 Major Lesson as assigned (each semester)
MP604 Special Studies in Collaborative Performance (when offered)
MR510–01 Graduate Vocal Repertoire Coaching (minimum 2 classes)
MP610 Piano Colloquium (each semester)
MH345 Solo Vocal Literature
MP255–xx Foreign Language Diction for Singers (minimum 2 classes)
MP900 Independent Study in Foreign Language Diction and Repertoire
MH/MT600+ advanced Music History/Literature or Theory (3 classes)

Ensembles as assigned (each semester):
  ME605 Conducted Ensembles
  ME606 Graduate Chamber Music
  ME500 New Century Players Ensemble
  ME614 Baroque Chamber Music and Bach Arias
  MP602 Opera Theater
MP503–01 or –02 Graduate Performance Forum or Graduate Voice Forum (2 classes minimum)
MX650 Career Design for Musicians (1 class)
MX900P Graduate Independent Project: Pedagogy
MP215/T/D... Movement class (Yoga, T'ai Chi, Dance, etc.) (2 classes)
M 002 Interim (each Spring Semester for 2 classes in total)
MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)
Electives (to fulfill 60–unit degree requirement)

Additional requirements:
  Performance for Faculty Jury Each Semester
  Mid–Residence Recital
  Jury Exam prior to Graduation Recital

Collaborative Keyboard Specialization (MFA)

Learning Goals

It is understood that the principles and goals outlined in the Piano/Keyboard Program are the foundation upon which students in the Collaborative Keyboard Program will elaborate their studies, building upon a solid technical foundation in order to fully meet the demands placed on a collaborative artist. By graduation, the student should not only demonstrate versatility but a palpable grasp as well of foreign languages, program building and an overall stylistic knowledge from which to contextualize repertoire from all periods. By graduation, students should:

• have established a general performing knowledge of standard repertoire in the categories of strings, winds, brass and voice;
• understand the psychology of being a collaborative artist and the sensitivities necessary for working with students and faculty as an accompanist or chamber musician;
• be able to handle piano reductions as used for concerto accompanying and possess a basic knowledge of sCORE reading with specific emphasis on concerto literature and opera;
• be able to transpose easy–to–moderately difficult vocal accompaniments at sight and be increasingly skilled in sight reading;
• have developed strategies to assist pianists in the coaching of singers so that matters of musical detail, interpretation, language, diction and contextualization can be comfortably approached;
• be able to address the specific challenges of operatic coaching and have the ability to cope with the process of opera rehearsal accompanying (e.g. following a conductor, translation of libretti, knowledge of traditions, etc.);
• have demonstrated a broad range of performed repertoire, including standard Baroque, Classical and Romantic instrumental sonatas as well as post–Romantic chamber music into the 21st century;
• be at ease with non–traditional techniques such as playing inside the piano, vocalization and the rendering of theatrical directions which may be included in the musical expression of a given work;
• have facility in accessing reference and research material as well as the ability to write a viable résumé/curriculum vitae for use in the professional world.

Strings (MFA)

Learning Goals

The outcomes from studying in the multi–focus string program at both the BFA and MFA levels ensue from a unique combination of the intense learning experiences on offer at CalArts, guided by individualized mentorship. While the goals are similar for both BFA and MFA students, graduate students work on more advanced levels. By the time of graduation, students will have developed skills that may include and are not limited to:

• ensemble playing, ranging from conducted ensembles, chamber music, to jazz, improvisation, world music and/or interdisciplinary projects — leading to a heightened awareness of community and collaborative learning situations;
• a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music;
by graduation, students should demonstrate:

• vocal technique that is healthy, consistent and versatile with an even and resonant timbre evident throughout an extensive range; a voice produced with energetic freedom that is able to adapt to the demands of a diverse repertoire;
• musicality that arises from attention to detail and intent informed by a thorough understanding of history, style and performance practice;
• a comprehensive knowledge of historical, theoretical and stylistic contexts and the ability to perform convincingly and to communicate (verbally and in written form) about the place of his/her work within such contexts;
• a thorough knowledge of the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply these to render accurate pronunciations when singing in foreign languages, dialects and non-language sounds; a working knowledge of at least English, Italian, French and German languages, with an understanding of their unique principles of grammar and the ability to translate texts from each language into English;
• physical performance skills solidly based in the music and text, including confident movement, body language, facial expression, and fully inhabited physical characterizations;
• experience in the singing practices of cultures outside western European classical traditions, including improvisation and extended vocal techniques, and how these can inform work in diverse artistic contexts;
• an understanding of and commitment to professional etiquette, including preparedness and punctuality and the commitment to attaining ever higher standards of excellence;
• development of a distinctive, expressive, open-minded, entrepreneurial artistic persona that is comfortable performing in a wide variety of musical styles and genres, and actively seeks to explore new contexts and arenas;
• an ability to develop self-promotion strategies and materials including résumés, CVs, biographical materials, and promotion through social media and a personal website;
• significant experience in designing and executing innovative programming that includes interdisciplinary or multi-disciplinary aspects;
• the ability to communicate music and performance-related concepts in pedagogical settings and an increasing ability to teach her/himself and others through attention to sound, observation and physical sensation.

Program Requirements

Prerequisites for MFA: Students entering the Voice Program are expected to have had the equivalent of one year of college-level study each of Italian, German and French. In addition, students are expected to have adequate background in diction for singing and be familiar with the International Phonetic Alphabet (IPA). Students without such language background will be required to gain suitable experience by enrolling in language study offered through CalArts, passing placement exams (which may involve additional fees, depending on where they are taken) or fulfilling the requirement elsewhere (e.g. through summer school or on-line courses); diction study also may be undertaken at CalArts. College transcripts, high school transcripts (two years study for each language), AP exams and/or proficiency exams may be used to verify previous experience.

MP522 Major Lessons as assigned (each semester)
MR510 Vocal Repertoire Coaching (minimum two semesters)
MC/MH/MT600+ Advanced Critical Reading, History/Literature or Theory/Analysis (2 classes)

5 Classes chosen from the following (courses may be repeated for credit):

MR526 Experimental Voice Workshop
MC623 Experimental Music Workshop
MP600–xx Focused Topics in Vocal Performance
ME/MP/T–xx Studies in Improvisation, Interpretation, and/or creation of new and experimental work

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enthusiasm for versatility, including the ability to perform as a solo recitalist, a chamber
musician, and an orchestral member; additionally, they will be comfortable in both tonal and
free improvisation, fluent in extended techniques, and have experience in playing in a non–
western style or ensemble, having skill on non–western instruments;
accomplishment in sight–reading of all styles, permitting them to absorb challenging
scores quickly and thoroughly;
an ability to make and finish reeds as needed for their instrument(s);
an increasing ability to appraise their own skills and needs and thus be able to gain more
independence from their teacher.

Program Requirements

MP504/505/507/510/514 Major Lesson as assigned (each semester)
ME423 Advanced Woodwind Ensemble Workshop (2 classes)
MR522/524/530/531 Workshop as appropriate to Major (each semester)
MH300+... Advanced Music History and Literature (2 classes)
MT300+... Advanced Theory/Analysis (2 classes)
ME/MP... Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)
MX900P or ID550 Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
Chest/Conducted Ensembles as assigned (each semester):
ME605 Conducted Instrumental Ensemble
ME606 Graduate Chamber Music Ensemble
ME500 New Century Players Ensemble
MP503–01 Graduate Performance Forum (2 classes) (each Spring Semester)
MX650 Career Design for Musicians (1 class)
Courses outside of the School of Music (2 classes)
Electives (to fulfill 60–unit degree requirement)
Additional requirements: Performance for Faculty Jury each semester
Mid–Residence Recital
Jury Exam prior to Graduation Recital

Winds (MFA)

Learning Goals

At the time of graduation, students should demonstrate a synthesis of the diverse skills
and abilities required of woodwind players in the contemporary musical world, along with a
commitment to the art of music with an intense focus on their instrument as the main conduit
of their artistic expression. They should display versatility, flexibility and a broad–minded
intellectual and artistic approach to music–making, as well as advanced technical and inter-
pretive standards appropriate to professional activity. Specifically, they should show:
• a thoroughly developed sense of professional etiquette, preparedness and punctuality,
along with a determination to consistently attain ever higher standards in all respects;
• a sophisticated grasp of music theory, history and style; contextualization should be evident
in interpretive decisions, as well as in compelling verbal and written skills that SUPPORT
and underline musical acts;
• playing that consistently displays sensitive interpretive decisions based on independent
critical thinking;
• a creative musical imagination; technical skills for adapting to the demands of different
repertoire, and a high degree of objective accuracy and cleanliness in playing;
• have developed skills, ideas, and approaches from a world music perspective;
• have experience, expertise and phenomenal technical skills garnered from the study of world music percussion offered at CalArts, including the African, Indian, and Indonesian programs, as well Latin percussion, Brazilian percussion, Persian percussion, Arabic percussion, frame drums and other hand drumming traditions from around the world;
• have focused on and be committed to contemporary experiments combining performance, composition, and improvisation;
• have examined how the rhythmic concepts, devices, techniques, musical forms, and overall aesthetics found in different drumming traditions from around the world can be utilized to reinforce, enhance and individualize their playing as a drummer/ percussionist;
• have been involved in and formed and designed ensembles and collaborative projects throughout all areas of the school of music and the institute at large, leading to experience in organization, planning, design, implementation and production;
• be self-motivated and entrepreneurial, learning to set goals that are reflective of their artistic vision and uniqueness.

Program Requirements
Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

MP515/540/550/561/570 Graduate Major Lesson as assigned (each semester)
MP015/040/061/070 Non–Major Lesson (each semester)
M... Course in performance and/or composition across cultures or styles (1 class)
MH300+... Advanced Music History & Literature (2 classes)
One class in Transcription chosen from:
  MT325 Projects in Transcription
  MT603 Musicianship Skills: Transcription
Four classes chosen from:
  MP309 Latin Percussion
  MP325 Persian Ensemble
  MP680 Tabla Accompaniment
  MT190/390 North Indian Svar Graam — Vocal
  MT195/395 North Indian Svar Graam — Instrumental
  MT210 North Indian Theory
  MT225 Introduction to the Forms of African Music
  MT260 Javanese and Balinese Music, Dance and Theory
  MT601 The History and Theory of Two Indian Rhythm Systems (Tala Systems)
ME103–01/02 World Percussion Ensemble / Tabla Ensemble (each semester)
ME... Other advanced World Music Ensembles (each semester)
MX900P Graduate Independent Project: Pedagogy (2 classes)
M 002 Interim (each Spring Semester for 2 classes in total)

V. Music Technology: Interaction, Intelligence & Design Program (MFA)
Learning Goals
The Music Technology program aims to build strong musical skills while promoting the mastery of a variety of music–related technologies in the context of pursuing creative work. Specifically, Music Technology students will have opportunities to:
• become trained musicians able to work in a variety of musical ensembles and global music productions, with appropriate competencies in music theory and musicianship skills, while emphasizing the specialties of 21st Century music technology;
• develop professional–level skills allowing them to produce concerts, stage–manage, understand sound mixing and diffusion, and run stage monitoring and main audience sound;
• become skilled in and know how to run music studios at a high level for album and media production, including microphone techniques, software editors, audio effects, mixing, mastering, and the use of the Internet for audio production;
• develop thorough historical knowledge of electro–acoustic music as well as knowledge of the theory and operation of algorithms for traditional synthesis and audio effects production;
• become software engineers able to write computer code for websites for the Internet and understand advanced object–oriented computer languages for artistic expression;
• learn to design and build basic electronic circuits and make human computer interface designs for artistic practices;
• acquire knowledge of basic digital signal processing and how it relates to audio, including time and frequency domain processing and how these may be manipulated for artistic practices;
• develop high–level practical and professional skills, including the ability to synthesize diverse studies, project planning, execution, time management, and documentation of both technical and musical work at a level suitable for publication in a professional journal.

Program Requirements
M1205 Music Technology Forum (each semester offered)
M1620 Advanced Musical Programming Techniques (1 class)
M1621 C++ for the Advanced Electronic Musician
M1660A&B Interface Design for Music and Media Expression (2 classes)
M1685 Teaching in Technology (required two semesters)
M1699 Final Project (variable units; must enroll each semester in residence)
Music Technology DSP electives, chosen from (2 classes):
  MI650 Sound Synthesis
  MI660 Digital Audio Effects

Courses outside of the School of Music (2 classes)
Electives (to fulfill 60 unit degree requirement)
Three years of intensive study, full-time coursework and creative projects are required.

**MC/MP700** Composition and/or Performance Lessons (each semester)

**MD700** Performer – Composer, Doctoral Seminar (each semester)

**MD701** Teaching the Teacher: New Paradigms of Learning and Assessment (1 class)

**MD704** Professional Development for Musicians (1 class)

**MD740** DMA Teaching Practicum (each semester)

**MD750** Topic–Driven Research and Exploration (6 classes minimum with at least 3 different instructors)

**MD790** Performance/Presentation Project (2 classes)

**MD799** Doctoral Project (2 classes)

**Two Courses Chosen from:**

**MD703** The Performer–Composer: History and Aesthetics

**MD705** The Performer–Composer: Theory and Practice

**MH600+** Advanced Music History and Literature

**MT600+** Advanced Music Theory/Analysis

And/or other appropriate advanced course(s) chosen in consultation with mentor

**Electives (to fulfill 60–unit degree requirement)**

**C. Doctor of Musical Arts**

The DMA program requires a minimum of 60 units in total, with a minimum enrollment of 10 units per semester. Doctoral students can enroll in undergraduate courses (those with course numbers below 400), but will receive credit for only half of their undergraduate unit value.

**I. Performer—Composer (DMA)**

**Learning Goals**

Upon attainment of the DMA degree, students should have demonstrated an original and coherent artistic vision that fuses performance and composition in unique and compelling ways, and should manifest excellence as educators and advocates for evolutionary and exploratory art. Specifically, they should demonstrate:

- a high level of critically aware artistic production demonstrated by a substantial body of mature, well-documented artworks and performances;
- advanced technical and performance skills facilitating the consummate execution of diverse artistic projects;
- the scholarly ability to effectively contextualize and conceptualize their work and that of other artists, SUPPORTed by broad historical and theoretical knowledge relevant to their artistic milieu;
- persuasive written and oral communication skills enabling advocacy to diverse audiences of their own artistic ideas and practices, as well as of other exploratory art;
- outstanding pedagogical and assessment skills and experience, including the employment of interactive and experiential learning modalities;
- strong organizational and collaborative skills that complement entrepreneurial vision and expertise, including the ability to plan, promote and realize public events;
- a command of both traditional and emerging approaches to the delivery of scholarly and creative work, including professional development methods and strategies (e.g. CD, DVD and website preparation, grant–writing skills, etc.).

Additional requirements:

**DMA First-Year Review**

**Written and Oral Qualifying Examinations**

**Doctoral and Summative Portfolio Review**
Course Descriptions

Where undergraduate and graduate students are enrolled in the same course, graduate students will be expected to satisfy course requirements in addition to those expected for undergraduate students.

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.

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 equipment performance specs; digital audio; microphone types and usage; and an overview of recording theory. Lecture/demonstration course, not hands–on recording.
- Prerequisites: Solid math skills, including algebra.
- Permission of instructor required.

CS313 Introduction to Object–Oriented Musical Programming
2 units / Semester I
This course provides an introduction to object–oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChucK, a strongly–timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChucK for programming real–time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChucK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

M 002 Interim
1 unit / Semester II
During the first two weeks of the spring semester, the School of Music, along with other Schools within the Institute, offers students the opportunity to engage in immersive and intensive experiences that normally would not be possible during the regular academic schedule. Regular School of Music courses do not meet during this time; instead, students may choose from a wide variety of mini–courses, intensive projects, interdisciplinary work and self–directed study. Students should check with other schools in which they are taking courses to see if they will meet during Interim; if so, these take precedence over Interim courses. A schedule of Interim courses will be made available towards the end of the fall semester.
- Required for all music students.
- May be repeated for credit.
- For class scheduling purposes, please note that the School of Critical Studies begins its regular Spring Semester concurrently with Interim

MC010 Composition: Non–Major Lessons
1 unit / Semester I, II
Half–hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings.
- Limited enrollment.
- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit.

MC100 Composition: UG Major Lessons
3 units / Semester I, II
One–hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.
- Limited enrollment.
- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit.

MC101 Undergraduate Composers’ Forum
1 unit / Semester I, II
Presentation and critique of student compositions and projects, both finished and in–process. Selected topics of relevance to composers will be addressed as time permits, such as notation standards, professional development, topical listening and analysis, and resources for composers and students.
- May be repeated for credit.
- Enrollment limited to undergraduate Composition students in their first four semesters of residence

MC110 Introduction to Composition
1 unit / Semester I, II
Workshop in which students outside the Composition Program may acquire some experience with composing. Topics include aural and visual analysis, the processes of composition, form, structure, and methodology. When possible, music written in the workshop may be played by members of the class.
- Prerequisite: MT101A
- Permission of instructor required.

MC120A Sound/Silence 1A: Instrumental Composition A
2 units / Semester I
This course comprises foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include musical forms and processes, traditional notation, and instrumentation.
- Permission of instructor required.

MC120B Sound/Silence 1B: Instrumental Composition B
2 units / Semester II
This course continues foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include more advanced musical forms, alternative approaches to notation, and instrumentation.
MC 250/650 Writing for Strings
1 unit / Semester I, II
Techniques of writing for strings in both individual and ensemble contexts, composition and performance projects.
• Open to both graduate and undergraduate students
• Enrollment limited to 10 students in total
• Undergraduate students enroll at the 200 level, graduate students at the 600 level

MC 251/651 Writing for Woodwinds
2 units / Semester II
Writing for Woodwinds is a workshop in composing music for wind instruments. Instrumental techniques from the traditional to the extended are demonstrated and discussed. In addition to listening assignments and study of sCOREs of music, which range from the Baroque to the most recent works for woodwinds. There are in-class presentations by wind instrument players and readings of composition projects for each instrument including auxiliary woodwinds. At the end of the semester, final composition projects are performed in a joint concert with performers in the Contemporary Performance Practice for Woodwinds class.
• Open to graduate and undergraduate students
• Undergraduate students enroll at the 200 level, graduate students at the 600 level

MC 252/652 Writing for Harp
1 unit / Semester I
Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.
• Open to graduate and undergraduate students
• Enrollment limited to 12 students
• Undergraduate students enroll at the 200 level, graduate students at the 600 level
• Permission of instructor required.

MC 253/653 Writing for Percussion
1 unit / Semester II
Learning to write for the vast family of percussion. Course will include some ‘hands–on’ experience in basic percussion techniques. Students will write for solo and ensembles of percussion, including some world music traditions.
• Open to graduate and undergraduate students
• Undergraduate students enroll at the 200 level, graduate students at the 600 level

MC 254/654 Writing for Brass
1 unit / Semester I
Techniques of writing for brass instruments in solo or mixed ensemble settings. This course will include composition and performance projects. Historical references will be explored alongside conventional and extended techniques, auxiliary instruments (cornet, flugelhorn, piccolo trumpet, alto trombone, bass trumpet, euphonium), and a wide variety of mutes.
• Open to graduate and undergraduate students
• Undergraduate students enroll at the 200 level, graduate students at the 600 level

MC 255/655 Writing for Keyboards
1 unit / Not planned for this academic year
This class is for composers wishing to deepen their knowledge of various keyboards – namely the piano, harpsichord, organ and synthesizer. The semester will look at notational issues, unique timbral opportunities, and inherent limitations for each instrument. Toward the end of the semester composers in the class will be teamed up with a student pianist for whom they will compose a piece using techniques discussed in class. The end of the semester will feature these works in a public concert.
• Open to graduate and undergraduate students
• Undergraduate students enroll at the 200 level, graduate students at the 600 level
• Permission of instructor required.
MC 256/656 Writing for Voice
1 unit / Semester I
This course is geared to students who are interested in writing solo or ensemble vocal music and who would like to learn more about how the voice functions and how best to write for it. Topics covered may include the functioning of the voice as an instrument; standard voice types and their ranges, tessitura and timbre; text setting; conventional and extended notation; the use of extended vocal techniques; and compositional concerns and aspects unique to the writing of vocal music. The course will include composition projects that will be performed by students in the voice program.
• Course pending approval.
• Enrollment limited to 10 students.
• Undergraduate students enroll at the 200 level, graduates at the 600 level
• Permission of instructor required.

MC 259/659 Adventures in Writing for Everything Else
2 units / Not planned for this academic year
This course will examine the risks, rewards, realities, pleasures, pitfalls, and hazards of composing for instruments indigenous to cultures other than one's own. Technical and notation aspects related to writing for instruments played by performers who may not read music, or who are likely to be unacquainted with stylistic trends in contemporary music, will be addressed. Topics to be introduced within the context of the course include: aesthetics; stylistic spectrums; attitudes of players; navigating through different languages; composers who incorporate indigenous instruments into their oeuvre; assimilation; and an investigation of the appeal/privileging of certain instruments over others.
• Permission of instructor required.

MC310 Undergraduate Jazz Composition: Analysis in Improvisational Forms & Traditions
2 units / Semester I, II
A course analyzing improvisational music forms and creative languages with a Major focus upon innovative developments in performance technology; theoretical, aesthetic, and philosophical ideas informing the creative artist; fundamental conceptions of improvising ensembles; and the interactive roles of individuals in shaping improvisation. Included is an introduction to a new analytical methodology regarding 'the improvised musical moment.' Connections with new, innovative and creative, improvisational knowledge with developments in film, dance, literature, and art will be explained. Extensive listening and reading assignments with comparative analysis exercises as well as creative projects in improvisation and composition are required.
• May be repeated for credit.

MC 314/614 Jazz Arranging and Advanced Ear Training
2 units / Semester II
Techniques and tools of arranging for mixed, small jazz ensembles, combined with advanced studies in hearing and transcribing the forms and materials of jazz literature.
• Undergraduate students enroll at the 300 level, graduate students at the 600 level
• Counts as credit for the previous course number MC312

MC 321/621 Composition for Film and Video
2 units / Not planned for this academic year
This course includes an introduction to the history of film music, the techniques of film and video scoring, and the analysis of a range of commercial and art film and video sCOREs. The course features visits to other facilities.
• Prerequisite: MI150 or equivalent

• Permission of instructor required
• Working knowledge of and access to software appropriate for scoring purposes such as (but not limited to) Digital Performer, Logic, ProTools, Cubase, or Nuendo
• Undergraduate students enroll at the 300 level, graduate students at the 600 level

MC/MT 400/600–01 Chamber Thought
2 units / Semester II
Focused Topics Course: In–depth analysis of selected chamber compositions with an emphasis on 20th century works.
• Prerequisite: MT202 or equivalent
• May be taken for either Music Composition or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC 400/600–07 Uncertainty
2 units / Not planned for this academic year
Different forms of chance procedures, including stochastic, aleatoric, and indeterminate processes, have been used throughout the last century in the production of musical performances and compositions. This class will explore the theory, application, and history of chance procedures through individual and class projects.
• Enrollment limited to upper–division BFA and MFA students
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MC/MT 400/600–09 Orchestral Thought
2 units / Not planned for this academic year
Focused Topics Course: In–depth analysis of selected orchestral compositions with an emphasis on 20th century works.
• Prerequisite: MT202 or equivalent
• May be taken for either Music Composition or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC/MH 400/600–11 HyperOpera: Song Without Borders
2 units / Semester I, II
Focused Topics Course: In this course, students will explore a meta–collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner’s concept of ‘Gesamtkunstwerk,’ opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance–based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in–depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the spring semester.
• This course is open to composers, singers, instrumentalists, writers, directors, dancers, producers and designers: students who have a desire to create, produce, and perform in collaborative experimental opera engineered by the members of the class.
• May be taken either for Music History & Literature or Composition credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.
• Open to the Institute.
MC/MH 400/600–12 Musical Reflections of Surrealism
2 units / Semester I
Focused Topics Course: ‘Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois–Bernard Mache).’ Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines? Did selected musical practices later ‘evolve’ to incorporate surrealist tendencies? To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music. The design and purpose of this class is threefold:
1. to investigate the subsidiary role of music in the origins of surrealism;
2. to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices);
3. to actively explore methods and techniques for making music that encompass surrealist practices, with critical assessments of the value of such methods.
• Enrollment limited to upper–division undergraduates and graduate students
• May be taken either for Music History & Literature or Composition credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MC/MH 400/600–15 Form in Contemporary Music
2 units / Not planned for this academic year
Focused Topics Course: This class will review James Tenney’s revolutionary new concepts of musical form as described in his Meta+Hodos and discuss them with the goal of finding useful ways of integrating them with contemporary musical thought. The course will include compositional exercises and class discussions.
• Prerequisites: MT202 or equivalent
• May be taken either for Music Composition or Music History & Literature credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MC/MH 400/600–18 Contemplative Practices, Musical Arts, Compassionate Mind
2 units / Not planned for this academic year
Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krishnamurti, Rudhyar) who have actively engaged in or written about the art of creative and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain–mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.
• May be taken either for Music Composition or Music History & Literature credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC 403/603–02 Methods: Instrumentation & Orchestration
3 units / Semester II
A study of orchestral instruments and their combinations from expressive, structural, historical, pragmatic, and exploratory perspectives. This course will integrate composing/arranging exercises for a variety of instruments and ensembles, directed listening, sCORE–study, aural training, and the polishing of notational practice.
• Prerequisites: MT202 and MT300 or equivalents
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MC/MT 403/603–01A Methods: Intonation Workshop A
2 units / Semester I
This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.
• Prerequisites: MC403/603–01A or MT403/603–01A
• May also be taken for Music Theory credit as MT403/603–01A
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC/MT 403/603–01B Methods: Intonation Workshop B
2 units / Semester II
This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.
• Prerequisites: MC403/603–01A or MT403/603–01A
• May also be taken for Music Theory credit as MT403/603–01B
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC 404/604 Field Recording Workshop
2 units / Not planned for this academic year
The Field Recording Workshop is an investigation into the historical, technical and aesthetic aspects of field recording as a means of documentation and as a musical practice. As a workshop, we will actively engage in making recordings, comparing and testing equipment, testing various post–recording procedures and, as a final project, creating field recording pieces. The history of field recording, from its inception as a form of documentation (of existing music and environments) towards its use as musical material (from musique concrete onward) will be sketched through readings and especially an extensive listening list.
• Enrollment limited to 20 students in total
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC 405/605 A&B Circuit & Speaker A & B
3 units / Semester I, II
Advanced studies in the materials and discourses of live electronic music and sound art. Topics include improvisation, interactivity, sonification, acoustic space and resonance, as well as the analysis and realization of live electronic pieces from the experimental tradition.
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.
MC 465/665 Digital Recording Studio
2 units / Semester I, II
A course designed for qualified students to gain facility in using the School of Music Digital Recording Studio. Students will learn current techniques and principles of sound recording and production. Topics may include: basic acoustics, microphones and microphone placement, the automated mixing console, signal processing, and editing and assembly using a digital audio workstation.
• Enrollment limited to upper-division undergraduates and graduate students
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MC500 Composition: Graduate Lessons
4 units / Semester I, II
Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.
• Permission of instructor.
• Required to see the School of Music office staff to request.
• May be repeated for credit.

MC501 Graduate Composers’ Forum
1 unit / Semester I, II
Presentation and critique of student compositions and projects, both finished and in process.
• Required of and limited to graduate Composition and Experimental Sound Practices students.
• May be repeated for credit.

MC515 Music and Video Ensemble
2 units / Semester I, II
This course will explore the relationship of video images and sound in the context of experimental composition and improvisation. The focus of the class will be on live performance and not production. Topics will include computer networking and programming for performance, wireless cameras and transmitters, infrared video, streaming video, and other technologies. The ensemble will work collaboratively to develop a performance for a six screen projection system in ROD. A concert will be given near the end of the semester.
• Enrollment limited to six graduate students.
• A Mac laptop is highly recommended.

MC 600/400–XX Focused Topics – see MC400–XX
MC 603/403–XX Methods – see MC403–XX
MC 604/404 Field Recording Workshop – see MC404
MC 605/405 A&B Circuit & Speaker A & B – see MC405

MC610 Graduate Jazz Composition: Analysis in Improvisational Music Forms and Traditions
2 units / Semester I, II
A course analyzing improvisational music forms and creative languages with a Major focus upon innovative developments in performance technology; theoretical, aesthetical, and philosophical ideas informing the creative artist; fundamental conceptions of improvising ensembles; and the interactive roles of individuals in shaping improvisation. Included is an introduction to a new analytical methodology regarding “the improvised musical moment.” Connections with new, innovative and creative, improvisational knowledge with developments in film, dance, literature, and art will be explained. Extensive listening and reading assignments with comparative analysis exercises as well as creative projects in improvisation and composition are required.
• Prerequisite: MC310, permission of instructor or graduate status.
• Counts as credit for the previous course number MC410.
• Permission of instructor required.
• May be repeated for credit.

MC/MT 612 Critical Reading: The Soundscape, Acoustic Ecology and the Field
2 units / Semester I, II
Critical Reading: The Finite, the Infinite.
The first semester will be a tour of selected readings in the concepts of the finite and the infinite, including, but not limited to: Richard Dedekind, David Foster Wallace, Spinoza, Leibniz, Gilles Deleuze, Alain Badiou and Quentin Meillassoux. Students will then be asked to apply some of the concepts developed to the practice of art-making – and to write a significant term paper on their findings.
In the second semester we will use the paper projects of the first semester class as a starting point. The goal of this class is to turn the papers into finished documents and publish a small journal devoted class papers (with the provisional title ‘Art and Finitude’). There will be readings and discussions of the papers and sessions in which the thinking and writing are refined.
• May also be taken for MC Music Composition credit, MT Music Theory credit, Aesthetics and Politics Major credit, and CS credit
• Enrollment limited to upper-division BFA students and graduate students
• Limited to 20 students in total
• Counts as credit for the previous course number MC412
• MC/MT 612 in Fall 2011 is a prerequisite to MC/MT 612 in Spring 2012.

MC 614/314 Jazz Arranging and Advanced Ear Training – see MC314

MC615 Choreographers and Composers
2 units / Semester I
This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.
• Enrollment limited to graduate and advanced undergraduate students
• MFA–1 students particularly encouraged
• Counts as credit for the previous course number MC315
• Permission of instructor required.

MC616 Concert Theater
3 units / Not planned for this academic year
Infusing theatrical elements—movement, lighting, visual imagery, text—into a musical presentation can enhance and clarify a performance, and transcend performance expectations. Ensembles such as the Kronos Quartet and eighth blackbird have pioneered this concept, and composers have embraced it as well. Theatrical approaches to music, as exemplified by composers such as Mauricio Kagel, George Crumb, Heiner Goebbles, Gyorgy Ligeti and others will be analyzed. Students will form small groups to create projects that will experiment with integrating theater, as an essential component, into the musical process. The class is most appropriate for composers, performers who are especially interested in contemporary music, directors and designers (especially lighting designers), video artists and dancers who would like to work with musicians in the context of concert theater, and writers who would be
interested in creating text for collaborative enhancements of a specific work or of a concert theme.

- Enrollment limited to graduate and advanced undergraduate students
- Counts as credit for the previous course number MC316
- Permission of instructor required.

**MC617 Media Strategies: Rules and Space**
2 units / Semester II

This class will focus on perceiving and using space, representing dynamics in space, and getting a feel for how rules effect spatial dynamics. Class meetings are often held outside, weather permitting. The class requires whole-hearted, often physical participation.

- Counts as credit for the previous course number MC417

**MC618 Media Theory: the Interactee**
3 units / Semester I

This class will have both a theoretical and a practical side—the theoretical side will be a consideration of several aspects of the way an audience perceives a work: their most basic cognitive perception; what stays, or stands out in the memory; the work as a matter of interpretation; and the piece or object as something associated with others of its type. The practical side of the class will be making some participatory and installation pieces that test these theories about the audience. The class will include weekly reading, research, and short writing assignments, and three short projects, which the class will discuss in detail.

- Counts as credit for the previous course number MC416

**MC 621/321 Composition for Film and Video – see MC321**

**MC623A Graduate Experimental Music Workshop A**
2 units / Semester I

Performance, composition, readings and discussion of music stemming from the experimental tradition. The first part of the class will feature performance and discussion of classic and obscure works by John Cage, Christian Wolff, Morton Feldman, Robert Ashley, Alvin Lucier, La Monte Young, George Brecht and others. As the class progresses, more recent work and work by the students will be rehearsed and discussed. The goal of this class is to try to come to grips with the aesthetic, philosophical and performance issues of experimental music, and to try to understand how to develop these concerns in the present day.

- Open to composition and non-composition students.
- Counts as credit for the previous course number MC423A.
- May be repeated for credit.

**MC623B Graduate Experimental Music Workshop B**
2 units / Semester II

See description of MC623A, of which this course is a continuation.

- Open to composition and non-composition students.
- Counts as credit for the previous course number MC423B.
- Prerequisite: MC423A.
- May be repeated for credit.

**MC 650/250 MC 65X/25X Writing for... – see MC25X**

**MC 665/465 Digital Recording Studio – see MC465**

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**MC699 MFA Portfolio**
2 units / Semester I, II

Credit will be given for the preparation of a portfolio of works. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of sCores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional field. Composition faculty will review the portfolio, and select work to be archived at CalArts.

- Enrollment limited to graduating students
- Counts as credit for the previous course number MC600

**MC700 Composition: DMA Lessons**
1 unit / Semester I, II

Lessons for DMA students, consisting of individual meetings.

- Permission of instructor and School of Music office required
- Variable credit: 1.0–4.0 units
- May be repeated for credit.

**MC800 Undergraduate Independent Study: Composition**
2 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

- Variable credit: 0.5–2.0 units
- Permission of instructor required.
- May be repeated for credit.
- Contract required.

**MC900 Graduate Independent Project: Composition**
2 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

- Variable credit: 0.5–2.0 units
- Permission of instructor required.
- May be repeated for credit.
- Contract required.

**MD700 Performer–Composer Doctoral Seminar**
0.5 units / Semester I, II

Functioning as a forum for the work–in–progress of DMA students, this weekly seminar will allow students regularly to present and discuss their work and associated materials, and to receive feedback from program faculty and their DMA peers. The seminar will focus on the specific needs and interests of the students enrolled, with faculty offering guidance and direction for necessary skill and knowledge acquisition, as well as creative insight.

- DMA standing required
- Repetition for credit required

**MD701 Teaching the Teacher: New Paradigms of Learning and Assessment**
2 units / Semester I

This course will introduce DMA student–instructors to the nuts and bolts of teaching, including models for course development and curricular design, the generation of teaching materials, legal issues in the classroom, and various assessment measures designed to
provide maximum feedback for their students. New paradigms of teaching/interaction and learner–centered teaching will be explored and developed. Course content also will include the study of relevant areas of music cognition, recent advances in music and neuroscience, and experiments in learning/development. Students will engage in numerous projects and will visit and observe faculty–led classes/lessons/ensembles in order to study different teaching methods. Significant reading will be required.
• DMA standing or permission of instructor required

MD702 Methodologies for Music Research & Writing
3 units / Semester I
This course will introduce investigative methodologies useful for graduate coursework, scholarly and creative research and professional writing throughout their careers in music. Topics addressed will include music library resources and research methods, organizational strategies for scholarly writing, style and citation guidelines, the making of oral and multimedia presentations, copyright issues for scholars and educators, and the contemporary publishing environment in music research.
• MFA students may enroll with instructor’s permission.
• Permission of instructor required.

MD703 Performer–Composer: History and Aesthetics
2 units / Not planned for this academic year
This course offers a broad historical, technical and aesthetic survey of the opportunities and challenges presented to the musician whose work integrates performance and composition. These are illuminated through comparative perspectives on the work, life and cultural role of creative musicians from diverse times, places and musical traditions.
• Permission of instructor required.

MD704 Professional Development for Musicians
1.5 units / Semester II
This course will explore a broad range of tools and ideas for creating a life in the arts, including preparation for positions in education, artistic entrepreneurship, and work in non–profit and for–profit enterprises. Topics addressed will include techniques for documenting and disseminating creative work, development of vitae and other professional documentation, grant writing, developing an on–line presence, conducting an academic job search, and methods for bringing the artist’s unique projects and opportunities to fruition.
• DMA standing or permission of instructor required

MD705 Performer–Composer: Theory and Practice
2 units / Not planned for this academic year
This course will focus on theories that deal with performance and performance practice throughout the arts. The readings will be selected each year in accordance with the interests of the current students, and may come from such sources as Robert Bresson, Michel Foucault, Marina Abramovic, Adalaide Morris, Boris Groys, Peter Brook, Antonin Artaud, Berthold Brecht and others. A detailed presentation (written and aural) by the student about her/his own practice, relative to the theoretical work, will serve as a final project.
• DMA standing required

MD740 Teaching Practicum
1 unit / Semester I, II
This course will provide students with credit for teaching responsibilities, aiding them in the development of pedagogical effectiveness and expertise. Students will be required to keep logs of teaching methods utilized and student responses, etc., and will be expected to

experiment with and document new methods of delivery and interaction. Students also will engage in syllabi design and the development of assessment/evaluation tools. Faculty will supervise all work.
• DMA standing required
• Repetition for credit required

MD750 Topic–Driven Research and Exploration
1.5 units / Semester I, II
Topic–Driven Research is an independent–study project that will provide the basis for the material tested during the written and oral examinations, while simultaneously laying the foundation for the Doctoral Project. In consultation with a faculty mentor and the Doctoral Advisory Committee, key research areas will be identified that are relevant to the interests and foci of the student’s work. Intensive guided research and study of these topics will inform ongoing creative work, and constitute an intellectual and practical foundation for it. Topic–driven research will promote wide–ranging and deep knowledge appropriate to each student’s creative interests and objectives.
• Topics must be approved by the DMA Advisory Committee and the DMA Policy Committee
• DMA standing required
• Variable credit: 1.5–6.0 units
• Repetition for credit required
• May be repeated for credit.

MD790 DMA Performance/Presentation Project
2 units / Semester II
This guided independent study project will facilitate the student’s creative work and will be geared towards the preparation and presentation of a unique event in which the student displays the integration of his/her original performance and composition. It is expected that this event will demonstrate artistic innovation as well as professional level performance skills. Faculty will work closely with students to ensure that students are developing their artistic identity, along with skills that will facilitate the presentation of their work (e.g. verbal and written skills required for contextualization; organizational abilities; event production skills, etc.). Substantial program notes discussing the work and its context must accompany the performance/presentation.
• DMA standing required
• Repetition for credit required

MD799 Doctoral Project
7 units / Semester I, II
The Doctoral Project, beginning with intensive independent research and experimentation, and culminating in the creation of several distinct, yet interconnected components, prepares candidates for a noticeable emergence into the larger arts’ community. The project is comprised of coordinated components that synthesize performance and composition elements while documenting their significance and originality. Each component must be completed with rigor and must score well on specific rubrics for each part. A Final Review concludes this process, at which time candidates are expected to have met all DMA Program Learning Outcomes.
The following components comprise the Doctoral Project:
1. Final Project/Event: a Major culminating performance/presentation event
2. Public Presentation: a substantial presentation concerning the candidate’s work, involving a public forum and question/answer session
3. Publishable Article: one article that is suitable for publication in a professional medium regarding a topic agreed upon by the Doctoral Advisory Committee and the candidate
4. Artistic Statement: a written statement discussing the body of the candidate’s work as a totality, including its current state, development, prospects, and context with respect to history, culture and aesthetics

5. Professional Portfolio: a summative portfolio comprising a stipulated set of documents suitable for presentation in professional, academic or artistic settings
   - Prerequisite: advancement to DMA candidacy
   - Variable credit: 7.0–8.5 units
   - Repetition for credit required

ME103–01 World Percussion Ensemble
1 unit / Semester I, II
An experimental performance class which works toward combining instruments and musical structures from various cultures. Improvisation, composition and performance practice are integrated. Emphasis is given to percussion styles and techniques taught in CalArts’ World Music and Instrumental programs.
   - Open to the Institute, but permission of instructor required
   - Counts as credit for the previous course number ME003–01
   - May be repeated for credit.

ME103–02 Tabla Ensemble
1 unit / Semester I, II
The CalArts Tabla Ensemble is a performing ensemble that draws from the vast repertoire of North Indian tabla, ranging from classical to folk and traditional to contemporary.
   - Open to the Institute, but permission of instructor required
   - Counts as credit for the previous course number ME003–02
   - May be repeated for credit.

ME105–01 New Millennium Chamber Orchestra (Undergraduate)
1 unit / Semester I, II
Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical–size chamber orchestra. Emphasis is place on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because programming and repertoire varies, and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Students playing in numerous pieces may sign up for more than one section, with instructor’s permission.
   - Enrollment open to undergraduate students only (graduate students see ME605)
   - Audition required.
   - May be repeated for credit.

ME105–02 New Millennium Performers (Undergraduate)
1 unit / Not planned for this academic year
Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical–size chamber orchestra. Emphasis is place on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because programming and repertoire varies, and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Students playing in numerous pieces may sign up for two sections of the course, with instructor’s permission.
   - Enrollment open to undergraduate students only (graduate students see ME605)
   - Audition required.
   - May be repeated for credit.

ME106 Undergraduate Chamber Music
1 unit / Semester I, II
Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members. Students may sign up for more than one section, with instructor’s permission, if they are involved in multiple groups.
   - May be repeated for credit.

ME114 Baroque Chamber Music and Bach Arias
1 unit / Semester I, II
A specialized course for instrumentalists and singers given in conjunction with ME105 and ME106.
   - Permission of instructor required.
   - May be repeated for credit.

ME117 Undergraduate Jazz Student Ensembles
1 unit / Semester I, II
Performance of ensemble works written for small jazz groups and performed by all–student groups.
   - May be repeated for credit.

ME120 Undergraduate New Millennium Brass Ensemble
1 unit / Semester I, II
Performance of ensemble works written for brass instruments, from quintet to dectet (or more).
   - Enrollment open to BFA’s only.
   - May be repeated for credit.

ME121 Undergraduate Jazz Faculty Ensemble
1 unit / Semester I, II
Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.
   - Permission of instructor required.
   - May be repeated for credit.

ME122 Percussion Ensemble
1 unit / Semester I, II
Performance of ensemble works written for percussion instruments.
   - May be repeated for credit.

ME123 Undergraduate Woodwind Ensemble Workshop
1 unit / Semester I, II
Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.
   - May be repeated for credit.
ME230 Beginning North Indian Music Ensemble  
1 unit / Semester I, II  
Vocal and instrumental performance using both Indian and European instruments.  
• Prerequisite: MT190  
• May be repeated for credit.

ME300–01 Chamber Singers  
1 unit / Semester I, II  
Conducted Vocal Ensemble: Study and performance of music for groups of singers. Repertoire may be drawn from a variety of periods, and may feature from one to multiple voices per part. Prerequisite: demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section.  
• Permission of instructor and audition required.  
• May be repeated for credit.

ME300–03 Contemporary Vocal Ensemble  
1 unit / Not planned for this academic year  
Conducted Vocal Ensemble: Study and performance of literature for small groups of singers, sometimes one–on–part, from the 20th and 21st Century, with an emphasis on works from the last 50 years. The second half of the semester will be devoted entirely to new works written by CalArts students and faculty specifically for the ensemble. This will culminate in a concert premiering these works.  
• Prerequisite: demonstrated musicianship and vocal skills, including control of intonation and the ability to blend with a section  
• May be repeated for credit  
• Permission of instructor required.

ME326 Improvisation Ensemble  
1 unit / Semester I, II  
Open to all instrumentalists and vocalists. With structured and unstructured improvisational studies, the course is designed to help the student develop his/her own creative voice.  
• Concerts are presented regularly.  
• May be repeated for credit.

ME327 Multi–Focus Ensemble  
1 unit / Semester I, II  
Small ensembles of any instrumentation and any style of music. Individual ensembles are coached by faculty members.  
• Permission of instructor required.  
• May be repeated for credit.

ME400 Applied Experiments in World Music  
1 unit / Not planned for this academic year  
A course in which advanced students may investigate applications of techniques learned in world music performance courses to projects extending outside these traditions. Activities may include cross–cultural composition and improvisation, studying principles of performance practice and theory that may be applied across several styles, and exploring uses for world music skills in the context of Western culture.  
• May be repeated for credit.
ME401 Advanced African Music Ensemble
1 unit / Semester I, II
Advanced instruction and performance of West African music and dance.
• Prerequisites: ME201
• Enrollment limited
• May be repeated for credit.

ME404 Creative Orchestra
1 unit / Semester II
An improvising orchestra designed primarily to perform the extended works of students in the graduate jazz program. The orchestra will also perform works by the jazz and creative music masters.
• Enrollment open to undergraduate and graduate students
• Permission of instructor required.
• May be repeated for credit.

ME410 Advanced Javanese Gamelan: Kyai Doro Dasih
1 unit / Semester I, II
Advanced instruction in playing and singing in the central Javanese classical orchestra.
• Prerequisite: ME210
• May be repeated for credit.

ME420 Advanced Balinese Gamelan: Semar Pelgulingan
1 unit / Semester I, II
Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.
• Prerequisite: ME220 Beginning Balinese Gamelan
• May be repeated for credit.

ME422 Advanced Percussion Ensemble
1 unit / Semester I, II
Advanced performance of ensemble works written for percussion instruments.
• Permission of instructor required.
• May be repeated for credit.

ME423 Advanced Woodwind Ensemble Workshop
1 unit / Semester I, II
Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.
• Permission of instructor required.
• May be repeated for credit.

ME424 Advanced Trumpet Studio
1 unit / Semester I, II
Performance of ensemble works written for multiple trumpets.
• Permission of instructor required.
• May be repeated for credit.

ME426 Advanced Improvisation Ensemble
1 unit / Semester I
This course is designed to help advanced instrumentalists and vocalists develop their own creative voice in the context of structured and unstructured improvisational studies. Concerts are presented regularly.
• Previous improvisational experience required.
• Permission of instructor required.
• May be repeated for credit.

ME430 Advanced North Indian Music Ensemble
1 unit / Semester I, II
Advanced vocal and instrumental performance using both Indian and European instruments.
• Prerequisite: MT190
• May be repeated for credit.

ME450 Sonic Boom Ensemble
1 unit / Semester I, II
An ensemble/band falling somewhere among avant–garde rock, noise, ambient, new music, and other things that fall between the cracks. This course will explore the hidden tradition of experimental rock music and address where new, experimental, electronic and rock music meet. What is their common ground – now and historically? How does amplification fundamentally change playing of an instrument? We will work on new original pieces, left–field covers of rock songs, and rock versions of new music pieces.
• Open to all performers.
• Prerequisite: MT101A
• Permission of instructor required.
• May be repeated for credit.

ME455 Improvised Music Theater
1 unit / Semester I, II
This interdisciplinary ensemble will invent, develop, and practice methods for creating spontaneous music theater. In addition to synthesizing music improvisation and theatrical improvisation, the class will incorporate dance, production design, and live video. Each student brings their unique set of performance skills to the class. Throughout the semester students will experiment with and expand their individual set of performance possibilities inside of the larger group. Students will be expected to use their voices and bodies in class. In small ensembles or as one large ensemble, the class will improvise music theater using the following forms and techniques: a cappella body music, game pieces, conduction, improvised directing, spontaneous synchronization, and long–form narrative construction / deconstruction. In addition to performing in the ensemble, each student will have the opportunity to direct the ensemble using their own system of music theater improvisation developed during the semester.
• Enrollment limited to 25 students.
• Permission of instructor required.
• Open to the Institute.

ME500 New Century Players Ensemble
1 unit / Semester I, II
The NCP – an ensemble made up of faculty performers and select student musicians – is devoted to the exploration and exposition of emerging languages in contemporary music. The group’s repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, world music, new media and other arts. The
ensemble frequently collaborates with distinguished guest performers and composers, and also reads and performs works by advanced student composers.

- Permission of mentor and instructor required
- Enrollment limited to graduate and advanced undergraduate students
- May be repeated for credit.

**ME605–01 New Millennium Chamber Orchestra (Graduate)**

1 unit / Semester I, II

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical–size chamber orchestra. Emphasis is place on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because programming and repertoire varies, and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Students playing in numerous pieces may sign up for two sections of the course, with instructor’s permission.

- Audition required.
- Enrollment open to graduate students only (undergraduate students see ME105).
- Counts as credit for the previous course number ME405–01.
- Permission of instructor required.
- May be repeated for credit.

**ME605–02 New Millennium Performers Ensemble (Graduate)**

1 unit / Not planned for this academic year

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical–size chamber orchestra. Emphasis is place on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because programming and repertoire varies, and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Students playing in numerous pieces may sign up for two sections of the course, with instructor’s permission.

- Audition required.
- Enrollment open to graduate students only (undergraduate students see ME105).
- Counts as credit for the previous course number ME405–02.
- Permission of instructor required.
- May be repeated for credit.

**ME606 Graduate Chamber Music**

1 unit / Semester I, II

Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.

- Counts as credit for the previous course number ME406
- May be repeated for credit.

**ME614 Graduate Baroque Chamber Music and Bach Arias**

1 unit / Semester I, II

An advanced, specialized course, focusing on Baroque music and the music of Bach for instrumentalists and singers. Given in conjunction with ME605 and ME606.

- Counts as credit for the previous course number ME414

- Permission of instructor required.
- May be repeated for credit.

**ME617 Graduate Jazz Student Ensembles**

1 unit / Semester I, II

Performance of ensemble works written for small jazz groups and performed by all–student groups.

- Counts as credit for the previous course number ME417.
- May be repeated for credit.

**ME620 Graduate New Millennium Brass Ensemble**

1 unit / Semester I, II

Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

- Counts as credit for the previous course number ME440.
- Permission of instructor required.
- May be repeated for credit.

**ME621 Graduate Jazz Faculty Ensemble**

1 unit / Semester I, II

Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.

- Counts as credit for the previous course number ME421.
- Permission of instructor required.
- May be repeated for credit.

**ME625 Creative Music Electronic Ensemble**

2 units / Semester I

An ensemble researching the interactive languages and the improvisational forms of live electronic music, with a Major philosophical focus on music technology and interactive, improvisational music.

- Counts as credit for the previous course number ME325–01.
- Permission of instructor required.
- May be repeated for credit.

**ME800 Undergraduate Independent Project: Ensemble or Accompanying Project**

1 unit / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

- May be repeated for credit.

**ME900 Graduate Independent Project: Ensemble or Accompaniment**

1 unit / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

- May be repeated for credit.

**MH100 World Music Survey**

2 units / Semester II

This survey course is an introduction to music as a worldwide phenomenon covering folk,
popular, art, tribal, religious, and ritual music of various geographical and cultural areas. Emphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.

- Counts as credit for MH300 Music Cultures.
- Priority registration given to BFA–1 and BFA–2 students.
- Permission of instructor required.

**MH115 Survey of 20th – and 21st – Century Music**
2 units / Semester I
An overview of the music of these centuries–of–changes, and the exploding diversity in the arts and society as we are facing them today. The course covers the development of the most important and influential musical branches of the 20th and 21st centuries: classical new music, jazz, rock, blues, improvisation, noise and more. Expand your knowledge of styles, philosophies, and perspectives.

- Counts as credit for the previous course number MH315.

**MH205A Survey of Western Music History & Literature A**
2 units / Semester I
Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.

- Prerequisite: MT101A

**MH205B Survey of Western Music History & Literature B**
2 units / Semester II
Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.

- Prerequisite: MT101A

**MH220 African Song**
1 unit / Semester I, II
Study of traditional West African songs – language and their meanings, and singing techniques. Special attention will be placed on tone production, melody, harmony and embellishment.

- May be repeated for credit.

**MH240 Jazz History**
2 units / Semester I
A survey of the history of jazz and African–American musical traditions, emphasizing critical listening and aural analysis.

- Enrollment limited to 25 students.
- Permission of instructor required.

**MH300–01 Music Cultures: Music of Sub–Saharan Africa**
2 units / Not planned for this academic year
A survey of the music of sub–Saharan Africa will include traditional instrumental and vocal traditions, as well as religious, folk, and contemporary popular music traditions, and indigenous musical instruments. Historical and external musical, political, and cultural influences will also be examined.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.

MH300–02 Music Cultures: Music of the Middle East
2 units / Not planned for this academic year
A survey of the musics of the Middle East will include vocal and instrumental traditions of the Middle East (including North African cultures); selected minority musics; and religious, folk, and popular music traditions (ancient and contemporary). Historical and external musical and cultural influences will also be examined, including the impact of Islam on the cultures of the region.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200

**MH300–03 Music Cultures: Music of Native North America**
2 units / Semester I
A survey of the musics and traditions of the six Major geographical and sociocultural regions of American Indians, including traditional social and ceremonial music, and contemporary popular musical expressions. Specific song structures, tunings, and rituals will be examined.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200

**MH300–04 Music Cultures: Music of Latin America**
2 units / Semester II
A survey of the musics and traditions of the cultures in Mexico, Central and South America, and the Caribbean, especially those which exhibit strong Iberian influence. This will include traditional music (social, ceremonial, and religious) and contemporary musical expressions (both popular and classical), and the evolution of certain musical styles.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200

**MH300–05 Music Cultures: Music of China**
2 units / Not planned for this academic year
A survey of the musics, cultures, and traditions of traditional instrumental, vocal, and theatrical traditions of the Majority Han people; selected minority musics; religious, folk, popular, and classical traditions (both ancient and contemporary). Musical instruments and certain song structures will be studied. Historical and external (foreign) musical and cultural influences will also be examined.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200

**MH300–06 Music Cultures: Music of Japan and Korea**
2 units / Not planned for this academic year
Included in the survey will be the Major traditional instrumental, vocal, and theatrical
Lee Hooker. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.

MH310 History & Practice of Electro–Acoustic Music
2 units / Semester II
An historical survey of electronic music, musique concrete and mixed media. Acoustical theory as related to music synthesis and recording is included. Offered alternate years.
• Prerequisites: MH205A&B

MH314 Introduction to the Music of Flamenco
1 unit / Semester I
A study of the musical aspects (cante–singing and toque–guitar playing) in Flamenco through listening, reading and watching documentary films. We will look at the structure of many Flamenco forms (ie. Seguiriyas, Solea, Bulerias, Tangos, etc.), discuss the subject matter of the poetry used in those forms and become acquainted with the work of the most important artists, including both historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.
• Counts as credit for the previous course number MH215.
• Open to the Institute.

MH317 Johann Sebastian Bach
2 units / Semester II
This course will explore the music of Bach from a variety of points of view and as a focal point for examining the music of other Baroque composers and their historical and cultural context.
• Prerequisite: MH205A&B.

MH345 Solo Vocal Literature
2 units / Not planned for this academic year
A survey of performance literature for the solo voice from 1800 to 1925. Study focuses primarily on works from Europe and neighboring regions with particular emphasis on Germany, France, Italy, Spain, Russia and the former Czechoslovakia. The course will examine the development of national styles (as exemplified in Lieder, melodies, bel canto and folk song arrangement) with respect to musical structures, literary origins, nationalism and performance practice, and place them within social and historical contexts.
• Prerequisites: MH205A or graduate standing
• Offered in alternate years

MH390 The Blues Before 1960
1 unit / Not planned for this academic year
A study of the development of the Blues through listening, watching documentary films and reading interviews with artists. We will concentrate on music, lyrics and each artist’s individual style and consider the social and historical circumstances surrounding their work. We’ll take a close and inspiring look at many unique and influential musicians, from Son House, Robert Johnson and Robert Pete Williams all the way up to Muddy Waters and John Lee Hooker. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.

MH/MT 400/600–04 The Music of Luigi Nono
2 units / Not planned for this academic year
Focused Topics Course: The course will yield an overview of Luigi Nono’s oeuvre and its evolution from his early works in the 1950s (with their amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960s and early 1970s to the reduction just–intonation during the last thirty years of his life. This survey will show how much his artistic work has been cutting–edge in all these different fields, and how his enthusiasm and profound thought has made him a truly American pioneer.
• Prerequisite: MT202 or equivalent
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–05 The Music of James Tenney
2 units / Not planned for this academic year
Focused Topics Course: The course will yield an overview of James Tenney’s compositional work and trace its development from his early ensemble piece ‘Seeds’ (1956/61) and its roots in the music of Webern and Varese; his revolutionary computer music and graphic scores from the early 1960s through his substantial involvement in fluxus, minimalism, and concept music; to the broad and thorough ground–breaking research of the sonoristic potential of just–intonation during the last thirty years of his life. This survey will show how much his artistic work has been cutting–edge in all these different fields, and how his enthusiasm and profound thought has made him a truly American pioneer.
• Prerequisite: MT202 or equivalent
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–08 The Music of Gyorgy Kurtag and Sofia Gubaidulina
2 units / Not planned for this academic year
Focused Topics Course: The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy Kurtag (1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power and existential honesty of his musical confessions or ‘autobiographies’. The second half of the course will be dedicated to the Moscovite avant–garde composer Sofia Gubaidulina (1931).
The composer herself is expected to join Mark Menzies and CalArts’ musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.

• Undergraduate students enroll at the 400 level, graduate students at the 600 level

2 units / Not planned for this academic year

Focused Topics Course: This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail—and from various analytical points of view—not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student.

Repertoire:
Ockeghem: Missa Mi–Mi
Bach: Das Musikalische Opfer (The Musical Offering)
Beethoven: String Quartets, Op. 130 and Op. 133
Wagner: Parsifal
Cage: Concert for Piano and Orchestra

• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MC 400/600–11 HyperOpera: Song Without Borders
2 units / Semester I, II

Focused Topics Course: In this course, students will explore a meta–collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner’s concept of ‘Gesamtkunstwerk,’ opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance–based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in–depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the spring semester. This course is open to composers, singers, instrumentalists, writers, directors, dancers, producers and designers: students who have a desire to create, produce, and perform in collaborative experimental opera engineered by the members of the class.

• May be taken either for Music History & Literature or Composition credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.
• Open to the Institute.

MH/MC 400/600–12 Musical Reflections of Surrealism
2 units / Semester I

Focused Topics Course: ‘Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois–Bernard Mache).’ Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines? Did selected musical practices later ‘evolve’ to incorporate surrealist tendencies? To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music. The design

and purpose of this class is threefold:
1. to investigate the subsidiary role of music in the origins of surrealism;
2. to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices);
3. to actively explore methods and techniques for making music that encompass surrealist practices, with critical assessments of the value of such methods.

• Enrollment limited to upper division undergraduates and graduate students
• May be taken either for Music History & Literature or Composition credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MH/MT 400/600–14 The Music of Edgard Varese
2 units / Not planned for this academic year

Focused Topics Course: Using the topic of atonal pitch organization, this analysis class will yield an overview of the complete work of Edgard Varese and an appreciation of his revolutionary thinking, discussing his musical concepts and compositional methods with respect to their historical and contemporary relevance for our music—making today and in the future.

• Prerequisite: MT202 or equivalent
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–15 Form in Contemporary Music
2 units / Not planned for this academic year

Focused Topics Course: Exploring the concept of ‘contemporaneity’, the appearance and reappearance of uncomfortable styles—modernism, as it were— in selected repertoire from across several centuries of Western music, this course will include contemplative exercises and class discussions.

• Prerequisites: MT202 or equivalent
• May be taken for either Music Composition or Music History & Literature credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MH 400/600–16 Contemporaneity in Music
2 units / Not planned for this academic year

Focused Topics Course: Exploring the concept of ‘contemporaneity’, the appearance and reappearance of uncomfortable styles—modernism, as it were— in selected repertoire from across several centuries of Western music, this course will include contemplative exercises and class discussions.

• Prerequisites: MT202 or equivalent
• May be taken for either Music Composition or Music History & Literature credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MH/MT 400/600–17 The String Quartet since 1900
3 units / Not planned for this academic year

Focused Topics Course: This course presents an analytical survey of 20th–century Western art music through the intensive analysis of individual works, which provide an avenue to explore broader questions of musical material, organization and significance.

• Prerequisites: MT202 or equivalent
• May be taken for either Music History & Literature, or Music Theory credit
• Course offered in alternate years.
• Enrollment limited.
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.
MH/MC 400/600–18 Contemplative Practices, Musical Arts, Compassionate Mind
2 units / Not planned for this academic year
Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain–mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.
• May be taken for either Music Composition or Music History & Literature credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–19 Music of Eastern Europe in the Late 20th Century
2 units / Not planned for this academic year
Focused Topics Course: Survey of some exemplary compositions written ‘behind the wall’ during the last decades of the communist era by the Major Eastern European composers Dmitri Shostakovich, Witold Lutoslawski, Galina Ustvolskaya, Edison Denisov, Avet Terterian, Sofia Gubaidulina, Krzysztof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentin Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate any helpful thoughts and inspirations for our own work, here and now?
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–20 The Music of Gerard Grisey and French Spectralism
2 units / Not planned for this academic year
Focused Topics Course: The course will present the unique oeuvre of the greatest French composer of his generation, Gerard Grisey (1946–1998), and music by other Major composers who represented, or were influenced by, the French Spectralist Movement, like Hugues Dufourt, Tristan Murail, Michael Levinas, Jean–Claude Risset, Horatiu Radulescu, Pascal Dusapin, and Kaja Saariluoma. In the early 1970s, spectralism introduced new compositional techniques for dealing with sound, timbre, pitch (or pitch relations), and form, which still seem meaningful and inspiring today.
• Prerequisite: MT202 or equivalent
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–21 The Piano since 1900
2 units / Semester I
Focused Topics Course: This course explores the expansion of the piano’s technical, stylistic and aesthetic vocabulary from the turn of the 20th century through the present day. Along the way it provides a broad historical, technical and aesthetic survey of experimental and avant–garde music since 1900, traversing domains of composition, improvisation and sound art.
• Prerequisite: MT202 or equivalent
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MH/MT 400/600–23 The Music of Iannis Xenakis
2 units / Not planned for this academic year
Focused Topics Course: Resistance fighter, fugitive, architect, writer and one of the most influential and radical composers of the last century... This examination of Xenakis’ remarkable life and work will combine biography, theory, analysis, sCORE study and guided listening. His very diverse output (which includes concert music, electroacoustic works, computer music, music for the theater, multimedia installations, architecture, and landmark theoretical writings) will be broadly surveyed.
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MH 400/600–24 The Music of Gyorgy Ligeti
2 units / Semester I
In the early 1960s Gyorgy Ligeti (1923–2006) opened up new ways for post–serial sound composition by introducing the concept of micro–polyphony. In his later works since the mid 1970s, he successfully combined ideals of both minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, sCORE study and guided listening in order to yield an overview of Ligeti’s life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well–crafted, intricate music with all its stunning luminosity and sensual appeal.

MH400–25 The Music of Helmut Lachenmann
2 units / Semester II
With his revolutionary concept of a ‘musique concrete instrumentelle’, the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, sCORE study and guided listening to yield an overview of Lachenmann’s work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.

MH/MT 405/605–01 Focus Rock: Metal – Black, Death & Doom
2 units / Semester II
Death, Black, Doom and Experimental Metal will be the focus of this class. We will do in–depth analysis of selected pieces (harmony, melody, rhythm, form, sound, lyrics) and research the influence of contemporary classical and experimental music on metal as well as its position within the history of rock music. Furthermore, we will discuss the socio–political and philosophical aspects behind metal and the culture surrounding it.
• Prerequisite: MT101A&B and MT202 or equivalent
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH 420/620 Music Improvisation Out of this World
2 units / Not planned for this academic year
This course seeks to establish world music applications and their ability to cross–pollinate with thousand–years’ European instrumental performance traditions in a foundational position to SUPPORT and engender free music improvisation. Course work will focus on establishing links between free improvisation throughout mankind’s recorded history and in many other
fields: global theories, philosophy, science, geography, occult studies and theologies. Requires
reading and written papers, as well as solo and ensemble free improvisation presentations
with rigorous verbal discourse.

- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH 425/625 Survey of Sound Art
2 units / Semester II
Sound art draws on many fields, among them: experimental music, experimental theatre,
installation, sculpture, architecture, and poetry, but what all sound art works have as their
primary focus is the experience of sound and listening. This class will be a survey of works by
a wide variety of artists throughout the 20th century till the present day. This is primarily a
lecture class but there will be reading, writing and performance of Fluxus and other works in
class.
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Open to the Institute.

MH 430/630 Her Music
2 units / Not planned for this academic year
An in–depth exploration of music written and performed by women of our time. Class includes
concert attendance, independent research project(s), visiting artists.
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MH501 Explorations Into the Ontology & Aesthetics of Free Improvisation
2 units / Not planned for this academic year
Transcending traditional notions of artistic aesthetics toward new, uncharted territory of the
aesthetics of improvisation, the course will explore self–narrative, expression of emotion,
the sociology and politics of improvisatory discourse, and the philosophical anthropology of
improvisatory utterance. Readings in aesthetics of suddeness, of risk, of anxiety, along with
older work are discussed in class: Nietzsche, Bohrer, Ranciere, Badiou, Seel, Lochhead, Ronen,
Belgrad and Reith. Students from Dance, Theater, Critical Studies and Music join together in
creating improvisational scenarios for critique. A final improvised performance is presented at
the end of the semester.
- Open to Theater, Dance and Music students.

MH502 Twentieth–Century Intersections and Interactions
2 units / Semester I
This course takes an historical and analytic view of the Major developments in music and the
aesthetic issues emerging as a result of the drastic social and technological changes since
1900. Topics include seminal works from the early decades of the 20th century, Futurism,
Dada, serialism and post–serialism, kineticism, chance and indeterminacy, minimalism and
gradual process, the influence of technology, popular art, pluralism.
- Prerequisites: MH115, graduate status or permission of instructor
- Permission of instructor required.

MH 600/400–XX Focused Topics – see MH400–XX
MH 605/405–XX Focus Rock – see MH405–XX
MH 620/420 Music Improvisation Out of this World – see MH420
MH 625/425 Survey of Sound Art – see MH425

MH 630/430 Her Music – see MH430

MH800 Graduate Independent Project: Music History & Literature
1 unit / Semester I, II
Under the direction of a specific faculty member, students will complete projects defined in a
contractual agreement made at the beginning of each semester.
- Variable credit: 0.5–2.0 units
- May be repeated for credit.
- Contract required.

MH900 Graduate Independent Project: Music History & Literature
1 unit / Semester I, II
Under the direction of a specific faculty member, students will complete projects defined in a
contractual agreement made at the beginning of each semester.
- Variable credit: 0.5–2.0 units
- May be repeated for credit.
- Contract required.

M100 Fundamentals of Concert Production
1 unit / Semester II
An introduction to concert production including both scheduled class meetings and practical
production assignments at times to be arranged.
- Required for all Music students (except Music Technology students) in the Spring semester
  of their BFA–2 year
- Permission of instructor required.

M101 Concert Production for Music Technology Students
2 units / Semester I, II
Concert production concepts and practice including both scheduled class meetings and prac-
tical production assignments at times to be arranged.
- Three consecutive semesters of enrollment are required for all Music Technology students
  beginning in the Fall semester of their BFA–1 year
- Counts as credit for previous course number MX320.
- Permission of instructor required.
- May be repeated for credit.

M110 Audio Production for the Laptop
2 units / Semester II
This course provides a basic understanding of mixing audio within a laptop digital worksta-
tion. Students will learn proper gain staging, where and how distortion enters recordings, how
to set levels and panning, effective sub group mixing, and an introduction to signal processing
such as equalization, compression, delay, and reverb. Additionally, topics such as loudness
and mastering will be discussed.
- Permission of instructor required.
- Course Pending Approval

M150/650 Sound Synthesis
2 units / Semester I
This course provides an introduction to real–time synthesis algorithms for interactive
applications and musical instruments. Course begins by teaching fundamental building
blocks of audio signal processing, including control shaping and basic mathematical tools for
MI205 Music Technology Forum
1 unit / Semester I, II
Weekly gatherings and presentations on current directions in the field of music technology. Occasional workshops by visiting master computer music artists whenever possible. Critique, presentation, and performance of student projects and compositions, both finished and in process. Discussions to help learn tricks of the trade through experimentation and collaboration. Students will work together to create a concert at the end of term combining knowledge from all music technology courses.
- Required for Music Technology undergraduates when offered.
-Permission of instructor required.

MI 220/620 Advanced Musical Programming Techniques
2 units / Semester II
This course provides an introduction to Digital Signal Processing (DSP) theory with software design/implementation and strategies. We will discuss digital signal processing concepts and their practical applications in sound synthesis, music analysis and real-time interactive systems. The course will also discuss Audio feature extraction and introductory applications using machine learning. The course will also present advanced methods using the ChucK programming language. Final projects will include compositions, live interactive performance, or technical report.
-Prerequisite: CS313, Introduction to Object-Oriented Musical Programming
-Undergraduate students enroll at the 200 level, graduates at the 600 level

MI 260/660 Digital Audio Effects
2 units / Semester II
This course provides an introduction to digital audio effect algorithms for interactive applications. Students will learn how to build fundamental digital audio effects from scratch. Equalizers, Delays, Convolution, Modulating Delays, Dynamic Processing, Nonlinear Processing will be described. Through these topics, students will learn how to build equalizers, wah-wah filters, filterbanks, BPM Locked Delay, phasers, flangers, chorus reverb, ring modulators, compressors, limiters, expanders, de-essers, pitch shifters and vocoders from scratch. Final projects will include using new techniques in a composition or interactive performance.
-Prerequisite: M150/650 or permission of the instructor
-Undergraduate students enroll at the 200 level, graduates at the 600 level

MI 270/670 BPM–Based Sequencing/Pattern Generation
2 units / Semester I
This course provides an introduction to algorithms for sequencing and pattern generation. Students will learn how to do time-based calculations in order to create generative systems for drum machines and other rhythmic devices with a focus on synchronization and collaboration. Final projects will include using new techniques in a composition or interactive performance.
-Prerequisite: M1260 Digital Audio Effects
-Undergraduate students enroll at the 200 level, graduates at the 600 level

MI 280/680 Low–Level Digital Signal Processing
1 unit / Not planned for this academic year
This course provides an introduction to digital signal processing algorithms for audio. Students will learn how to build envelope generators, anti-aliased oscillators, state-variable and ladder filters, all in the Z-transform domain. Final projects will include using new techniques in a composition or interactive performance.
-Prerequisite: MI270 BPM Based Sequencing/Pattern Generation
-Undergraduate students enroll at the 200 level, graduates at the 600 level

MI 308 Advanced Production Techniques
2 units / Semester II
This course provides students with advanced techniques for Audio Production in the studio. We will discuss microphone recording techniques to track drums, bass, guitar, winds, brass, vocals, and world percussion. We will also discuss Mixing techniques including eq, compression, 2-bus techniques, re-amping, parallel compression, sidechaining, and mid-side technique. Home Brewed techniques for mastering will also be discussed. This is an advanced course for students already showing exceptional potential in Concert Production.
-Prerequisite: BFA-3 or BFA-4 standing in MT1ID program, and completion of all M1101 requirements.
-Permission of instructor required.

MI 320A Analog Circuit Design for Music A
2 units / Not planned for this academic year
This is a basic electronic class where we learn all about the basic electronic components, power supplies, multi meters, oscilloscope etc. The goal of it all is to build analog synthesizers. The first half of this class we will not build anything at all. Instead we will be simulating very basic schematics with only few components in the circuit simulator.
-Prerequisite: M1270 or M1280
-Permission of instructor required.
-Course Pending Approval

MI 320B Analog Circuit Design for Music B
2 units / Not planned for this academic year
See the description of MI320A, of which this course is a continuation.
-Prerequisite: M1270 or M1280
-Permission of instructor required.
-Course Pending Approval

MI 330A/630A Interface Design for Music and Media Expression A
2 units / Semester I
This course provides an introduction on how to build a custom interface for musical expression. We will discuss basic electronics and teach how to build a breadboard with a microcontroller and sensors from scratch. This class is intended for the novice student to electronics, so don’t be afraid! The goal of the class is to have each student build their own custom MIDI interfaces for use with any software program or synthesizer. The final evaluation will be based on the student’s own use of the technology in a live performance.
-Prerequisite: CS313 Introduction to Object–Oriented Musical Programming
-Enrollment limited to 10 students with permission of instructor
-Course replaces previous CS314 and CS315
-Undergraduate students enroll at the 300 level, graduate students at the 600 level
-Permission of instructor required.
MI330B/630B Interface Design for Music and Media Expression B
2 units / Semester II
See description of MI330A, of which this course is a continuation.
- Prerequisites: MI330A/630A or permission of the instructor
- Enrollment limited to 10 students
- Course replaces previous courses CS314 and CS315
- Undergraduate students enroll at the 300 level, graduates at the 600 level
- Permission of instructor required.

MI400 Focused Topics in Music Technology
1 unit / Semester I, II
A venue for formal issues within expertise of music technology faculty. Topics may include, advanced interface design, robotic design, machine learning, music information retrieval, music and image, Open GL, Processing, etc. This course is meant to supplement BFA Music Technology Final Projects.
- Enrollment limited to 4th year Music Technology undergraduate students.
- Permission of instructor required.

MI430 Grids, Beats, and Groups
1 unit / Semester I
This course focuses on networking multiple computer musicians together in order to share a common temporal context. This shared beat space allows for the ensemble to explore live electronic performance of rhythmically complex music. Students will be expected to create parts that create a cohesive piece as a group, but also allow for improvisation with their material. Although this ensemble will be based around a "grid", the focus of the class is to find ways to improvise and manipulate the constrained beat space.
- Prerequisite: MI330A/B Interface Design for Music and Media Expression.
- Enrollment limited to 12 students with permission of instructor.
- Course Pending Approval

MI499 Undergraduate Music Technology Final Project
1.5 units / Semester I, II
This is a project-based course in which students work with their mentor to create a final project in which all knowledge learned during the degree is culminated, helping build the student's portfolio. Students will propose a novel research project, interactive music interface, software development or other music technology-based idea. The work of other artists or engineers who have influenced the project will be researched. Then the student will begin development with weekly checkpoints set by the mentor. Final projects will include a final presentation, a 15–25 page write-up describing the work completed, as well as a webpage with sound and video examples.
- Enrollment limited to 4th year Music Technology undergraduate students.
- Required for Music Technology degree completion.

MI530 21st Century Raga & Tala: Digitizing North Indian Music
1 unit / Semester II
This course offers an exploration of blending North Indian Classical music theory with 21st Century music and media technology. A history and evolution of the Asian underground movement will be presented. A history of software and interface design for computational Indian music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of North Indian Music. Students will work hand and hand with the North Indian Music Ensemble or Tabla Ensemble to integrate technology built into final performance.
- Enrollment limited to 8 students.
- Previous/simultaneous Music Technology courses required.
- Co-requisite: enrollment in Advanced North Indian Music Ensemble or Tabla Ensemble
- Permission of instructor required.

MI550 Robotic Design for Music & Media Applications
1 unit / Semester II
This course offers an exploration of blending Indonesian music theory with 21st Century music and media technology. A history of software and interface design for computational Gamelan will be described. Students will work on building interactive software and custom hardware for performing new music in the context of Indonesian Music. Students will work hand and hand with the Balinese or Javanese Gamelan to integrate technology built into final performance.
- Enrollment limited to 8 students
- Previous/simultaneous Music Technology courses required
- Co-requisite: enrollment in Balinese or Javanese Gamelan Ensemble
- Permission of instructor required.

MI540 Machine Orchestra
2 units / Semester I, II
This ensemble explores a musical paradigm where each musician has a Laptop controlling sound and media in an interactive manner. The aesthetic of each computer having its own sound source (multi-channel speaker arrays) will lead way to a new paradigm for music computing on stage. Participants will write software, build interactive controllers, control robotic systems, visual graphics, and perform live, in a networked system. This ensemble will work cohesively with other Music Technology courses being offered simultaneously.
- Enrollment limited to 12 students.
- Prerequisite: a minimum of 4 Music Technology courses for non-Music Technology students.
- Permission of instructor required.

MI550 Robotic Design for Music & Media Applications
1 unit / Semester II
This course offers an exploration of blending Indonesian music theory with 21st Century music and media technology. A history and evolution of the Asian underground movement will be presented. A history of software and interface design for computational Indian music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of North Indian Music. Students will work hand and hand with the North Indian Music Ensemble or Tabla Ensemble to integrate technology built into final performance.
- Enrollment limited to 10.
- Permission of instructor required.
- Previous/simultaneous Music Technology courses required.
- Co-requisite: enrollment in Advanced North Indian Music Ensemble or Tabla Ensemble
- Permission of instructor required.

MI620/220 Advanced Musical Programming Techniques – see MI220
1 unit / Semester II
This course builds on existing programming experience, providing an introduction to C++ programming for audio applications. New programming topics such as pointers, references, and advanced memory management will be introduced, and students will be shown how to develop a simple DSP algorithm in C, and deploy it as a VST or AU.
- Enrollment limited to 10.
- Prerequisite: MI620 or MI220.
- Course Pending Approval
MI 630/330A&B Interface Design A&B – see MI1330A&B

MI 650/150 Sound Synthesis – see MI150

MI 660/260 Digital Audio Effects – see MI260

MI 670/270 BPM–Based Sequencing – see MI270

MI 680/280 Low–Level Digital Signal Processing – see MI280

M1685 Teaching in Technology
2 units / Semester I, II

This course will introduce MFA students to the field of college level teaching. Students will first work closely with program instructors on developing teaching materials for subjects that can be taught over the course of three or four week modules. MFA student–instructors also will be responsible for grading assignments and exams during this time. After concluding modular teaching assignments, student–instructors will become responsible for designing and teaching a full semester technologically–based class for students outside the music technology program. They will be expected to create all course materials, including learner–centered syllabi and assignments, projects and exams, and will be responsible for grading. Faculty will monitor all of these activities and offer feedback on a regular basis. Student–instructors will likely be assigned readings relating to learner–centered teaching, course development and music cognition and will be expected to keep a journal outlining their teaching experiences.

• Enrollment limited to MFA Music Technology students.
• Course Pending Approval

M1699 MFA Music Technology Final Project
3 units / Semester I, II

The MFA in Music Technology Final Project serves as the culmination of the degree program, synthesizing several distinct components into an integrated whole. Candidate’s research, hands–on practices, technological studies and experiments, theoretical work, teaching, and interdisciplinary elements are all combined in order to create a technologically sophisticated creative work. Work is expected to be of the highest level, to be uniquely innovative, and to marry research, development and creativity. The project may culminate in a performance, installation and/or event, and must be accompanied by a paper suitable for publication in a peer–reviewed journal and a professional–level portfolio. Students are expected to work on this project throughout their enrollment at CalArts.

• Enrollment limited to MFA Music Technology students.
• Required every semester for every MFA Music Technology student.

M1800 Undergraduate Independent Project: Music Technology
1 unit / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

• Variable credit: 0.5–2.0 units
• Permission of instructor required.
• May be repeated for credit.
• Contract required.

M1900 Graduate Independent Project: Music Technology
1 unit / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

• Variable credit: 0.5–2.0 units
• Permission of instructor required.
• May be repeated for credit.
• Contract required.

ML101A Italian Language for Performers A
3 units / Semester I

This course is a continuation of ML101A. Curriculum will continue the study of Italian grammar emphasizing translation, syntax, pronunciation and the understanding of basic prose and poetry as found in Italian literature.

• Prerequisite: ML101A Italian, one semester of college Italian or one year of high school Italian with a grade of C or better
• Enrollment limited to 20 students
• Counts as credit for the previous course number ML001A.

ML101B Italian Language for Performers B
3 units / Semester II

This course is a continuation of ML101A. Curriculum will continue the study of Italian grammar emphasizing translation, syntax, pronunciation and the understanding of basic prose and poetry as found in Italian literature.

• Prerequisite: ML101A Italian, one semester of college Italian or one year of high school Italian with a grade of C or better
• Enrollment limited to 20 students
• Counts as credit for the previous course number ML001B.
• Enrollment priority given to Voice Majors
• Offered every third year in rotation with French and German

ML102A French Language for Performers A
3 units / Semester I

This course is a continuation of ML002A. Curriculum will continue the study of French grammar emphasizing translation, syntax, pronunciation and the understanding of basic prose and poetry as found in French literature.

• Prerequisite: ML102A French, one semester of college French or one year of high school French with a grade of C or better
• Enrollment limited to 20 students
• Enrollment priority given to Voice Majors
• offered every third year in rotation with Italian and German
• Counts as credit for the previous course number ML002A

ML102B French Language for Performers B
3 units / Not planned for this academic year

This course is a continuation of ML002B. Curriculum will continue the study of French grammar emphasizing translation, syntax, pronunciation and the understanding of basic prose and poetry as found in French literature.

• Prerequisite: ML102A French, one semester of college French or one year of high school French with a grade of C or better
• Enrollment limited to 20 students
• Enrollment priority given to Voice Majors
• Offered every third year in rotation with Italian and German
• Counts as credit for the previous course number ML002B
The course focuses on understanding basic German grammar. Specific emphasis is placed on identifying language structure and the ability to translate text and poetry. Secondary emphases will include oral practice, pronunciation and German culture.

- Enrollment limited to 20 students
- Enrollment priority given to Voice Majors
- Offered every third year in rotation with Italian and French
- Counts as credit for the previous course number ML003A

This course is a continuation of ML103–01A. Curriculum will continue the study of German grammar emphasizing translation, syntax, pronunciation and the understanding of basic prose and poetry as found in German literature.

- Prerequisite: ML103A, one semester of college German or one year of high school German with a grade of C or better
- Enrollment limited to 20 students
- Enrollment priority given to Voice Majors
- Offered every third year in rotation with Italian and French
- Counts as credit for the previous course number ML003B

Half–hour lessons for students whose Major is not performance or for performance Majors taking a secondary lesson. This instruction is offered based on faculty availability. Priority is given to students for whom non–Major lessons are required. See listing by instrument below.

- Enrollment limited
- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit

One–hour lessons for performance Majors in their area of specialization. Instruction is offered based on faculty availability. See listing by instrument below.

- Priority given to students for whom Major lessons are required
- Permission of instructor and School of Music office required
- May be repeated for credit

One–hour lessons for performance Majors in their area of specialization. Instruction is offered based on faculty availability. See listing by instrument below.

- Priority given to students for whom Major lessons are required
- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit
MP200–01 Undergraduate Jazz Improvisation (Class)
1 unit / Not planned for this academic year
Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

MP200–02 Undergraduate Jazz Improvisation (Individual)
1 unit / Semester I, II
Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.
- Permission of instructor required.
- May be repeated for credit.

MP201–01 Systemic Improvisation
1 unit / Semester I
This Performance Practice Seminar and Ensemble includes the performance and study of systemic musics, new symbolic languages for scoring, and extended creative performance techniques informed by ideas from the psychology of music, sound and sensation.

MP201–02 The Spirituality of Improvisation
1 unit / Semester I, II
Discovering your voice on your instrument.
- All instruments are welcome
- Permission of instructor required.

MP201–03 Harmonic Improvisation
1 unit / Semester I
Emphasis on increasing facility with intricate harmonic techniques.
- Permission of instructor required.

MP203–01 Undergraduate Performance Forum
1 unit / Semester II
Undergraduate Performance Forum will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects are also included.
- May be repeated for credit.

MP203–02 Undergraduate Voice Forum
0.5 units / Semester I, II
A weekly forum for singers, this course focuses on developing performance-related skills through observation, practice and discussion. Sessions will be devoted to guest artist performances, master classes, event and recital preparation, and rehearsals for special projects. Topics covered will include: understanding and communicating musical ideas in proper stylistic contexts, developing the physical attributes necessary for effective performing (stage deportment, body language, demeanor), performance communication and protocol, and music preparation and presentation. Ample time will be provided for each individual to perform and receive feedback from faculty, guest artists and peers. Students will acquire greater ease and confidence on stage, as well as a more thorough understanding of vocal, musical and performance issues.
- May be repeated for credit.
MP204 Forum for Musical Arts  
1 unit / Semester I, II  
Designed as a gathering where Musical Arts Program students share and discuss their artistic work on a weekly basis, this forum will also include informal group critiques. All or part of work presented will comprise the bi-annual required portfolio submissions for MAP students. When available, visiting School of Music faculty will attend and present their own creative work.  
- May be repeated for credit.

MP207 Undergraduate Jazz Forum  
1 unit / Semester I  
Weekly presentations on current directions in jazz, emphasizing workshops by visiting master jazz artists whenever possible and including discussion, rehearsal, and performance of their music. Occasional joint meetings take place with other School of Music Forums for special presentations or collaborative projects.  
- Counts as credit for the previous course number MP104.  
- May be repeated for credit.

MP208 Stagecraft for Singers  
1 unit / Not planned for this academic year  
The study of rudimentary aspects of stage techniques used in the performance of various types of music-theatre. Particular emphasis will be placed on voice and body synthesis, spontaneity, improvisation, emotional projection, body awareness, and the physicality of character development. The Spring semester will culminate with a performance of music-theatre excerpts.  
- Permission of instructor required.  
- May be repeated for credit.

MP210 Undergraduate Keyboard Colloquium  
1 unit / Semester I, II  
Keyboard Colloquium will be required every semester for piano Majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer composers are encouraged but not required to enroll. The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.  
- Open to all keyboardists in the School of Music  
- Note: Replaces Piano Lit & Keyboard Skills  
- May be repeated for credit.

MP215 Yoga for Musicians  
1 unit / Semester I, II  
An integrated approach to various branches of yoga, including Hatha Yoga asanas, Pranayama, and Dhyana. Physical postures, breathing exercises, and meditation/visualization techniques will be explored. Students will learn to increase efficiency, relaxation, and concentration in musical performance and practice settings.  
- Counts as credit for the previous course number MP115.  
- May be repeated for credit.

MP220 African Dance  
1 unit / Semester I, II  
Instruction in the traditional dances of West Africa.  
- Enrollment limited to 20 students.  
- Required to see the School of Music office staff to request.  
- Permission of instructor required.  
- May be repeated for credit.

MP230 Balinese Dance  
1 unit / Semester I, II  
Instruction in the traditional dances of Bali.  
- May be repeated for credit.

MP235 Beginning Shakuhachi Workshop  
1 unit / Semester I  
The shakuhachi is the traditional Japanese bamboo vertical flute. In this beginning workshop students will learn the basics of shakuhachi playing: breathing, sound production, basic scales, and Japanese music notation. Repertoire will include traditional folk songs, meditative pieces, contemporary works, and improvisation.  
- Enrollment limited to 5 students.  
- Permission of instructor required.  
- May be repeated for credit.

MP240–01 Javanese Dance (Women)  
1 unit / Semester I, II  
Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.  
- May be repeated for credit.

MP240–02 Javanese Dance (Men)  
1 unit / Semester I, II  
Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.  
- May be repeated for credit.

MP241 Studio Projects for Guitar  
1 unit / Semester I, II  
Studio Projects is for computer literate guitarists who wish to create a piece or a performance using the equipment and software available in the Interactive Studio. Projects might include working with MIDI guitar, home studio recording and editing techniques, interactive MIDI, audio, or video.  
- Prerequisite: MI150 or permission of instructor  
- Counts as credit for the previous course number MP141  
- May be repeated for credit.

MP250 Institute Voice  
1 unit / Semester I, II  
Instruction and practice in the fundamentals of singing. Course includes technical exercises for breath control, agility, range extension, etc., and involves performance of music in classical and other styles.
• Enrollment limited to non-voice Majors
• Audition required
• Permission of instructor required.

MP254 English Diction and Repertoire for Singers
0.5 units / Not planned for this academic year
Introduction to the International Phonetic Alphabet (IPA) and its use in transcribing specific sounds used in classical singing. Students will focus on listening, production and transcription of sounds used in American English. The course will include a general overview of repertoire in the English language, including listening, discussion and stylistic components.
• Co-requisite: MR110 for BFA1 students

MP255–01 Italian and Spanish Diction and Repertoire for Singers
1.5 units / Semester II
Basic instruction and practice in the proper pronunciation for singing in Italian, Spanish, German and French, as well as foundational study of repertoire in these languages. Students will learn the International Phonetic Alphabet (IPA) symbols relevant for each language and practice transcribing texts into IPA. Basic diction-related terminology and principles for each language will be covered. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.
• Concurrent enrollment required with ML101B: Italian Language for Performers B

MP255–02 French Diction and Repertoire for Singers
1.5 units / Not planned for this academic year
See description under MP255–01.
• Concurrent enrollment required with ML102B: French Language for Performers B

MP255–03 German Diction and Repertoire for Singers
1.5 units / Not planned for this academic year
See description under MP255–01.
• Concurrent enrollment required with ML103B: German Language for Performers B

MP302 The Grammar of Conducting
2 units / Semester II
Areas to be studied include: The development of a clear, readable beat in all patterns and in varying dynamic ranges, articulation of styles and textures, and techniques appropriate for both choral and instrumental conducting. Among difficulties studied will be:
1. Treatment of preparatory beats and fermatas in typical situations;
2. Use of left hand in cueing and control of dynamics;
3. Problems in accompanying and proportional notation.
• Prerequisites: MT101B and MT200C
• Counts as credit for the previous course number MP002
• Permission of instructor required.

MP303 Radical Music Pedagogy
2 units / Semester I
The course will cover 20th century Western music pedagogical methods including Kodaly, Orff–Schulwerk, Dalcroze, Suzuki as well as the work of Dewey, Vygotsky, Montessori and hooks. Online studies and oral traditions will be explored, along with reflexive co–learning
MP 400/600–01 Singing the Books: A Workshop on John Cage’s ‘Song Books’
2 units / Semester I, II
Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various ‘songs’ included in the Song Books, along with an overview of Cage’s aesthetics. Students will engage in substantial disciplined creative work, action and research, especially as Cage understood ‘research’ to mean experimental music making. Course work will include discussion, reading assignments, interpreting and constructing pieces, and performing in class. This work will lead toward public performances and/or installations. It is anticipated that students will gain an understanding of the different types of compositional processes Cage utilized in the Song Books. They also will develop the capacity for intensely disciplined action and creation; will develop an understanding of non–ego based methods of composition and performance; will explore their capacity to develop and work within highly rigorous constraints; will explore electronics as they pertain to the Song Books; will learn how to ask appropriate questions when realizing Cage’s work; and will work on the ability to perform in a manner independent of self–expression.
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Open to students throughout the Institute; especially encouraged for all performing artists, film and video artists, and students involved in sound design.
• Permission of instructor required.

MP 400/600–02 Contemporary Vocal Techniques, Repertoire and Performance
1.5 units / Not planned for this academic year
Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard 20th Century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and exploratory spirit, with group and individual exercises and coaching. The class will study and analyze sCOREs and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in–class coaching and a final project. Some work will lead towards public performance.
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MP 400/600–03 What Kind of Text Is That? Exploring and Creating with Unusual Materials
2 units / Not planned for this academic year
Focused Topic in Vocal Performance: Beginning with an historical and contextual study of vocal works that utilize unconventional or atypical texts, students will research and perform representative works while exploring, creating and building works and analyses of their own. The course will involve collective and individual readings of various texts and in–class coaching of works based on such texts, with a large portion of the course devoted to the composition of new pieces/readings/performances based on unusual texts. Collaborative development and performance is highly encouraged. Writers, artists and composers covered may include Filippo Marinetti, Tristan Tzara, Kurt Schwitters, Gertrude Stein, Lewis Carroll, James Joyce, Samuel Beckett, concrete poets, e.e. cummings, John Cage, Luciano Berio, George Aperghis, and others.
• Singers, actors, composers and anyone interested in performing with unusual texts are encouraged to enroll.
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Permission of instructor required.

MP 402/602 Opera Theater
2 units / Semester II
An intensive project–based class focused on rehearsing, producing and performing select opera/music–theater works in innovative productions. Works are mounted in collaboration with the School of Theater, with participation of other schools from the Institute as needed. The rigorous process culminates in public performances in the Modular Theater. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions.
• Audition required.
• Undergraduate students enroll at the 400 level, graduate students at the 600 level.
• Permission of instructor required.
• May be repeated for credit.

MP 403/603 Physiology of the Voice
2 units / Semester I
This course will examine the anatomy and function of the vocal mechanism. Emphasis will be placed on understanding systems needed for the production of the singing voice. Topics covered will include, breathing, phonation, registration, vowel formation, articulation and acoustics.
• Enrollment limited to upper division undergraduates and graduate students
• Offered alternate years
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MP 405/605 Performer–Composer Forum
1 unit / Semester II
The Performer–Composers Forum features master classes given by the instructor and special guests. Topics may include how new music gets created, music history, performance, composers, (alive and dead), getting works played and/or recorded, teaching, etc. Class is offered every Monday and the classes are small, friendly, and highly informative, dealing with presenting individual forms of art in various mediums; i.e., text, CD, live performance and concert settings. Interactions between the students, guests and instructor is highly encouraged. Student participation may be invited by certain guests.
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
• Counts as credit for the previous course number MP404

MP 406/606 Musical Bodies: Injury Prevention and Rehabilitation
1 unit / Semester I
This course is designed to help musicians prevent and rehabilitate musical instrument–based overuse injuries. It will also address injuries from other sources that might affect our ability to play our instruments. We will look at postural imbalances, faulty habits, and the reality of maybe just too many hours in the practice room. Through yoga therapy, pilates rehabilitation, aspects of physical therapy, and stress reduction and breathing techniques, each student will be given an individual program of stretching, strengthening and relaxing for optimum health. More than just an exercise routine, these programs will be uniquely designed for each student’s needs, and may include modifications in posture, alignment, behaviors, and practice techniques.
• Prerequisites: MP102 for undergraduate students
• Enrollment limited to 10 students in total
• Undergraduate students enroll at the 400 level, graduate students at the 600 level
MP 408/608 Instrumental Conducting
2 units / Semester I

A course for students who have completed theory and skills requirements and who have a foundation in the elements of conducting. Refinement of techniques with particular emphasis on music of the 20th Century.
- Prerequisite: MP302 and MT300/MT350 (or equivalents)
- Enrollment limited
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Counts as credit for the previous course number MP105
- Permission of instructor required.

MP 480/680 Tabla Accompaniment
1 unit / Semester I, II

This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).
- Enrollment limited to upper-division undergraduates and graduate students
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- May be repeated for credit.

MP502 Improvisors' Visiting Artists Colloquium
1 unit / Semester I, II

The African American Improvisational Music Program visiting artist series is designed to stimulate multi-focus, interdisciplinary research regarding the philosophical nature of improvisation along with performance technology, theoretical and aesthetical ideas explored by creative artists, through a series of performance, lecture, and master classes. Visiting artists will address important issues in a dialogue about creative improvisation.
- Meets at various times during the semester on scheduled Fridays in ROD.
- May be repeated for credit.

MP503–01 Graduate Performance Forum
1 unit / Semester II

A comprehensive study of the anatomy and function of the singing mechanism. Emphasis will be placed on functional pedagogy and learning how to integrate the understanding of vocal systems with the practical application of teaching in both individual and group lesson settings. Contrasting pedagogical approaches will be covered in depth. In-class teaching will make up a substantial portion of the class curriculum.
- Enrollment limited to upper-division undergraduates and graduate students
- Offered alternate years
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- May be repeated for credit.

MP503–02 Graduate Voice Forum
0.5 units / Semester I, II

A weekly forum for singers, this course focuses on developing performance-related skills through observation, practice and discussion. Sessions will be devoted to guest artist performances, master classes, event and recital preparation, and rehearsals for special projects. Topics covered will include: understanding and communicating musical ideas in proper stylistic contexts, developing the physical attributes necessary for effective performing (stage deportment, body language, demeanor), performance communication and protocol, and music preparation and presentation. Ample time will be provided for each individual to perform and receive feedback from faculty, guest artists and peers. Students will acquire greater ease and confidence on stage, as well as a more thorough understanding of vocal, musical and performance issues.
- May be repeated for credit.

MP 600/400–XX Focused Topics in Vocal Performance – see MP400–XX

MP 604 Special Studies in Collaborative Performance
2 units / Not planned for this academic year

This course is designed to develop and hone special skills required of pianists working with both singers and instrumentalists in a variety of repertoire. It will include individual work with pianists as well as coaching of the pianist with vocalists and/or instrumentalists. This course will also address the issues of pianists in larger ensembles, working with a conductor and preparing orchestral reductions.
- Permission of instructor required.

MP 605/405 Performer–Composer Forum – see MP405

MP 606/406 Musical Bodies: Injury Prevention and Rehabilitation – see MP406
for more information on pre-recital juries and deadlines.

Graduation Recital. Students enrolled in Performance and Performer–Composer programs are required to give a pre-recital jury and to research and write substantial program notes for each piece on the recital. Please see the Music School Student Handbook additionally are required to give a pre-recital jury and to research and write substantial program notes for each piece on the recital. Please see the Music School Student Handbook for more information on pre-recital juries and deadlines.

Counts as credit for the previous course number MP600

May be repeated for credit.

MP 608/408 Instrumental Conducting – see MP408

MP610 Graduate Keyboard Colloquium
1 unit / Semester I, II

Keyboard Colloquium will be required every semester for piano Majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer composers are encouraged but not required to enroll. The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master–classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in–class presentation on work in preparation for recital.

Counts as credit for the previous course number MP501

May be repeated for credit.

MP640 Contemporary Performance Practice for Winds
1 unit / Semester I, II

A workshop in special techniques as they have evolved in contemporary music. Topics may include various extended techniques, production of pitched and non–pitched sound, multi–phonics, microtonal systems and special tunings, circular breathing, improvisation, deciphering complex rhythms, unconventional methods for articulation, and interfacing acoustic instruments with electronic systems, including MIDI.

Counts as credit for the previous course number MP140A

Permission of instructor required.

May be repeated for credit.

MP 680/480 Tabla Accompaniment – see MP480

MP699 MFA Graduation Recital Preparation
2 units / Semester I, II

Credit will be given for the preparation and presentation of a full–length graduation recital. Enrollment in this course is required during the semester in which students give their Graduation Recital. Students enrolled in Performance and Performer–Composer programs additionally are required to give a pre–recital jury and to research and write substantial program notes for each piece on the recital. Please see the Music School Student Handbook for more information on pre–recital juries and deadlines.

Counts as credit for the previous course number MP600

Permission of instructor required.

MP800 Undergraduate Independent Project: Performance
1 unit / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

• Variable credit: 0.5–1.0 units

• May be repeated for credit.

• Contract required.

MP900 Graduate Independent Project: Performance
1 unit / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

• Variable credit: 0.5–2.0 units

• May be repeated for credit.

MR110 Vocal Repertoire Coaching
1 unit / Semester I, II

Centered on in–class coaching, discussion and critique of repertoire and performance, this course will emphasize the development of skills necessary for singing–artists. Students will learn foundational skills and acquire necessary tools for conducting background research, diction and translation, musical preparation, and presentation and critique of themselves and their peers. Students also will expand their repertoire, strengthen accuracy, experience an in–depth study of poetry and poetic narrative, work on interpretation, and concentrate on ensemble and collaboration. Oral and written presentations about music also will be included.

May be repeated for credit.

MR120 / 520 Guitar Workshop: Undergraduate Majors
0.5 units / Semester I, II

• Undergraduate students enroll at the 100 level, graduates at the 500 level

MR122 / 522 Flute Workshop: Undergraduate Majors
0.5 units / Semester I, II

• Undergraduate students enroll at the 100 level, graduates at the 500 level

MR123 / 523 Harp Workshop: Undergraduate Majors
0.5 units / Semester I, II

• Undergraduate students enroll at the 100 level, graduates at the 500 level

MR124 / 524 Oboe Workshop: Undergraduate Majors
0.5 units / Semester I, II

• Undergraduate students enroll at the 100 level, graduates at the 500 level

MR126 Experimental Voice Workshop: UG Majors
1 unit / Semester I, II

This workshop, open to upper–division and graduate voice students by faculty approval, is geared towards facilitating student projects that are experimental and vocal in nature. Students meet in a weekly forum to develop, show and discuss work–in–progress. The course will track progress from concept, through research and practice, to performance and group critique. Reading and writing exercises will be used to SUPPORT specific projects. Credit is given based on this workshop component of these projects. Students may still be eligible to
receive additional independent study credit for in–depth work.

- Undergraduate students enroll at the 100 level, graduates at the 500 level
- Limited enrollment
- Permission of instructor(s) required

**MR127 / 527 African Rhythm Workshop: Undergraduate Majors**

0.5 units / Not planned for this academic year

- Undergraduate students enroll at the 100 level, graduates at the 500 level

**MR128 / 528 String Workshop: Undergraduate Majors**

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

**MR129 / 529 Percussion Workshop: Undergraduate Majors**

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

**MR130 / 530 Clarinet Workshop: Undergraduate Majors**

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

**MR131 / 531 Bassoon Workshop: Undergraduate Majors**

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

**MR132 / 532 Brass Workshop: Undergraduate Majors**

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

**MR133 / 533 Horn Workshop: Undergraduate Majors**

0.5 units / Not planned for this academic year

- Undergraduate students enroll at the 100 level, graduates at the 500 level

**MR310–01 Advanced Vocal Repertoire Coaching (Group)**

1 unit / Semester I, II

Moving on from foundational work, in this course students will further develop intellectual and musical skills necessary for singing–artists. Students will expand their vocal repertoire in all genres, develop more sophisticated music learning techniques and habits, experience in–depth study of poetic, dramatic and liturgical narrative, continue to strengthen skills in relevant languages, and develop a more collaborative musical interaction. Recital preparation and increasingly nuanced interpretations will be developed, as will more refined critique skills.

- May be repeated for credit.

**MR310–02 Advanced Vocal Repertoire Coaching (Individual)**

0.5 units / Semester I, II

Individual musical coaching sessions offered, when available, to students preparing recitals or other Major performances. Sessions will cover the same areas covered in MR310–01, according to individual needs.

- Permission of the instructor and School of Music office required

**MR510–01 Graduate Vocal Repertoire Coaching (Group)**

1.5 units / Semester I, II

Advanced study and development of intellectual, artistic and musical skills necessary for singing–artists. Strengthening of the collaborative relationship is enhanced while students work towards mastery of diction, interpretation, analysis of poetry and text, and context. Repertoire from all periods and styles are studied. Critique skills and abilities become more sophisticated and precise.

- May be repeated for credit.

**MR510–02 Graduate Vocal Repertoire Coaching (Individual)**

1 unit / Semester I, II

Advanced, individual musical coaching sessions offered, when available, to students preparing recitals or other Major performances, or whose repertoire demands regular coaching sessions. Sessions will cover similar areas to those covered in MR510–01, based on individual needs.

- Permission of the instructor and School of Music office required
- Offered based on faculty availability
- May be repeated for credit.

**MT001 Fundamental Musicianship**

3 units / Semester I, II

A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the CORE Curriculum. Training is provided in basic areas: reading and writing at the basic level, staff notation, clefs, scales, modes, intervals, triads and their inversions, rhythm and meter, part–writing and cadences. Extensive practice outside class time is required.

- This course is considered a prerequisite to the Major, students will be placed in it based on placement exams given prior to registration
- Course must be completed by the end of the first year; failure to pass within the first year may result in dismissal from the Institute
- Counts as credit for the previous course number MT100

**MT100A Musicianship Skills: Tonal Forms A**

2 units / Semester I, II

MT100A/B & MT200C/D (‘Skills A, B, C & D’) is a sequence of four courses in ear training and basic musicianship skills related to the comprehension of tone and tonal relationships in music including intervallic, harmonic and melodic comprehension and fundamental rhythmic skills. Exercises include chorales and keyboard music, scales and modes, sight singing and dictation exercises progressing from simple tonal music to more complex chromatic and atonal materials on advanced levels at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the CORE Curriculum.

- MT100A&B must be completed by the end of the second year
- MT200C&D (if required) must be completed by the end of the third year
- Failure to pass CORE classes according to the above schedule may result in ineligibility to advance in year level, loss of financial aid, academic warning and possible dismissal from the Institute
- MT104A is a prerequisite for MT200C
- Counts as credit for the previous course number MT001A
- Permission of instructor required.
MT104A Musicianship Skills: Rhythm A  
2 units / Semester I  
MT104A&B constitute a 2–semester sequence designed to build skills in the performance practices of composed rhythm. Exercises are intended to help students interpret, read, and perform rhythms in all their variations with advanced facility. The class will examine the vocabulary of notated rhythms from simple to modernist and post–modernist compositional ideas. Musical materials will be drawn from the Renaissance, Baroque, Classical and Romantic periods and will emphasize the development of rhythmic practices in the 20th century across a variety of musical styles. Extensive practice outside class time is required. Successful performance in these courses is critical for maintaining adequate progress through the CORE Curriculum.  
- MT104A must be completed by the end of the second year in residence and is a prerequisite for MT200C  
- Counts as credit for the previous course number MT004A  
- Permission of instructor required.

MT104B Musicianship Skills: Rhythm B  
2 units / Semester II  
See description under MT104A.  
- MT104B (if required) must be completed by the end of the second year in residence  
- Prerequisite: MT104A or placement by exam  
- Counts as credit for the previous course number MT004B  
- Permission of instructor required.

MT100B Musicianship Skills: Tonal Forms B  
2 units / Semester I, II  
See description under MT100A.  
- Counts as credit for the previous course number MT001B  
- Permission of instructor required.

MT101A Introduction to Tonal Theory A  
3 units / Semester I, II  
An introduction to the structure of tonal music, exploring melodic construction, systems of consonance and dissonance, cadences, harmonic function, sequences, modulations and simple forms. Musical examples are drawn from Western classical, jazz and popular traditions.  
- Prerequisite: MT001 or placement by examination  
- Required keyboard tutorial meets Tues 6–7pm in Room B321  
- Permission of instructor required.

MT101B Introduction to Tonal Theory B  
3 units / Semester I, II  
A further exploration of tonal structure, including harmonic prolongation, chromatic harmony, tritone substitutions, third relations and modulations to distantly related keys. Musical examples are drawn from the Western classical, jazz and popular traditions.  
- Prerequisite: MT101A or placement by exam  
- MT101B must be completed by the end of the second year in residence  
- Required keyboard tutorial meets Thurs 6–7pm in Room B321  
- Permission of instructor required.

MT102–01 Musicianship Skills: Bach Chorale Singing  
1 unit / Semester I  
A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.  
- Counts as credit for the previous course number MT002–01  
- May be repeated for credit.

MT102–01 Musicianship Skills: Bach Keyboard Pieces  
1 unit / Semester I  
A careful study of Bach’s shorter keyboard pieces (little preludes and two part inventions) with these goals in mind: understanding and appreciation of the music and piano playing.  
- Counts as credit for the previous course number MT002–02  
- May be repeated for credit.

MT 103/503 Musicianship Skills: Transcription  
2 units / Semester I  
A course in furthering critical musicianship skills through exercises in analysis and transcription. Music covering a variety of styles, including jazz, is used to form the basis of ear training exercises.  
- Required of BFA jazz Majors in their first year  
- Fulfills the transcription requirement for World Music Majors  
- Undergraduate students enroll at the 100 level, graduate students at the 500 level  
- Counts as credit for the previous course number MT003
MT176 Analysis of Guitar Repertoire
1 unit / Semester I, II

Formal Analysis of a Major work from the classical repertoire with emphasis on application to performance.
• May be repeated for credit.

MT177 Continuo and Baroque Accompaniment
1 unit / Semester I, II

Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).

MT190 Beginning North Indian Svar Graam – Vocal
2 units / Semester I, II

Exercises in singing scales.
• Co–requisite: MP312
• May be repeated for credit.

MT195 Beginning North Indian Svar Graam – Instrumental
1 unit / Semester I, II

Instruction will be provided in basic techniques of note combination and rhythmic articulation that form the basis for improvisational skills in North Indian music. These skills will be practiced and extended using improvisational exercises drawn from fundamental compositional forms. This course will provide players of non–Indian instruments with access to practical and theoretical skills drawn from North Indian classical music.
• Enrollment limited to 10
• Co–requisite: MP312
• May be repeated for credit.

MT200C Musicianship Skills: Tonal Forms C
2 units / Semester I, II

MT100A/B & MT200C/D (’Skills A, B, C & D’) is a sequence of four courses in ear training and basic musicianship skills related to the comprehension of tone and tonal relationships in music including intervallic, harmonic and melodic comprehension and fundamental rhythmic skills. Exercises include chorales and keyboard music, scales and modes, sight singing and dictation exercises progressing from simple tonal music to more complex chromatic and atonal materials on advanced levels at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the CORE Curriculum.
• MT100A&B must be completed by the end of the second year
• MT200C&D (if required) must be completed by the end of the third year
• MT104A is a prerequisite for MT200C
• Failure to pass CORE classes according to the above schedule may result in ineligibility to advance in year level, loss of financial aid, academic warning and possible dismissal from the Institute
• Counts as credit for the previous course number MT001C
• Permission of instructor required.

MT200D Musicianship Skills: Tonal Forms D
2 units / Semester I, II

See description under MT200C.
• Counts as credit for the previous course number MT001D

MT202 Post–Tonal Theory
2 units / Semester I, II

An introduction to modern Western musical structures such as extended harmonic relations, pitch–class set theory, serialism, indeterminacy, process, and extended tuning systems.
• Prerequisite: MT101B or placement by exam
• Substitutes as credit for the former course MT101D (Theory D).
• MT202 (if required) should be completed by the end of the third year in residence
• Permission of instructor required.

MT203 Form and Advanced Tonal Theory
2 units / Not planned for this academic year

The structural and expressive functions of musical form are explored through listening, analysis and composition. General considerations of formal design accompany a survey of particular formal structures commonly encountered in Western classical and popular musics (including motives, phrase groups, simple part forms, song forms, and large–scale classical forms). Advanced chromatic harmonic techniques also are explored.
• Prerequisites: MT101B or or placement by exam
• Substitutes as credit for the former course MT101C (Theory C)
• Offered in Spring Semester of odd–numbered calendar years
• Enrollment limited to 25 students
• Permission of instructor required.

MT204 Counterpoint
2 units / Semester II

The contrapuntal aspect present to some degree in almost all styles of music will be explored through listening, reading, analysis, and composition. Of primary concern will be the evolution of European counterpoint from its origins through 16th century modal practice to 18th Century tonal practice and modern idioms.
• Prerequisites: MT101B or placement by exam
• Substitutes as credit for the former course MT101C (Theory C)
• Offered the Spring Semester of even–numbered calendar years
• Enrollment limited to 25 students

MT205 Song Writing, Analysis and Performance
2 units / Semester I

This class is designed to help students sharpen critical skills that will help them analyze and perform songs from a mix of styles ranging from those found in the medieval era to those of the present day. These skills will then be linked to students’ practice at applying a healthy amount of analytical thinking to their own compositions. Subjects will include lyric writing, the relationship of text to music, standard and non–standard forms, common compositional tricks and starting ideas, differing concepts of harmonic function, hooks, stylistic referencing and mixing, the role of oral musical traditions and individualism, the role of technology, and aural dictation.
• Prerequisites: MT101B or placement by exam
• Enrollment preference given to MAP students
• Enrollment limited to 25 students
• Substitutes as credit for the former course MT101C (Theory C)
• Permission of instructor required.
MT210 North Indian Theory
1 unit / Semester I, II
A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.
• Prerequisite: MT190

MT225 Introduction to the Forms of African Music
1 unit / Not planned for this academic year
A survey of the structural principles contained in traditional African musics.
• Co–requisite: ME201 or permission of the instructor
• Permission of instructor required.

MT260 Javanese and Balinese Music, Dance & Theory
1 unit / Semester I, II
The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.

MT300 Analysis of Musical Forms
2 units / Semester II
Topics in analytic techniques applied to a variety of musical styles.
• Prerequisite: Completion of all required 200–level CORE theory courses or permission of instructor.

MT302 Acoustics: Applied Physics for Musicians
2 units / Semester I
An introduction into the basics of acoustics, the natural and scientific foundation of the musical arts: waveforms, the overtone series, combination tones, tuning systems, doppler effects, dynamics, room acoustics, instrumental sounds, amplification, microphones and more. (Nearly) no math, but at lot of information that will give you a different perspective on sound and music.
• Permission of instructor required.

MT350 Analysis and Interpretation for Performers
2 units / Semester I
A survey of musical styles and performance practices from the Baroque to Contemporary periods. Individual projects will include research into contemporaneous literature on interpretive practices. Classes will include performances of selected works with discussions of interpretive choices as they relate to structural analysis.
• Permission of instructor required.
• May be repeated for credit.

MT390 Advanced North Indian Svar Graam – Vocal
2 units / Semester I, II
Exercises in singing scales.
• Prerequisite: MT210
• Co–requisite: MP312
• May be repeated for credit.

MT395 Advanced North Indian Svar Graam – Instrumental
1 unit / Semester I, II
Instruction will be provided in basic techniques of note combination and rhythmic articulation that form the basis for improvisational skills in North Indian music. These skills will be practiced and extended using improvisational exercises drawn from fundamental compositional forms. This course will provide players of non–Indian instruments with access to practical and theoretical skills drawn from North Indian classical music.
• Enrollment limited to 10 students
• Prerequisite: MT210
• Co–requisite: MP312
• May be repeated for credit.

MT/MC 400/600–01 Chamber Thought
2 units / Not planned for this academic year
Focused Topics Course: In–depth analysis of selected chamber compositions with an emphasis on 20th century works.
• Prerequisite: MT202 or equivalent
• May be taken for either Music Composition of Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 400/600–04 The Music of Luigi Nono
2 units / Not planned for this academic year
Focused Topics Course: The course will yield an overview of Luigi Nono’s oeuvre and its evolution from his early works in the 1950s (with their amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960s and early 1970s to the reduction and radical beauty of his late style during the 1980s—with an appreciation of his intense human voice, the critical idealism of his political engagement, and the artistic mastery and expressive power of his vocal, instrumental, and electronic writing.
• Prerequisite: MT202 or equivalent
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 400/600–05 The Music of James Tenney
2 units / Not planned for this academic year
Focused Topics Course: The course will yield an overview of James Tenney’s compositional work and trace its development from his early ensemble piece ‘Seeds’ (1956/61) and its roots in the music of Webern and VarØse; his revolutionary computer music and graphic sCOREs from the early 1960s through his substantial involvement in fluxus, minimalism, and concept music; to the broad and thorough ground–breaking research of the sonoristic potential of just–intonation during the last thirty years of his life. This survey will show how much his artistic work has been cutting–edge in all these different fields, and how his enthusiasm and profound thought has made him a truly American pioneer.
• Prerequisite: MT202 or equivalent
• May be taken either for Music History & Literature or Music Theory credit
• Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 400/600–08 The Music of Gyorgy Kurtag & Sofia Gubaidulina
2 units / Not planned for this academic year
Focused Topics Course: The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy Kurtag (*1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power
and existential honesty of his musical confessions or ‘autobiographies’. The second half of the course will be dedicated to the Moscovite avant–garde composer Sofia Gubaidulina (*1931). The composer herself is expected to join Mark Menzies and CalArts’ musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her Major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.

- Undergraduate students enroll at the 400 level, graduate students at the 600 level

**MT/MC 400/600–09 Orchestral Thought**
2 units / Not planned for this academic year

Focused Topics Course: In–depth analysis of selected orchestral compositions with an emphasis on 20th century works.

- Prerequisite: MT202 or equivalent
- May be taken either for Music Composition or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

2 units / Not planned for this academic year

Focused Topics Course: This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail–and from various analytical points of view–not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student.

Repertoire:
Ockeghem: Missa Mi–Mi
Bach: Das Musikalische Opfer (The Musical Offering)
Beethoven: String Quartets, Op. 130 and Op. 133
Wagner: Parsifal
Cage: Concert for Piano and Orchestra
- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

**MT/MH 400/600–14 The Music of Edgard Varese**
2 units / Not planned for this academic year

Focused Topics Course: Using the topic of atonal pitch organization, this analysis class will yield an overview of the complete work of Edgard Varese and an appreciation of his revolutionary thinking, discussing his musical concepts and compositional methods with respect to their historical and contemporary relevance for our music–making today and in the future.

- Prerequisite: MT202 or equivalent
- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

**MT/MH 400/600–17 The String Quartet since 1900**
3 units / Not planned for this academic year

Focused Topics Course: This course presents an analytical survey of 20th–century Western art music through the intensive analysis of individual works, which provide an avenue to explore broader questions of musical material, organization and significance.

- Prerequisites: MT202 or equivalent.
- May be taken either for Music Composition, Music History & Literature, or Music Theory credit.
- Course offered in alternate years.
- Enrollment limited.

**MT/MH 400/600–19 Music of Eastern Europe in the Late 20th Century**
2 units / Not planned for this academic year

Focused Topics Course: Survey of some exemplary compositions written ‘behind the wall’ during the last decades of the communist era by the Major Eastern European composers Dmitri Shostakovich, Witold Lutoslawski, Galina Ustvolskaya, Edison Denisov, Avet Terterian, Sofia Gubaidulina, Krzysztof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentin Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate any helpful thoughts and inspirations for our own work, here and now?

- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

**MT/MH 400/600–21 The Piano since 1900**
2 units / Semester 1

Focused Topics Course: This course explores the expansion of the piano’s technical, stylistic and aesthetic vocabulary from the turn of the 20th century through the present day. Along the way it provides a broad historical, technical and aesthetic survey of experimental and avant–garde music since 1900, traversing domains of composition, improvisation and sound art.

- Prerequisite: MT202 or equivalent
- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

**MT/MH 400/600–23 The Music of Iannis Xenakis**
2 units / Not planned for this academic year

Focused Topics Course: Resistance fighter, fugitive, architect, writer and one of the most influential and radical composers of the last century...This examination of Xenakis’ remarkable life and work will combine biography, theory, analysis, sCORE study and guided listening. His very diverse output (which includes concert music, electroacoustic works, computer music, music for the theater, multimedia installations, architecture, and landmark theoretical writings) will be broadly surveyed.

- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.
MT 401/601 The History and Theory of Two Indian Rhythm Systems (Tala Systems): North and South Indian
1 unit / Semester I, II
This class will cover the concepts of Tala – organizing time into units, both duple and triple meters. The North Indian tala system will be explored, ranging from 3 beats to 128 beats. Students will learn the different talas and their patterns with syllables and will be exposed to the North Indian notation system, including learning how to read and write it. The different schools of tabla and their specialties will be taught.
- Enrollment limited to upper-division undergraduates and graduate students
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MC 403/603–01A Methods: Intonation Workshop A
2 units / Semester I
Let’s make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book ‘On the Sensations of Tone as a Physiological Basis for the Theory of Music’), of Harry Partch’s ‘language of frequency ratios’ (‘Genesis of a Music’) and of James Tenney’s concept of harmonic space (‘John Cage and the Theory of Harmony’). This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear’s analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.
- Prerequisite: MT101B or equivalent
- May also be taken for Music Composition credit as MC403/603–01A
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MC 403/603–01B Methods: Intonation Workshop B
2 units / Semester II
This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.
- Prerequisite: MC403/603–01A or MT403/603–01A
- May also be taken for Music Composition credit as MC403/603–01B
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 405/605–01 Focus Rock: Metal – Black, Death & Doom
2 units / Semester II
Death, Black, Doom and Experimental Metal will be the focus of this class. We will do in-depth analysis of selected pieces (harmony, melody, rhythm, form, sound, lyrics) and research the influence of contemporary classical and experimental music on metal as well as its position within the history of rock music. Furthermore, we will discuss the socio-political and philosophical aspects behind metal and the culture surrounding it.
- Prerequisite: MT101A&B and MT202 or equivalent
- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT501 Graduate Theory Review
2 units / Semester I
This class is a review of basic to intermediate concepts and skills in music reading, music theory and music analysis (covering material from a typical undergraduate theory sequence). It is meant for incoming graduate students who do not pass the theory diagnostic test given upon entrance to the Masters program at CalArts. Music and concepts from all Western musical styles from music of the Middle Ages up to the present day will be addressed.
- Course does not count toward overall 60-credit MFA requirement.
- Placement by examination.

MT502 Graduate Skills Review
2 units / Semester II
Graduate Skills Review is an overview of basic musical skills (covering material from a typical undergraduate skills sequence). Different techniques and strategies for becoming proficient at sight reading and aural recognition will be covered. These include basic solfege, an understanding of modal modulations, triadic recognition, functional harmonic recognition, jazz harmonies, interval cycles, non-tonal cellular analysis, and sequences. Of course many of these skills cannot be mastered in one semester. Accordingly, this course is designed both for those who have studied these topics before but need to improve their skills as well as those beginning from a more basic level who need a solid practical methodology that can help them gradually build comprehension and recognition of what they need and want to hear.
- Placement by examination
- Course does not count toward overall 60-credit MFA requirement

MT 503/103 Musicianship Skills: Transcription
2 units / Semester I
A course in furthering critical musicianship skills through exercises in analysis and transcription. Music covering a variety of styles, including jazz, is used to form the basis of ear training exercises.
- Required of BFA jazz Majors in their first year
- Fulfills the transcription requirement for World Music Majors
- Undergraduate students enroll at the 100 level, graduate students at the 500 level
- Counts as credit for the previous course number MT003

MT 600/400–XX Focused Topics – see MT400–XX
MT 601/401 Tala Systems – see MT401
MT 603/403–XX Methods – see MT403–XX
MT 605/405–XX Focus Rock – see MT405–XX

MT/MC 612 Critical Reading: The Soundscape, Acoustic Ecology and the Field
2 units / Semester I, II
Critical Reading: The Finite, the Infinite. The first semester will be a tour of selected readings in the concepts of the finite and the infinite, including, but not limited to: Richard Dedekind, David Foster Wallace, Spinoza, Leibniz, Gilles Deleuze, Alain Badiou and Quentin Meillassoux. Students will then be asked to apply some of the concepts developed to the practice of art-making – and to write a significant term paper on their findings.
In the second semester we will use the paper projects of the first semester class as a starting
point. The goal of this class is to turn the papers into finished documents and publish a small journal devoted class papers (with the provisional title 'Art and Finitude'). There will be readings and discussion of the papers and sessions in which the thinking and writing are refined.

May also be taken for MC Music Composition credit, MT Music Theory credit, Aesthetics and Politics Major credit, and CS credit
• Enrollment limited to upper-division BFA students and graduate students
• Limited to 20 students
• Counts as credit for the previous course number MT412
• MC/MT 612 in Fall 2011 is a prerequisite to MC/MT 612 in Spring 2012.

MT800 Undergraduate Independent Project: Music Theory & Analysis
1 unit / Semester I, II
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
• Variable credit: 0.5–2.0 units
• Permission of instructor required.
• May be repeated for credit.
• Contract required.

MT900 Graduate Independent Project: Music Theory & Analysis
1 unit / Semester I, II
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
• Variable credit: 0.5–2.0 units
• Permission of instructor required.
• May be repeated for credit.

MX 350/650 Career Designs for Musicians
2 units / Semester I, II
This course will provide students with practical skills and insights into gaining entry into the professional world after graduation. Topics to be covered include: planning short- and long-term professional goals; how to locate available jobs in performing and teaching; preparing resumes, vita, and other documents specific to jobs currently offered; research and preparation for academic/industry job interviews; planning an audition recital and/or lecture recital; locating/creating internships or apprenticeships that can provide valuable training and career connections; what to look for in summer festivals; creating professional publicity materials; grant writing basics; and researching other music-related careers that are not specific to one’s field of study. Students will be required to prepare written and verbal presentations related to each of the areas above as they apply to the students’ own professional interests and goals.
• Priority given to upper-division undergraduate and graduate students
• Undergraduate students enroll at the 300 level, graduate students at the 600 level
• Permission of instructor required.

MX 650/350 Career Designs for Musicians – see MX350
2 units / Semester
See description under MX 350/650.
School of Theater

Residence Requirements
The four-year Bachelor of Fine Arts and Certificate of Fine Arts Programs in Performance require a minimum of four years full-time study. Master of Fine Arts and Advanced Certificate of Fine Arts programs in Performance and Directing require a minimum of three years full-time study. The four-year Bachelor of Fine Arts and Certificate of Fine Arts program in Design and Production requires a minimum of three years full-time study and the three-year Master of Fine Arts and Advanced Certificate of Fine Arts in Design and Production require a minimum of two years full-time study.

Curriculum Requirements
I. Bachelor of Fine Arts and Certificate of Fine Arts
Bachelor of Fine Arts degree candidates must complete forty-six semester units of Critical Studies coursework: Certificate of Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of the Course Catalog.

Students must complete the program of study approved by the mentor and the student, which will include the required courses specified in the School of Theater Course Requirements section of this Course Catalog and comprise a minimum of 120 units.

Students must successfully complete a Mid-Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Theater School office or from the Institute Review Coordinator.

II. Master of Fine Arts and Advanced Certificate of Fine Arts
Students must complete the program of studies approved by the mentor and the student, which will include the required courses specified in the School of Theater Course Requirements section of this Course Catalog and comprise a minimum of 60 units.

Students must successfully complete a Mid-Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Theater School office and from the Institute Review Coordinator.

III. Independent Theater Track
During a student’s career in the School of Theater, at either undergraduate or graduate levels, mentors may recommend that a student might be eligible for the Independent Theater Track. This recommendation is based on the mentor’s evaluation of the student’s work, strengths and interests. The recommendation is then forwarded to the full faculty for its approval. Following this track is an option for highly motivated and disciplined students who the faculty believes would benefit from a broader range of study. This is an upper division track and acceptance is by invitation only. Selection is made prior to the mid-residence review for undergraduates, and before the end of the first year for graduate students. There is neither recruitment nor auditioning for it. Each student’s curriculum will be individually designed, based on a written proposal and outline of courses. Requirements for graduation with a BFA are four years and a minimum of 120 units, of which 46 must be in Critical Studies. For the three–year MFA, a minimum of 60 units is required.

IV. Integrated Media Curriculum
The core requirements in the curriculum will consist of
- Integrated Media seminars and critiques
- Specified courses in the student’s program of entry. In addition to these core requirements, students will be expected to take electives, chosen from a wide-ranging list of courses currently offered throughout the Institute. The normal length of the course of study is two to three years.

Mid-Residence Review
Students must successfully complete a mid-residence review at the end of the second semester (MFA) or the fourth semester (BFA). Students who are not invited to continue in a program as a result of not passing their review may have the option of applying to another program or school of the Institute, or may, in some cases, be recommended for the Independent Theater Track. The third option is to pursue their studies at another institution.

A. Course Requirements – Programs in Performance

I. Acting Program
By graduation, all Acting students should exhibit the following:
- The ability to transform imaginatively into a role, conveying “story” through mastery of body, voice and speech and through convincing interactions with objects, acting partners and space;
- The skills and knowledge to confidently approach a variety of texts and to give students a range of techniques to do so, from the classical to the most current;
- A deep and expansive individual aesthetic.
- The openness to experiment in rehearsal and performance techniques, combining a mastery of traditional skills with a hunger to define the practice of the future;
- The flexibility to adapt and respond professionally to a variety of performance conditions, media, and technologies;
- The ability to initiate and navigate interdisciplinary investigations.

In addition, MFA Acting students are encouraged to:
- Create self-generated projects that expand the definition of what it means to be an actor.
- Acquire a multiplicity of skills to augment the métier focus such as writing, directing, project development, music, film, etc.

Bachelor of Fine Arts and Certificate of Fine Arts
T 002 Interim (every spring)
T 100 Acting Studio I
T 200 Acting Studio II
T 300 Acting Studio III
T 455 Audition/Showcase
T 105 Voice I
T 205 Voice II
T 305 Voice III
T 405 Voice/Speech IV
T 110 Speech I
T 210 Speech II
T 310 Speech III
T 115 Movement I
T 215 Movement II
T 315 Movement III
T 420 Dance Theater
T 421 Alexander Technique
T 615C Fight Choreography
T 420 Dance Theater
T 421 Alexander Technique
MP220 African Dance
T 715 Movement VII (elective)
T 827 The Performer and the Object
T 511 Directing Lab I
T 888 Playwright’s Lab I
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
T 090 Rehearsal Performance (every semester)
T 445C–H Graduate Seminars (elective)

Elective Theater Classes For Actors:
(for both graduate and undergraduate)
T 050 Writing for Performance Workshop
T 080–28 CAP Project
T 080–29 Improvisation
T 220 Tai Chi (Level 2)
T 330 Tai Chi (Level 3)
T 456 Acting for the Camera
T 829 Performing Object Lab
T 888 Playwright’s Lab
MP220 African Dance
TP703 Theater Management
TP706 Basic Stage Management
TP707 Theatrical Unions
TP848 Grant Writing
T 580 Entrepreneurship
T 460 Screenwriting for the Theater Artist
T 862 Special Topics in Directing – Cinematic
Elixirs (graduate only)
Independent studies
All Puppetry courses
II. Directing Program (Graduate Only)
By the time they graduate, Directing students will exhibit:

• A defined, deepened, and expanded development of their individual aesthetic terrains.
• Engagement with a variety of aesthetic and practical approaches that have challenged and expanded their unique perspectives, and have embraced an openness to that which is alien.
• An understanding of principles in multiple areas necessary for effective direction: acting, dramaturgy and design.
• Development of the communication skills needed to work effectively with collaborators coming from disparate disciplines.
• Development of acute analytical skills.
• Engagement in practical production activity in the context of a disciplined conceptual framework.
• The ability to lead effectively in complex production situations and a profound awareness of the obligations and responsibilities that are attendant in the director’s leadership role, including providing ethical leadership of their processes.
• An understanding of the foundation of the discourse and practice of film, video and the visual arts in acknowledgement of the increasing importance of the media to a director’s work.
• An understanding of where their work exists within the context of contemporary social, cultural, and intellectual discourse.

T 511 Directing Lab
T 521 Directing Seminar
T 862 Special Topics in Directing – Cinematic Elixirs
T 950 MFA3 Directing Project
T 700 Acting Studio
TP801D Design Methodology
TP810 Performance by Design
T 820/821 Transforming Text
T 562 Graduate Performance Analysis
T 560 Graduate Play Analysis
T 888 Playwright’s Lab I
T 002 Interim (every spring)

Additional classes to be determined in consultation with the mentor.

III. Writing for Performance (Graduate Only)
By the time students graduate they will:

• Have created texts and theatrical spaces that can, but don’t necessarily have to, transcend the world of theater.
• Have a foundation in the history of non–traditional performance narratives and techniques.
• Have experience in performance technique (acting, voice, movement, etc.).

• Have engaged in interdisciplinary and collaborative work, and are comfortable writing in a variety of forms and contexts.
• Understand the importance of process through collaborative experiences.
• Have cultivated an emphasis on research and a strong footing in theory.
• Have identified their artistic mission and manifesto.
• Develop teaching skills in Writing for Performance.

T 880 Writing for Performance I
T 881 Writing for Performance II
T 882 Playwright’s Salon (every semester)
T 888 Playwright’s Lab I (every semester)
T 890 MFA3 Writing for Performance Project
T 820 Transforming Text I
TP810 Performance by Design
T 862 Special Topics in Directing (Cinematic Elixirs)
T 500 MFA–1 Acting Studio
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
T 002 Interim (every spring)

Plus Critical Studies Electives selected in consultation with the mentor.

B. Course Requirements – BFA Design and Production Programs

Bachelor of Fine Arts and Certificate of Fine Arts
Curricula for the Programs in Design and Production consist of classroom studies and hands–on studio and production work. Entering BFA Design and Technical Direction students are required to complete a common set of foundation courses that cover aesthetics, theory, history, literature, graphics, technology and crafts. Upper–division undergraduates work with their mentors to create training programs tailored to each student’s individual needs and interests. Stage Management students follow a similar plan, with variations based on the needs of their métier.

Note: Classes marked with a denote those with Critical Studies credit.

BFA Design and Technical Direction Programs
Curricula for the Programs in Design and Production consist of classroom studies and hands–on studio and production work. Entering BFA students are required to complete a common set of Foundation courses that cover aesthetics, theory, history, literature, graphics, technology and crafts. Transfer and upper–division undergraduates work with their mentors to create training programs tailored to each student’s individual needs and interests. The curriculum for each métier area is highly individualized, with core program requirements serving as a framework for further studies customized to meet each student’s goals and ambitions.
Undergraduate Foundation Year

Undergraduate studies in Design and Production offer students the opportunity to pursue an individualized course of study following the First Foundation Year. The BFA 1 core foundation is a comprehensive introduction to the fundamental concepts and skills used by theater artists, which fosters a sustained dialogue between thinking and making. In keeping with the school’s commitment to trans-disciplinary study, the First Year core consists of four year-long courses, which are complemented by selected métier courses from each area of specialization. In subsequent years, students focus on required métier curricula and fulfill their elective credits from courses throughout the institute.

BFA I: Fall – 16 units [5 are CS]
T 005 Conversations in Contemp. Theater (2)
CS — — Critical Writing/Foundation (3)
TP100B Foundation Studio – 3D (3)
TP090 Production (2)
Plus choose 2 of 4 métier courses:
- TP501 Sound Lab (2)
- TP105 Drafting (2)
- TP150 Lighting Techniques (1 or 2)
- TP160 Sound Techniques (1) Sep/Oct
- TP170 Video Techniques (1) Nov/Dec
- TP180 Sewing Techniques (1) Nov/Dec

BFA I – Spring – 17 units [5 are CS]
T 005 Conversations in Contemp. Theater (2)*
CS — — Critical Writing/Foundation (3)*

Metier Requirements: BFA Design, Technical Direction and Puppetry

BFA Curriculum achieved during 2nd, 3rd, and 4th years.

Three out of four offerings in métier Critical Studies classes:
choose from CS 378A, 378B, 379A, 379B, 379C
T 002 Interim (every spring)

I. BFA Costume Design:
Sensitive to the art of performing, to the coordination of visual effects, to the expressions of the written and unwritten word, to the cultural anthropology of clothing, and to the techniques of manufacture, students undertake pre-professional studies in costume design, illustration, history, and related technologies.

Metier Requirements:
TP604 Costume Techniques I
TP605 Costume Techniques II
TP606 Costume Design for the Stage
TP607 History of Fashion*
TP608 Spec. Topics/Costume Design
TP609 Principles of Costume Design
TP680 Undergraduate Closure
TP030 Workshops in Special Skills
FC110 Life Drawing
FC210 Life Drawing
TP090A Production–Costume (6 semesters)

Recommended Electives:
II. BFA Lighting Design:
In a program committed to both artistry and technology, students gain a firm understanding of the lighting design process, from the development and articulation of a conceptual approach, to plot making, to the creation of the realized work onstage. They broaden their experience with additional projects in film, video, dance, and art.

**Metier Requirements:**
- TP400 Light Lab
- TP150 Lighting & Sound Techniques
- TP401A Lighting Design I: Plot making
- TP401B Lighting Design I: The Design Process
- TP402 Advanced Lighting Design
- TP560 Vector Works
- TP406 Lighting Technology*
- TP214 Architectural Styles*
- TP302 Scene Design I
- TP200/501 Sound Design I or Sound Lab
- TP800 Independent Study in Design or Technology
- TP680 Undergraduate Closure
- Art History*
- History of Film or Dance

**Recommended Electives:**
- TP200 Stagecraft
- TP700 Management Techniques
- TP 215 Contemporary Playhouse
- T 812 Shadow Puppetry
- TP609 Principles of Costume Design
- TP306 Scene Painting
- D 038 Dance Showings
- TP455 Video Engineering

III. BFA Scene Design:
Scene design, in providing a visual support to the dramatic form, is an integral part of the theater and is woven into the fundamental philosophies of modern performance practice. Students strive for the vision and imagination of a creative artist; the ingenuity and skills of a stage artisan; and the knowledge and sense of a performance director.

**Metier Requirements:**
- TP216 Techniques of Design for Undergrads
- TP214 Architectural Styles*
- TP302 Scene Design I
- TP305 Special Topics in Scene Design
- TP309 Scene Painting for Undergrads
- TP320 BFA Scene Design Seminar
- TP400A Light Lab
- TP401 Lighting Design I
- TP560 Vector Works
- FC115 Basic Perspective
- FC366 Life Drawing: Form, Structure & Analysis
- TP680 Undergraduate Closure
- TP800 Independent Study in Design or Technology

**Recommended Electives:**
A minimum of 6 courses the following:
- Art History*
- Life Drawing
- Character Animation
- Painting
- Principles of Costume Design
- Color and Design
- Sculpture
- History of Fashion
- Puppetry
- History of Film or Dance
- Computer aided design

IV. BFA Puppetry Specialization:

**Metier Requirements:**
- TP214 Architectural Styles*
- TP302 Scene Design I
- TP305 Special Topics in Scene Design
- TP309 Scene Painting for Undergrads
- TP320 BFA Scene Design Seminar
- TP400A Light Lab
- TP401 Lighting Design I
- TP560 Vector Works
- FC115 Basic Perspective
- FC366 Life Drawing: Form, Structure & Analysis
- TP680 Undergraduate Closure
- TP800 Independent Study in Design or Technology

**Recommended Electives:**
A minimum of 6 courses the following:
- Art History*
- Life Drawing
- Character Animation
- Painting
- Principles of Costume Design
- Color and Design
- Sculpture
- History of Fashion
- Puppetry
- History of Film or Dance
- Computer aided design
V. BFA Sound Design:
While integrating aesthetic concerns with scientific disciplines, the Sound Design program can stretch as far as each student’s energy, inventions, and imagination allow. Students are urged to explore abundant projects and coursework throughout the institute.

Metier Requirements:
TP160 Sound & Video Techniques
TP406 Lighting Technology*
TP500 Sound Design I
TP501 Sound Lab
TP510 Undergrad Sound Seminar I (1)
TP530 Undergrad Sound Seminar II (2)
TP520A–D Special Topics in Sound Design:
  TP520A Themed Entertainment
  TP520B Gear
  TP520C Digital Playback
  TP520D Paperwork
TP522 Music For Non-Musicians
TP812 Creative Listening for the Sound Designer
TP090G Production — Sound Design (6 semesters)
TP525 Professional Sound Environments
TP550 Max Programming for Sound Design
F 106 Sound For Film/Video
CS314 Digital Electronics*

VI. BFA Technical Direction:
With a high degree of skill and creativity, students discover ways to utilize today’s changing technology. They take the lead in the creation of new art and technologies, and exhibit a level of professionalism that meets or exceeds the growing demands of the theater/entertainment industries and the field of technical direction.

Metier Requirements:
TP200 Stagecraft I
TP201 Advanced Stagecraft
TP575 AutoCAD
TP302 Scene Design I
CS215 Basic Electronics*
TP220 Welding
TP203 Fundamentals of Technical Direction
TP868 Technical Design
TP309 Scene Painting for Undergraduates
TP455 Video Engineering
TP203 Statical Engineering*
TP090N Production — Technical Direction (6 semesters)

Recommended Electives:
TP105 Drafting
TP214 Architectural Styles*
CS214 Digital Electronics
TP215 Contemporary Playhouse
TP560 Vectorworks
TP700 Management Techniques
TP030 Sewing Basics
TP401 Lighting Design I
VII. BFA Stage Management — Goals and Curriculum

Through training that focuses on the context, process and product of creating theater, stage managers gain a unique sense of the essential elements of production, both performance and design/technical. They learn to function within a collaborative atmosphere as team leaders as well as supporters and facilitators of others’ work.

By graduation, BFA students in Stage Management should exhibit the following:

• Strong communication skills, including the ability to speak and write clearly and exhibit proficiency with digital formats related to those skills.
• A well-developed personal organization system that shows a strong work ethic, and an ability to balance the variety of tasks required of a manager.
• A proficiency in the range of skills and processes necessary to function effectively as a stage manager.
• A respect for and understanding of collaborative processes and the needs of each participant in the production.
• An understanding of the skills necessary to develop and maintain a career in the profession.
• An understanding of and commitment to safe practices.
• A solid understanding of the historical foundation of theatrical and arts practices, as well as knowledge of the contemporary arts/performing arts landscape.
• An openness to new ideas and an appetite for knowledge

Core Curriculum:
Plus three of four semesters of theater history and dramaturgy:

T 005 Conversations in Contemporary Theater
TP090 Production (7 semesters)
T 002 Interim (every spring)
CS178A Survey of World Theater – Text*
CS178B Survey of World Theater – Visual*
CS179A Survey of World Theater – Arts & Activism*
CS179B Survey of World Theater – Performance Styles*
CS379C Art and Community Engagement*

Metier Requirements:
TP702 Stage Management Seminar (each semester)
TP706 Basic Stage Management (BFA 1)
TP400A Light Lab (BFA 1)
TP500 Sound Lab (BFA 1)
to engage in interdisciplinary practice; and
• A distinct, original and personal voice and defining aesthetic, as evidenced in production work and an outstanding portfolio.

Metier Requirements:

TP801D Design Methodology
TP804 MFA 1 Costume Design
TP810 Performance by Design
TP830 Open Dress
TP920 Open Studio/Graduate Closure
FC210 Life Drawing
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
TP808 Costume Des Seminar (each semester)
TP090 Production (6 semesters)
T 002 Interim (every spring)

Recommended Electives:

T 888 Playwright’s Lab I
TP308 Production Design
T820 Transforming Text
T 862 Cinematic Elixirs
TP566 Special Topics in Computer Applications
TP902C Special Topics in Design
TP030 Workshop in Special Skills
TP820 Transforming Text
T 580 Entrepreneurship
Life Drawing
Video Courses
Art or Character Animation Courses
Puppetry Course

II. MFA Lighting Design Program
By the time they graduate, MFA students will:
• Have a complete command of the lighting design process, including developing a conceptual approach, creating the required drafting and paperwork, and clearly and successfully articulating designs.
• Analyze and critique written and performed plays within cultural, historical and theoretical contexts.
• Have produced original and expressive artistic work for the stage, reflected in a unique, professional–level design portfolio.
• Have the intellectual, creative and technical skills to embark on a professional career as a lighting designer.
• Be effective collaborators and communicators.

Metier Requirements:

TP803 Graduate Lighting Design I
TP903 Graduate Lighting Design II
TP983 Graduate Lighting Design III
TP835 Principles of Lighting Design
TP836 Lighting Design Seminar
TP410 Advanced Light Lab
TP560 Vector Works
TP801C Techniques of Design
TP801D Design Methodology
TP810 Performance by Design
TP090 Production (6 semesters)
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
T 002 Interim (every spring)

Recommended Electives:

TP566 Special Topics in Computer Applications
TP804 Costume Design Seminar
TP920 Open Studio/Graduate Closure
T 888 Playwright’s Lab
TP902C Special Topics in Design
TP920 Open Studio/Graduate Closure
TP820 Transforming Text
TP450 Special Topics in Video
TP863 Rigging
Film & Video courses

III. MFA Scene Design Program
Students who complete the MFA Scene Design Program will:
• Find and shape a personal artistic vision: to explore the means of expression through historical and current theory with the expressed intention of discovering new forms, theory, and means of expression.
• Develop aesthetic sophistication through studying theory across a range of disciplines (e.g. music composition, performance theory, directing and semiotics).
• Explore all aspects of live performance as a collaborative process through collective analysis.
• Expand the capacity for self–critique and critical thinking.
• Work to embrace a diversity of ideas through interdisciplinary and collaborative practices.
• Expand the means of expression, including performance practice, model making, drafting, painting, drawing and use of new media.
• Develop as generative visual artists working in performance.
• Work authentically, originally, at risk – to navigate the complexities of working within established art making structures at the same time using their voice to create new structures.

Metier Requirements
TP801C Techniques of Design
TP801D Design Methodology
TP810 Performance by Design
TP902C Special Topics in Design
TP920 Open Studio/Graduate Closure
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
TP090 Production (6 semesters)
TP809 MFA Scene Design Seminar
T 002 Interim (every spring)

Recommended Electives:
TP306 Scene Painting
TP666 Art and Manipulation of Scenic Materials
TP214 Architectural Styles
TP307 Advanced Scene Painting
TP560 Vector Works or
TP575 Auto CAD
T 888 Playwright’s Lab I
TP308 Production Design
T 820 Transforming Text
T 862 Cinematic Elixirs
Life Drawing
Video, Art or Character Animation Courses
Puppetry Courses

IV. Puppetry Specialization
By graduation, Puppetry students should exhibit the following:
• A demonstrated exploration, expansion and deepening of their individual artistic terrains.

• Engagement in a broad range of contemporary and historical theory and practice, especially centered on object theater, puppetry, and other forms of interaction between the animate and inanimate.
• Experience in a wide variety of theatrical and aesthetic practices, performance and directing processes, and critique that expand and challenge one’s artistic/aesthetic perspective.
• Creation of self–generated work that has the possibility to expand the definition of puppet and object performance.
• Experience in the rigorous challenges of directing object theater, including the interaction of performers and objects.
• Expansion of their visual acuity, and the skills to work in a collaborative process.
• Focused development on the key elements of craft.
• A demonstrated exploration of related art forms such as film, music, video, optics, pre–cinema, animation, visual art, and installation.
• Experience in the essential aspects of theatrical production, with an emphasis on communication and leadership.
• An awareness of the obligations and responsibilities that are attendant in the director’s leadership role, including providing ethical leadership of their processes.
• A grasp of dramaturgy, and engagement with text in unique, personal, and non–traditional ways.

MFA Puppetry Course Requirements
T 820/821 Transforming Text I and II
T 829 Performing Object Laboratory (5 semesters)
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
TP810 Performance by Design
T 090 Production
T 090 Rehearsal and Performance
TP 8010 Design Methodology (if recommended by mentor)
T030 Institute Directing
T 826A&B Seminar in Puppet Theater
T 002 Interim (every spring)
T 960 MFA3 Puppetry Project
ACTING: One of the following:
T010 Acting Techniques
MFA 1 Acting Studio (by permission of instructor)
T 605A MFA 2 Voice or other recommended voice
Puppetry Construction and Special Topics courses (minimum of 2 semesters)
These courses are offered on a rotating basis.
V. MFA Scene Painting Specialization

Students who complete the MFA Scene Painting Specialization should exhibit the following:

- Skill and creativity in a wide range of scenic painting and drawing techniques used in the industry today, including applied 3-D textures, faux finishes, translucent backdrops, opaque backdrops, large format drawing and cartooning, landscape painting, portraiture, pneumatic spray gun, non-traditional materials and tools, trompe l’oeil, fine art and architecture history.

- Management and leadership skills that demonstrate an understanding of how to schedule and organize work to achieve the artistic goals within time and budget constraints, including scheduling and supervision of scenic paint crews, working collaboratively with the designer, production manager, technical director and other members of the production and design team, and mastery of the principles of budget development, including labor and materials estimates.

- Demonstrate an understanding of how to maintain designated shop spaces, and to use safe and healthy practices in conjunction with manufacturer’s product information and MSDS.

- Sophisticated research, communication and presentation skills needed to understand the design as presented by the Scenic Designer and to execute the design successfully.

- Develop a professional network, using guest artist presentations and workshops along with industry contacts to develop conceptual understanding and a broad range of professional scenic applications.

- Be able to respond critically and constructively, both verbally and in writing, to scripts and performances.

- Explore interdisciplinary practices and engage in multiple aspects of art making

Metier Requirements

FC210 Life Drawing
TP306 Scene Painting I
TP307 Adv. Scene Painting (each semester)
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
TP214 Architectural Styles
TP090 Production
TP560 Vector Works
TP870 Scenic Art Seminar (each semester)
TP861 Special Topics in Scene Painting (one semester each year)
T 002 Interim (every spring)

Recommended Electives:

TP400 Light Lab
TP801D Design Methodology  
TP810 Performance by Design  
TP920B Graduate Closure  
T 560 Graduate Play Analysis  
T 562 Graduate Performance Analysis  
TP090 Production (6 semesters)  
T 002 Interim (every spring)  
TP455 Video Engineering

VII. MFA Sound Design Program

Upon graduation, an MFA Sound Designer should have the following skills and attributes:

• Knowledge of current technology and standard practices used in sound for theater, film and television.
• The ability to read, edit, and create music in multiple styles.
• The ability to think critically about a script and put it in a historical and social context.
• The ability to collaborate and to communicate ideas effectively and diplomatically.
• Understanding of aural symbolism – how sounds and musical styles generate images or impressions upon an audience.
• The ability to invent new, unique ways of using technology to solve specific challenges.
• A well-developed aesthetic.
• A complete command of the sound design process, including developing a conceptual approach, creating the required drafting and paperwork, and clearly mounting designs.
• The intellectual, creative and technical skills to embark on a professional career as a sound designer.

Metier Requirements

TP872 Video Design I  
TP872C–D Video Design II  
TP872E–F Video Design III  
TP880 Isadora Programming  
TP881 Advanced Video Programming – Jitter  
TP882 Final Cut Studio  
TP885 Video for Performance Seminar  
TP986 Video Software: Motion Graphics  
TP801C Techniques of Design

VI. MFA Video Specialization

Students who complete the MFA Video Specialization will:

• Develop as generative artists working in live situations – including, but not limited to, performance, interactive time-based visual art, and new forms of electronically-mediated narrative.
• Develop a personal artistic vision and process. Explore methods of its expression, drawing from historical and current theory, with the intention of discovering new forms, theories, and means of expression.
• Work to embrace a diversity of ideas through interdisciplinary, collaborative practices and collective analysis.
• Expand their skill set and means of expression, including performance practice, software, hardware, drafting, drawing, and the use of new media.
• Work authentically, originally, and at risk to navigate the complexities of working within established art making structures while simultaneously striving to create new structures.

Metier Requirements

TP802 Graduate Sound Design I  
TP807A Sound Design Seminar I  
TP907A Sound Design Seminar II  
TP927A Sound Design Seminar III  
TP812 Creative Listening  
TP520A–D Special Topics in Sound Design:  
TP520A Themed Entertainment  
TP520B Gear  
TP520C Digital Playback  
TP520D Paperwork  
TP822 Music For Non–Musicians  
TP825 Professional Sound Environments  
TP930 Acoustic Environments for Performance
SCHOOL OF THEATER

Recommended Electives:
TP861A&B Special Topics in Technical Direction
TP864 Electricity
TP865 Mechanical
TP220 Welding I
TP225 Working Metal
TP213 History of Design & Technology
TP575A&B AutoCAD I & II
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
TP868 Technical Design
TP863 Rigging
TP455 Video Engineering
T 002 Interim
TP580 Solidworks
TP214 Architectural Styles
TP215 Contemporary Playhouse
TP560 Vector Works
TP501 Sound Lab
TP500 Sound Design
TP400 Light Lab
TP401/402 Lighting Design
TP406 Lighting Technology
TP725 Management for Theater
TP840 Foundations of Producing
Management for Theater
TP306 Scene Painting
TP604 Costume Techniques
TP105D Technical Drawing for the Ham Handed
TP830 Open Dress
TP570 Isadora Programming

MFA Management Programs

IX. MFA Stage Management Specialization
By graduation, MFA students in Stage Management should exhibit the following:
• A proficiency in the range of skills and processes necessary to function effectively as a
stage manager.
• The ability to work collaboratively and nourish creativity through trust, respect, cooperation and flexibility.
• An ability to communicate ideas, challenges and solutions effectively and to understand the fundamentals necessary to “read people.”
• The ability to prioritize and balance responsibilities in a way that generates creative and practical solutions.
• An awareness of the current arts and theatrical cultures and aesthetic practices as well as a comprehension of and respect for historical perspectives.
• An understanding of the skills necessary to develop and maintain a career in the profession.
• An understanding of and commitment to safe practices.
• The ability to identify, anticipate and take steps to prevent problems and identify possible solutions to challenges that may exist.
• An openness to new ideas and an appetite for knowledge.

**Metier Requirements**

TP702 Stage Management Seminar (each semester)
TP707 Theatrical Unions
TP806A&B Graduate Management Seminars
TP725 Management for Theater
TP090 Production (6 semesters)
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
TP945 Film Producing and Management
T 580 Entrepreneurship
T 002 Interim (each spring)

Plus an internship, a minimum of 6 Management electives and 2 open electives.

**Management Electives:**

TP568 Management Technologies
TP703 Theater Management
TP760 Pre–Production Planning
TP856 Production Management II
TP840 Foundations of Producing
TP842 The Law of Producing Theater
TP857 Leadership and Management
TP858 Budgeting for the Theater
TP940 Advanced Case Studies in Producing
TP941 Management Structures

TP942 Special Topics in Producing
TP845 Cultural Policy
FD601 Preparing for the Marketplace
Additional electives in consultation with mentor.

**X. MFA Production Management Specialization**

Students who complete the MFA Production Management specialization will:
• Be well adapted, highly motivated individuals with a solid foundation of values, principles and philosophies.
• Have a well developed sense of self and be able to appreciate who they are as individuals and how they interact with peers and colleagues.
• Understand how to foster collaboration and communication skills, both verbal and written.
• Understand the fundamentals necessary to “read people” and develop a modality of “engaging” to achieve the best relationship.
• Understand strategic initiatives and how to tactically apply them through the use of the tools of schedule and budget development, monitoring and maintenance.
• Possess the skills and the flexibility to work in a wide range of disciplines, with an awareness of the field, aesthetically, politically and globally.
• Be imbued with an understanding of the ideas and practices of leadership and management and be able to fully engage as managers in the entertainment industry specifically and in project management in general.
• Be able identify, anticipate and take steps to prevent problems and identify possible solutions to challenges that may exist.
• Develop the technical knowledge necessary to manage a technical process with artists and craftspeople.

**Metier Requirements:**

TP725 Management for Theater
TP856 Prod Mgt II — Practical Application of Philosophies and Principles
TP857 Leadership and Management
TP203 Fundamentals of Technical Direction
TP950 Production Management Seminar (each semester)
TP704C Special Topics in Production Management
TP840 Foundations of Producing
TP858 Budgeting for the Theater
TP842 The Law of Producing Theater
TP560 Vectorworks (or TP575 AutoCAD w/permission)
TP707 Theatrical Unions
TP090 Production
T 560 Graduate Play Analysis
T 562 Graduate Performance Analysis
Metier Requirements:
TP840 Foundations of Producing
TP841 Producing Seminar (each semester)
TP720 Communication Strategies
TP842 The Law of Producing Theater
TP845 Cultural Policy
TP846 Arts Marketing
TP848 Grant Writing
TP942 Special Topics in Producing — Touring, Fundraising Strategies, Public Relations, etc.
TP940 Advanced Case Studies in Producing
TP941 Management Structures
T 560 Graduate Play Analysis
T 888 Playwright’s Lab I
TP090 Production (6 semesters)
TP980 Graduate Internship
TP900 Independent Study in Production Management
T 002 Interim (each spring)

Recommended Electives:
Courses in Dramaturgy, Writing, Adaptation, Design, Management, Puppetry, Film, Dance, Music, Literature

D. Integrated Media Curriculum
The core requirements in the curriculum will consist of:
• Integrated Media seminars and critiques, and
• specified courses in the student’s program of entry.
In addition to these core requirements, students will be expected to take electives chosen in consultation with the mentor from a wide-ranging list of courses currently offered throughout the Institute.

First year
Fall:
IM1000 IM Seminar
TP090 Production
TP810 Performance By Design
T 560 Graduate Play Analysis
History Elective

Spring:
Course Descriptions

Theater Courses Open to the Institute

Theater students may select three of the following four survey courses to meet the Theater School/Critical Studies metier studies requirement.

CS378A Survey of World Theater – Text
3 units / Semester I
Survey of World Theater – Text is designed to provide a survey of twentieth century theatre history with an emphasis on world theatre by studying the work of select playwrights. We will explore the plays/texts through a variety of assignments, including critical writing, creative projects and performance.

CS379A Survey of World Theater – Performance Tactics
3 units / Semester I
This course considers significant performance techniques within their political contexts. Histories of theater, performance art, spectacle, and the performance of everyday life frame an understanding of the performing body and its relationship to the real, to cultural identity, and to shifting visions of modernity. Readings provide examples from different national contexts, and include performance texts, artist’s writings, and critical scholarship.
• One of four courses available to meet the Theater School metier studies requirement.

CS379B Survey of World Theater – Cultural—Arts Activism
3 units / Semester I
This survey course will explore the work of radical collectives, community artists, guerilla performers, and other modern and contemporary troublemakers and active agents whose artistic practices are fundamentally committed to social justice through the arts. We will investigate theoretical and historical references as they relate to public and context–based work within and outside of institutional environments. We will explore work as it pertains to the performance arts, visual arts, writing arts, community building/organizing and other practices that eloquently question/examine the dynamics between artists and their communities. This class will be modeled as a forum and active participation and engagement is expected. The class will culminate with a free day–long event/forum open to the larger (LA and SCV) community which will be shaped and designed by you and will include original performances, artwork and fiery dialog.
• One of four courses available to meet the Theater School metier studies requirement.

CS379C Art and Community Engagement
3 units / Semester II
Our class, designed for a group of 10 to 15 students, will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and community engagement. Drawing upon a range of community–based arts projects, scholarship, case studies, screenings, interactive games, field trips, and hands–on collaboration, the students will have the opportunity to explore a myriad of community engagement projects and strategies that utilize the visual and performing arts.
• Offered for Critical Studies credit.

T 002A–D Interim
1 unit / Semester II
During the first two weeks of the spring semester, the School of Theater, along with certain other Schools within the Institute, offers students the opportunity to engage in immersive
and intensive experiences that normally would not be possible during the regular academic schedule. Most regular School of Theater courses do not meet during this time; instead, students may choose from a wide variety of mini–courses, intensive research projects, inter disciplinary work and self–directed study. Students should check with other schools in which they are registered for spring courses to see if these will meet during Interim; if so, these courses take precedence over Interim courses. A schedule of Interim courses and Interim procedures will be made available towards the end of the fall semester.

• **Required for all School of Theater students each spring they are in residence**

**T 005A&B Conversations in Contemporary Theater**  
2 units / Semester I, II  
Using the CalArts School of Theater and REDCAT seasons as a shared lens, this course uses discussion, contextual research, writing, and critical response to investigate performance and analysis strategies in contemporary theater practice.  
• Required of all BFA–1 Theater School students.  
• Must be completed in the first year. Critical Studies credit given.

**TP213A&B History of Theatrical Design & Technology**  
2 units / Semester I, II (Offered alternate years)  
Survey of the evolution of theatrical architecture, theatrical design, and technology from prehistory to the present. Focus of the course includes: recognition of the various periods in theatre architecture and the impact of the audience/performer relationship, understanding the relationship between theatrical styles and the political and religious movements of their time, and identifying the major contributors to and their impact on theatrical design and technology.  
• Receives Critical Studies credit.

**TP214A&B Architectural Styles**  
2 units / Semester I, II  
A two–semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.  
• Receives Critical Studies credit.

**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.  
• Receives Critical Studies credit.

**T 580 Entrepreneurship: The Artist as Entrepreneur**  
2 units / Semester I, II  
The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not–for–profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self–directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness.  
• Open to the Institute. Preference given to graduating Theater School students.

**TP945A&B Film Producing and Management**  
2–3 units / Semester I, II  
The course will explore the role of the producer in developing projects and the systems and teams to support them. Issues specific to working, independently and within the studio system will be addressed as well as specific challenges relating to adapting material, creating an artistically supportive atmosphere, location work, financial management, working with unions and problem solving.  
• Open to the Institute. Preference will be given to graduate students.

**TP730 Sustainability Seminar**  
1 unit / Semester I, II  
Discussion of ecologically sustainable theories and practice for the arts. Open to students from all schools in the Institute, BFA–3 and above.  
• May be repeated for credit

**T 010 Acting Techniques I**  
1 unit / Semester I  
A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes and monologues.  
• Open to the Institute.

**T 020 Acting Techniques II**  
1 unit / Semester II  
A continuation of Acting Techniques I.  
• Open to the Institute.

**T 030 A&B Institute Directing**  
1 unit / Semester I, II  
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, performance artists, choreographers, etc.  
• Open to the Institute.

**T 050 A&B Writing for Performance Workshop**  
2 units / Semester I, II  
A semester–long course in playwriting taught in the workshop style. Open to the Institute.

**T 062 Flixus**  
2 units / Semester II  
Flixus is a collaborative effort with the Film and Theater schools in which students from both schools join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, to complement those of the film school students, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other’s expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.  
• May be repeated twice for credit (Theater Students)

**T 065 International Program Development**  
1–3 units / Semester II  
This course covers preparation and development of projects that are slated to travel to...
The course begins with an interest in texts that, at first sight, resist dramatization—novels, short stories, poems, non-fiction. Using a variety of techniques—writing, image work, painting, performance—we examine how these texts can be explored in the theater. In the process, we investigate questions, such as “How do you translate a particular non-dramatic text into a theatrical one?” and “How do you use a non-dramatic text as a starting point for a theatrical piece?” During the first half of the semester we respond to the same text; the second part of the semester provides opportunities to develop individual projects. Collaboration is strongly encouraged.

• May be repeated for credit

T 445C Graduate Seminar: Adaptation
3 units / Semester II

The course begins with an interest in texts that, at first sight, resist dramatization—novels, short stories, poems, non-fiction. Using a variety of techniques—writing, image work, painting, performance—we examine how these texts can be explored in the theater. In the process, we investigate questions, such as “How do you translate a particular non-dramatic text into a theatrical one?” and “How do you use a non-dramatic text as a starting point for a theatrical piece?” During the first half of the semester we respond to the same text; the second part of the semester provides opportunities to develop individual projects. Collaboration is strongly encouraged.

• May be repeated for credit

T 445D Graduate Seminar: Greek Drama
3 units / Semester II

This seminar will focus on the close reading of select plays by Aeschylus, Sophocles, and Euripides. As we explore the nexus between the Greek classics and the modern stage, we will examine how these plays functioned in the context of their own society and what continues to make them the basis for powerful performances today. In addition to the plays, we will read various texts on Greek theater practice, mythology, and intercultural adaptation. Requirements include oral presentations and writing assignments.

T 445F Graduate Seminar: Dramaturgy
2 units / Semester I, II

This course will examine dramaturgy as a role or function (rather than the structural properties of a dramatic text). We will investigate how dramaturgical practice can be applied within an expanded field. Some of the questions we may look at: What is the dramaturg’s function working on an existing text, a new play, a dance piece, a film, in music theater, in relation to curatorial practice, interdisciplinary work, new technologies? How can the dramaturg/dramaturgical activity elucidate the creative process? How can textual and visual research deepen the work? How can dramaturgy facilitate cross-cultural translation? How does dramaturgical thinking relate to critique? The course will use the work currently presented at the Institute as a touchstone for reflection. In addition, participants may bring in projects they are currently working on. As we function as dramaturgical consultants on other people’s projects, we will explore the various ways in which dramaturgical thinking can stimulate the creative process.

• Open to the Institute. Geared towards directors, designers, playwrights, producers, actors, and anyone interested in dramaturgical activity.

• May be repeated for credit

T 445G Graduate Seminar: Translation
3 units / Semester II

This writing workshop will engage the special challenges and opportunities involved in translating fiction from one language to another. Each participant will choose a text for translation into English and bring it into class periodically for collective review. While a part of the course will be dedicated to translating for the theater, students are free to choose non–dramatic projects. The course means to stimulate critical reflection on the many possible approaches to translation through discussion of various theories, ranging from Dryden to Derrida, and through comparative analysis of select translations. Geared towards writers from any school in the institute.

• Permission of Instructor required

T 445H Theater of Witness
2 units / Semester I

How has theater born witness to human atrocities throughout history? We will read plays that document or testify to violence and human suffering, and we will look at the work of various theater artists who have made it their mission to represent suffering. Questions we will engage include: What can theater add to the process of witnessing? How specifically do language and image function in plays that represent trauma? What kinds of witnesses are produced by various kinds of theatrical strategies? What is the political function of theater in the aftermath of violence? Readings of plays and theoretical texts by theater artists may be supplemented by readings in psychoanalysis and political ethics.

• Permission of Instructor required

T 460A Screenwriting for the Theater Artist
2 units / Semester II

A one semester course open to all institute students, at all levels of experience. Students will propose, outline and then work to complete a first draft of an original screenplay. Along the way students will be introduced to the basics of working with cards, treatments, story structure, dialogue and screenplay formatting. Length will be determined by student experience and capability, shorts are encouraged, but features are acceptable. In-class presentation and discussion of in progress drafts is crucial. A lab setting is the aim here, where we all learn by doing and talking. Students are required to purchase Final Draft screenwriting software and have internet access to email their assignments.

• Permission of the instructor.

T 560 Graduate Play Analysis
3 units / Semester I

A one–semester course that aims to discover what a play is, how it works and what it’s for. Course objectives include:

–Creating a joint vocabulary for talking about plays by interrogating the meaning and use of dramatic concepts such as “action”, “character”, “space,” etc.

–Increasing our capacity to enter into a dialogue with text (How do you listen to and question texts?).

–Expanding our ability to generate an articulate and imaginative response to dramatic texts.

This course will be team–taught by three instructors. Each session will have two parts: The collective reading and discussion of the play and a subsequent, more detailed, discussion in a smaller setting, which may include writing and creative exercises. Readings will focus on ten plays and select theoretical texts ranging from Aristotle to contemporary theorists and theater artists.

T 562 Graduate Performance Analysis
3 units / Semester II

Graduate Play Analysis looks at drama from the point of view of the record – how to encounter scripts and other texts for the theater (performance’s paper x–ray). Graduate Performance Analysis is focused on the live encounter—actions through time designed to hold attention and inspire action in the present, especially modes that may elude representation in text. How
do they hold presence? How do they present? While we expect much of the content to center on contemporary and recent performance, we would like to draw attention to anthropological bloodlines through continuous traditions. Each week will bring another guest, or guests, and someone to help frame the work (sometimes framing mutually).

T 565 Critical Friends
2 units / Semester II

What is a “critical friend”? The course will explore the dual meaning of the word as “someone who is of vital importance” and someone “who will give you an informative and supportive critique.” We will use some of the methodologies developed within the context of the Critical Friends Groups initiatives*, which aim to encourage reflective practice and the development of supportive collegial relationships. We will look at various strategies that support learning and collaboration, examining questions such as: How can we structure a process in which everyone is being heard, a process that builds trust, allows for disagreement and the raising of difficult questions? Critical Friends methodologies range from the experiential “walk-about,” a walking meditation and dialogue, to the “protocol,” a structured conversation, which includes presentation of work, close examination / description, questions, and joint reflection. The course will be structured around projects participants are currently involved in with the goal of making Critical Friends methodologies meaningful to our particular circumstances.

• Critical Friends welcomes students from all schools.

TP943 Sustainable Theater
2 units / Semester II

We will focus on integrating ecologically sustainable processes and technologies into professional artistic practice with an emphasis on theater and the built in problem of its temporary nature. The course will be divided between research on contemporary issues of sustainability through reading, visiting practitioners and field trips; and the development of projects proposing ways to alter or replace our current practices. The course will culminate in a presentation of research and proposals to the larger CalArts community.

Puppetry Courses (Open to the Institute)

T 811 Toy Theatre
3 units / Semester II

Toy Theatre was a popular parlor or home entertainment in Europe and America in the 19th Century. The first “toy theatre” or miniature proscenium theater with cutout figures, was made in England in 1811. These early Toy Theatres were miniature replicas of actual theaters and plays performed on the stage, with condensed scripts, and were performed in the home for friends and family. In the 20th Century, artists began exploring this form and reinventing it in a variety of ways. Artists as diverse as Diaghilev and Gordon Craig created original work in this miniature form. The 1990’s saw a tremendous Toy Theatre revival in New York and elsewhere, as artists turned to this low-tech, highly portable and expressive form. In this course, we will explore the history of the Toy Theatre, both in its more traditional roots and its use as a form by 20th Century avant–garde theater artists, and its relationship to work by visual artists such as Joseph Cornell and Christian Boltanski. Students will also create their own Toy Theatres and performances, either in response to texts or as purely visual theater, film, video, or installation works.

• Open to the Institute by permission of the instructor (BFA–2 and above).

T 815 Special Topics in Puppetry
2–4 units / Semester I, II

Guest or CalArts faculty design a course of their choosing dealing with some aspect of puppetry.

T 817 Picture Performance
2 units / Semester II (Offered Alternate Years)

This course will look at both the history and contemporary practice of cantastoria, or telling stories with pictures. The course will explore, through a series of class projects, the many different known variations and theatrical possibilities inherent in picture performance, while suggesting its potential as a viable and expressive form today. This rare, archaic medium of “picture performance” originated in ancient India more than two thousand years ago and spread across the world to virtually every culture. Picture performance is the ancestor of a multitude of forms from the comic book to medicine shows and sideshows to “tableaux vivants” and nickelodeons. We will also explore contemporary forms of cantastoria, from slide shows, scrolls, multi–screen installations, serial performance, to certain types of films and montage, to comic books, puppet theater, and yet–unimagined forms. Students will invent and perform their own picture performances, using various media and performance styles, narrative and non–narrative forms, ending the class with a public presentation of the original works.

T 818A&B Making Marionette Theater
3 units / Semester I, II (Offered Alternate Years)

The marionette has multiple personalities. It is a fantastic object of delight that carries with it uncanny and sinister qualities. It can be a Brechtian tool to play with and dismantle artifice. It can also be used in earnest acts of mimicry. Students in this class will explore the various uses for marionettes, both contemporary and traditional, as they create their own works of marionette theater. Design, construction and manipulation skills will be taught weekly throughout the semester.

• Open to the Institute, BFA–2 and above.

• Enrollment limited to 10.

T 819 Objects High and Low: The History of the Puppet in American Culture
2 units / Semester I (Offered Alternate Years)

This course will look at the rich and varied history of puppetry and object theater in the United States. The survey will include Native American ceremonial objects, vaudeville marionettes, WPA puppet plays, Vegas showgirl acts, television ventriloquism, and finally avant–garde object theater. We will look at the form and content of these various uses of puppetry as well as 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 16 students.

• Open to the Institute. BFA–2 and above.

• Receives Critical Studies credit.

T 820 Transforming Text I: Adapting Work for the Puppet Theater
2.5 units / Semester I

This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Directors and Designers will work in tandem, selecting and analyzing texts and considering the use of puppet forms which can illuminate the text in substantial ways. This collaboration is essential in the development of new work for the puppet stage, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the directorial approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while
examing the historical use of the performing object as an essential theatrical tool of the avant-garde.
• MFA–2 and MFA–3, directors and designers.

T 821 Transforming Text II: Adapting Work for the Puppet Theater
2.5 units / Semester II
This class is an extension and expansion of Transforming Text I, and allows for a more in-depth exploration of the relationship between text and performing objects. This class continues the consideration of the conceptual and practical aspects of adapting existing texts (whether from drama, literature, or other sources including original or collaged texts) when using puppets or performing objects as integral elements in a theatrical work. Viewings will focus on the contemporary and historical use of performing objects in the avant-garde (visual arts, film, and theater). Students will focus on one or two projects for the full semester, exploring issues such as the puppet as doppelganger, the relationship of the actor to the puppet, and different formal approaches to the theatrical use of performing objects.
• MFA–2 and MFA–3, directors and designers, or by permission of the instructor.
• Prerequisites: Transforming Text I or equivalent course.

T 822 Decoys, Dolls and Dummies
2.0 units / Semester II (Offered Alternate Years)
This class will cover recent works in experimental object theater as well as contemporary use of puppets in visual art, video and multimedia performance. We will look at the cultural significance of remote control bodies, virtual avatars and manually operated puppets in an age of infinite digital reproduction and mutation. Theater companies and artists covered will include, among others, Mabou Mines, Hand Spring Theater, Ping Chong, Peter Schumann, as well as visual artists Desiree Holman, Walter Martin and Paulina Munoz, Kara Walker, Paul McCarthy, Dan Graham, Pierre Huyghe, Marcel Dzama and Nayland Blake, Guy Ben–Ner, and more.

T 825 Independent Projects in Puppetry
2–4 units / Semester I, II
This course is designed to provide a focused opportunity to be mentored through an independent puppet project by the faculty of the Cotsen Center for Puppetry and the Arts.
• By permission of instructor only. May be repeated for credit.

T 828 Artificial Life
2 units / Semester I (Offered Alternate Years)
This class will trace the use of dolls, doubles, dummies, automatons, robots, and puppets from romantic era fiction to contemporary visual art, film, and theater. We will look at the use of these objects as vehicles for the unconscious, monsters of scientifically, and ghosts of the outmoded. We will also look at the role that puppets have played in avant–garde theater, paying close to how they have been used to subvert and pervert theatrical realism.
• Receives Critical Studies credit.

T 829A–F Performing Object Laboratory
2 units / Semester I, II
This laboratory will function as an ongoing developmental laboratory, with an emphasis on process and critique. This course is specifically designed as a rigorous laboratory for 2nd year puppetry students, in which to develop new work using puppets, animated objects, or related/hybrid forms. First year puppetry students will also participate as performers in the work of the 2nd year director/designers. The lab is also open (by permission of the instructor) to other students (BFA 2 and above) who wish to participate as performers/puppeteers, as well as designers and composer/musicians. Proposals will also be considered for a limited number of exceptional projects by other 2nd or 3rd year graduate students who are exploring the performing object in unexpected ways.
• By permission of instructor only.
• Note that although students in these labs meet together, they have discrete learning goals and outcomes for each year level.

NOTE: Many Design and Production classes are open to the Institute as well.

Performance Courses

T 052 A&B Theater Run Crew
2 units / Semester I, II
Covers five areas of study; props, costumes, scenery, lighting, sound. Each semester the student will crew a show in one of the areas.
• Required of all BFA–1 Acting and Management students.

T 080 Workshops in Special Skills
1–4 units / Semester I, II
Workshop topics vary from semester to semester.

T 080–01 Theatrical Makeup
1 unit / Semester I, II
A workshop format lasting 6–8 weeks covering the basic techniques for applying theatrical makeup.

T 080–09 A&B Voice & Speech for Stage Managers
1 unit / Semester I, II
A two–semester sequence intended to provide stage managers and other design and production students with the basic techniques needed to more effectively use their voice, including proper breathing, articulation exercises, etc.

T 080–28 CAP Playwriting Project – Arroyo Seco
2 units / Semester I
During this semester long workshop the graduating MFA CalArts actors, in collaboration with CAP, will share their knowledge of theater games, improv and imagination building skills with 7th graders at Arroyo Seco Junior High School. The workshop culminates with a performance of original work by these young artists at CalArts.

T 080–29 Improvisation
1 unit / Semester I
• May be repeated four times for credit (T080–29 A–D)

T 090A–L Rehearsal and Performance
1–4 units / Semester I, II
Credit given to theater school actors and directors for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

T 100A&B BFA 1 Acting Studio
3 units / Semester I, II
The BFA 1 Acting Studio focuses on the work of American playwrights. Through these texts
students begin to define their individual processes by exploring fundamental acting techniques. They are made aware of their instrument and how to engage the richness of their imagination — with particular focus given to the development of their individual creative gifts and identity. This class brings together all the first year training (voice, speech, movement, dramaturgy, etc.) in the service of this objective. Through intense text analysis and class discussion students learn to trust their choices and clarify their character work. The primary purpose of this class is to guide actors to make organic choices on stage — with the understanding that “Actors bring to life what is hidden under the words” (Stanislavski – An Actor Prepares).

T 200A&B BFA 2 Acting Studio
3 units / Semester I, II
The mission of the BFA II Acting Studio is to shift the actor’s attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor’s imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor’s creative instinct, passion, and imagination are brought together in BFA –2 Acting Studio.

T 300A&B BFA 3 Acting Studio
3 units / Semester I, II
This course focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to “commune” with each other. They are developing creative skills through varies exercises. While sharing, understanding and adapting to different methods they are building up their confidence and finding personal style and force. Besides reviewing the specifics (who, where, what and why) students are encouraged to form their own ideas. Awakening their imagination, learning how to use it and making brave choices is of crucial importance. Liberating their gift in a powerful and at the same time sophisticated ways is the goal of this approach. This class includes six weeks of intense class work focused on all of the aspects of acting for the camera.

T 500A&B MFA–1 Acting Studio
3 units / Semester I, II
This acting studio focuses on the rigorous, imaginative, and unconventional approach to a variety of texts. The actors explore the use of formal gesture in order to access interior landscape, storytelling through the body, the relationship between text and music, and the performer’s transformational powers of themselves and the space around them. Archetypal figures are investigated in order to bring to light the heightened potentialities of performance. In the first semester we will work on scenes from film noir and material from Raymond Chandler’s collection of short stories “Trouble is my Business”. Mid semester we will move into material chosen to address the specific issues the actor needs to focus on. In the second semester we explore a play or project. In the past these projects have included “The Three Sisters”, “Orestes”, “Life is a Dream”, and “The Cherry Orchard”. The second semester’s work will be presented for Theater School students and faculty at the end of the year during our “viewings” week.

T 600A&B MFA–2 Acting Studio
3 units / Semester I, II
A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them to explore and use freely their imagination. It is not about the rules—rather, it is about expression and transformation, about power and measure.

T 400 / T 700 Graduating Acting Studio
3 units / Semester I
This final acting studio at both the BFA and MFA levels is focused on expanding the actors’ appetite and range by exploring a variety of acting styles and genres. Scenes will be chosen ranging from Elizabethan to those of contemporary writers – each serving to address the students’ individual needs. The actors have an opportunity to choose material that they have a deep desire to investigate. Particular attention will be paid to improving sensitivity to language — to “hearing the music” of the text and to re-examine and reinforce the objective/action imperative.

T 455A&B Audition / Showcase
3 units
This class is a full year course that introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take. By the end of the first semester the students will have begun to select their Showcase material. In the second semester the students will present the highest level of their work at the NY and LA Showcases for industry professionals.

T 105A&B BFA 1 Voice
1.5 units / Semester I, II
Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.

T 205A&B BFA 2 Voice
1.5 units / Semester I, II
This course introduces the fundamentals of extended vocal range technique for the actor developed by the Roy Hart Theater. Special consideration will be given to the body as a “producer of sound”, integrating the following key elements: vocal and body presence, breath and its musculature, and strengthening of the larynx (sound/word). The material of this course will be investigated in detail over the following three semesters.

T 305A&B BFA 3 Voice
1.5 units / Semester I, II
Semester 1 – The goal of this course is to apply basic elements learned in “Voice BFA2” and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop
in physical training; use of “raw” sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery

Semester 2 – This course is a synthesis of the material learned in “Voice and Body Gesture BFA1 and 2” and its application to composition and the creation of work. Using the dynamic model of Meyerhold’s balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.

T 405 BFA 4 Voice/Speech
1.5 units / Semester I
This last stage of training in Voice & Speech for undergraduates is offered in the fall and is focused on grooming each student’s speaking and language skills for entry into the acting/performance industry. Through a variety of Voice and Speech exercises, students work on fine tuning their technique and completing the integration of it with their performing. A variety of texts are used, the selection of which is based on the needs of the students. Though the structure and themes of the course may change dynamically according to the makeup of those enrolled, the work that all students will undertake will be to achieve
– free, full vocal expression
– clear and effective speech
– dialect/accent skill
– dexterity in speaking a wide range of texts

The course can be an opportunity for graduating students to apply their technique to potential audition pieces and to ensure that they can do the accents/dialects that they believe to be essential for their career. Classes are mostly physical in nature and often require the student to be warmed physically and vocally beforehand.

T 505A&B MFA 1 Voice
1.5 units / Semester I, II
Semester 1 – Discussion of the approach to the voice work [Linklater] and how it differs from other approaches. How the voice work and why it does not work. Discussion of habitual tensions, identification of them and how they get in the way of voice work. Spine releasing work leading into work on head/neck, jaw, tongue and soft palate. Shakespeare sonnets are used for text.

Semester 1 – Putting the above together into channel work’ expanded breathing capacity; mask resonance and middle of the voice work – leading to skull into range. Articulation work into some text (if time and level or work permits).

T 605A&B MFA 2 Voice
1.5 units / Semester I, II
Semester 1 – The goal of this course is to apply basic elements learned in “Voice BFA2” and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of “raw” sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery

Semester 2 – This course is a synthesis of the material learned in “Voice and Body Gesture BFA1 and 2” and its application to composition and the creation of work. Using the dynamic model of Meyerhold’s balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.

• Required of all MFA–2 Actors.

T 705A MFA 3 Voice/Speech
2 units / Semester I
The goal of the final semester of MFA III Voice and Speech is to explore the practical application of the voice and speech necessary for a relatively seamless transition into a professional career. While reviewing the principles of Classical American Stage Speech, acquiring the speech elements of a more contemporary nature and the subtle vocal quality needed for interviewing and auditioning will be the main objective. The semester will include an in depth study of the myriad of speech types needed for stage, film, television and voice over with a specific focus on crisp articulation, easy breath production and resonance. Students will use contemporary monologues in order to master these principles.

Mid–semester begins a review of dialect work. Students will identify three dialects they are likely to use professionally and begin a search for dialect samples. Students will become adept in their ability to distinguish vowel and consonant inversions, inflection, musicality, rhythm, tempo, stress and vocal placement. Once the new rules of voice and speech of the dialect are clearly established, text is then added to the exploration; each student will perform the same piece of text for each dialect sample. The final stage of work requires that students perform one of their dialects in a monologue that lends itself to the incorporation the dialectic principles. The ultimate goal is to afford each student a unique and varied repertoire of audition material coupled with tools that will serve him or her in the professional world.

T 705B Voice–over Technique
2 units / Semester II
An elective course open to graduating BFA 4 and MFA 3 actors, focusing on microphone and voice over technique.

T 706ABB Singing
1 unit / Semester I, II
The course objective is to install confidence and understanding in the use of the vocal instrument as it pertains to singing. Emphasis will be place on the practical application of exercises and songs of various styles in both group and solo settings. Basic terminology will be introduced as needed. By the end of the term the student will have prepared from memory no less than three contrasting songs suitable for auditions situations. In addition, the student will learn a series of voice building exercises that can continue to be used after the course is completed.

T 710 BFA 1 Speech
2 units / Semester II
The first year in Speech introduces students to the International Phonetic Alphabet and to the practice of Speech for Acting. The focus is on learning and mastering both through Edith Skinner–based actor speech training. The work includes developing listening, transcription and articulation skills.

T 210ABB BFA 2 Speech
2 units / Semester I, II
Introduction of Text: Dylan Thomas, Virginia Wolfe, Carl Hancock–Rux and William Shakespeare are some of the writers used to combine the techniques of imagery, stress, vocal variety, breath, voice and speech. The goal this year is for breath, voice, and speech to work in tandem, effortlessly and efficiently. The second semester of the year is devoted entirely
to Shakespeare text. Actors use classical monologues to address existing technical issues. During this time actors will work on an average of 8–10 monologues, resulting in a strong classical repertoire from which to draw.

T 310A&B BFA 3 Speech
2 units / Semester I, II
Heightened Speech: The work in this course furthers the integration of Voice and Speech skills in the speaking of text. The focus is on speaking poetic texts, both classical and modern. Speech techniques such as Sense Stress, The Challengers and Inflections are used to enhance students’ speaking skills.

T 510A&B MFA 1 Speech
2 units / Semester I, II
The first year consists of a myriad of articulation exercises that equips the actor with the agility needed to produce vowel, diphthong and consonant sounds efficiently. Developing the ear for the identification of the sounds of speech is crucial during this time. Before one can produce a sound he or she must be able to identify it. In short, actors are being taught to learn specific rules of speech in order to “break” them to suit the needs of the character and genre.

Second semester of the first year is when the introduction of IPA (the InterNation Phonetic Alphabet) begins. Students are instructed on an individual basis. This process is rigorous and can be somewhat time consuming simply because students are working to break habitual and regional speech patterns. Small class size is crucial during this period due to the specificity of the work.

T 610A&B MFA 2 Speech
2 units / Semester I, II
Heightened Speech: The work in this course further the integration of Voice & Speech skills in the speaking of text. The focus is on speaking poetic texts, both classical and modern. Speech techniques such as Sense Stress, The Challengers and Inflection are used to enhance students’ speaking skills.

T 750 Teaching Speech
2.0 units / Semester II
This course is highly specialized and enrollment highly selective. Offered only at the graduate level and in the Spring, it is specifically for graduate acting students who have demonstrated the aptitude and skill necessary to teach Speech, have been identified as such by their Speech teachers and who are interested in pursuing Speech–teaching as a career. The primary aim of the course will be to help the student to develop the skills in sound production, listening, language technique and accents and dialects that are necessary to be an effective Speech instructor. Though the course does not certify the student to teach Speech, it is in–depth, practical, comprehensive, and aims to ensure that the student could teach Speech effectively were he/she to chosen to do so.

Students enrolled in this course will be required to refine their sound production and listening skills through physical practice and to develop the ability to teach language techniques and accent/dialect principles clearly through demonstration. In addition, they will be required to teach Speech to assigned students in both a class and tutorial context as well as to coach performers in an assigned performance exercise or project. Other components of the course include attending pedagogical meetings with the instructor and demonstrating applied Good American Stage Speech, Classic American Stage Speech, language techniques and Dialects and Accents as assigned. The time structure and topic sequencing of the course is necessarily flexible and dynamic and is partly determined by, not only the instructor’s and students’ schedules, but also on the performance production schedule of the Institute.

T 115A&B BFA 1 Movement
1.5 units / Semester I, II
The primary goal is to cultivate awareness of musculo–skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students’ range and vocabulary, and begin to connect their physical work to their acting.

In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.

T 215A&B BFA 2 Movement
1.5 units / Semester I, II
One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced.

The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm–up sequence for performance preparation.

T 315A&B BFA 3 Movement
1.5 units / Semester I, II
Movement skills for period dance is introduced and the continuation of the Pilates work as well as the choreographic component is maintained.

T 415A&B BFA4 Movement
1.5 units / Semester I, II
The integration of all of the previous years of movement training with the addition of Dance Theater, Grotowski, and other contemporary movement forms. The fall semester is required and the spring semester is elective for BFA4 actors.

T 420A&B Dance/Theater
1.5 units / Semester II (MFA 2 actors only)
The genre of Dance/Theater has always been a forum for great experimentation artistically and great ambiguity critically. What is Dance/Theater? How does one create it? And how as a performer can you bend between forms? This class will be a laboratory of movement and dialogue exploring these questions and more. Class time will be split between technique and composition workshop. Each class will begin with a vigorous modern dance warm–up, which will address coordination, balance, flexibility, dynamics and points of initiation to engage a profound sense of connection to all layers of the body. The rest of the class will focus on composition assignments, in which students will be challenged both individually and in groups to confront the process of making Dance/Theater work. We will address specific issues such as partnering, physical character and the relationship between text and dance through these compositions. Once a month class will be dedicated to viewing and discussing the work of renowned dance theater artists.

T 421 Alexander Technique for Actors
.75–1.5 units / Semester I
The Alexander Technique is a method of self–discovery, which explores how we “use ourselves” in ordinary activity – how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move
to toward a state of psycho–physical well–being so important for imaginative growth and the development of his means of expression.

**T 515A&B MFA 1 Movement**  
1.5 units / Semester I, II  
The primary goal is to cultivate awareness of musculo–skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students’ range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm–up sequence for performance preparation.

**T 615A&B MFA 2 Movement**  
1.5 units / Semester I, II  
In this class we will explore Ballet, Modern, Jazz and Afro Cuban techniques. They will expand the student’s knowledge of the dance world in general. We will explore locomotive movement choices, mirroring and follow the leader exercises, machine like movement creations that put the spin on the ensemble dynamics of the class. How we can collaborate and create together is our goal. Breathing is always at the forefront of the physical work. Moving across the floor – exploring the use of rhythms, space, time and quality of movement dynamics. The students will also work on improvisation as solo, duet, trio and large group collaborations.

**T 615C Fight Choreography (MFA–2 AND BFA–3)**  
1 unit / Semester I, II  
This course explores the basic techniques used to safely and effectively work on scenes that demand fight choreography.

**T 715A&B MFA 3 Movement — Period Dance / Pilates Tutorials**  
1.5 units / Semester I, II  
In this class we will explore Ballet, Modern, Jazz and Afro Cuban techniques, which will expand the student’s knowledge of the dance world in general. We will explore locomotive movement choices, mirroring and follow the leader exercises, machine like movement creations that put the spin on the ensemble dynamics of the class. How we can collaborate and create together is our goal. Breathing is always at the forefront of the physical work. Moving across the floor – exploring the use of rhythms, space, time and quality of movement dynamics.

**T 120A&B Tai Chi Ch’uan – Level I**  
1.5 units / Semester I, II  
Beginning T’ai Chi Ch’uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the “essential breath” or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.

**T 220A&B T’ai Chi Ch’uan – Level II**  
1.5 units / Semester I, II  
The integration of movement, breath and voice helps to balance body, mind and emotions. This practice is very powerful when the maximum interaction of self–healing mechanisms is achieved. Spontaneous Practice is an excellent way to achieve this interaction. On days when the practice is vigorous, the benefits are more directed at blood, breath, and lymph circulation and the release of connective tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.

**T 320A&B T’ai Chi Ch’uan – Level III**  
1.5 units / Semester I, II  
Level 3 Tai Chi is recommended for students who want to refine and polish techniques and are interested in furthering their understanding of the history, philosophy, medicinal, and meditation aspects of Qigong and Tai Chi. It is a review of everything covered in I and II, with particular emphasis on creating a practice for individual needs and personal style with integrity. There will be solo, partnered, and group exercises and opportunities to support and experiment with movement–related issues in performance.

**T 520 T’ai Chi Ch’uan (MFA–Level I)**  
1.5 units / Semester II  
See T120 description.

**T 827 The Performer and the Object**  
1 units / Semester I  
This course will examine the essential relationship between the performer and the object in theater. The animation of objects by performers is one of the most ancient of theatrical relationships. Through in–class projects, actors will have the opportunity to explore this dynamic and to learn about the historical use and contemporary use of puppets and objects as a major element in the theatrical vocabulary. A variety of forms will be examined from shadow puppets to found objects to Bunraku.  
• Required of MFA–1 Actors.

**T 511A&B Directing Lab**  
3–4 units / Semester I, II  
This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director’s course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.  
• May be repeated for credit.

**T 521 A–D Directing Seminar**  
1 unit / Semester I, II  
Study and discussion of major directing topics and theories. Required of all MFA 2 & 3 directors.

**T521A&B MFA2 Directing students**

**T521C&D MFA3 Directing students**

**T 860 Collage for the Director**  
3 units / Semester I  
An intensive exploration of collage, one of the most influential and representative forms of the 20th Century, especially designed for theater directors and designers. The class will
survey the use of collage in a wide variety of mediums including visual art literature, theater, music and especially experimental film. Class discussion and analysis of these works will introduce students to the key fundamentals of the form such as juxtaposition and appropriation. Students will construct their own collages during in class assignments and a large final project in a form of their choosing. MFA directing students will also be required to write a weekly journal.

- Required of all MFA theater directing students. Taught alternate years.
- Open to graduate students in other programs by permission of instructor.

**T 862 Special Topics in Directing**
3 units / Semester I, II

This course focuses on exploring a variety of approaches, theories and practices relating to the art of directing. Topics are selected yearly to enhance, deepen, or challenge the directors in the program and/or as a reflection or exploration of the forces affecting the arts, specifically relating to theater or film direction.

**T 862 Film Noir for the Theater Artist**
3 units / Semester II

Film Noir – what is it? a genre? a visual style? B&W crime movies from the 1940’s or 50’s? a type of American B–movie? an idea projected onto the past? Why are these films still so appealing and influential 50 years after their creation? Is it still possible to make a film noir today? In this viewing class we will look at 14 film noir classics (one feature length film per week) and examine, analyze and discuss in depth these questions and the way they lead to broader issues of aesthetic definition. Of special interest for theater students in addition to the above, will be our close examination of acting and lighting styles and the way these differ from the concerns of live performance on the stage. Taught alternate years.

**T 862 A–F Cinematic Elixirs**
3 units / Semester I

For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.

- May be repeated for credit. Required of MFA Directors each semester of residence.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

**T 950 MFA3 Directing Project**
8 units / Semester I, II

Student will direct a full length play during the final year of residency. This is the final directing project and includes extensive pre–production planning as well as rehearsals, conferences, and performances.

- Required of and open only to MFA–3 Directing students.

**T 960 MFA3 Puppetry Project**
8 units / Semester I, II

Student will develop and direct an original or adapted work centered in the practice of puppetry and/or performing objects during the final year of residency. The project may culminate in a performance, installation, video, or related time–based form. This is the final project and includes extensive pre–production planning as well as rehearsals, production meetings, conferences, and performances (or other forms of exhibition).

- Required of and open only to MFA–3 Puppetry Specialization students.

**T 880 Writing for Performance I**
3 units / Semester I

A weekly writing workshop focused on generating new text for performance. The class will workshop new material, where students can have up to 20–page chunks of writing read aloud in class, followed by guided response. Each student will have up to three opportunities to present work in the semester. Besides work shopping, there will be writing exercises administered to help create new play worlds or deepen existing characters. Ideally, students will have the first draft of a longer work by semester’s end.

- Required of MFA 1 WFP students
- Open to graduate students in the Institute with permission of instructor.

**T 881 Writing for Performance II**
3 units / Semester II

A weekly workshop focused on continuing to explore and generate new text for performance. Like WFP I, the goal of the workshop is to unpack ideas towards a dramatic work. Creators from all different métiers are encouraged to locate the writing voice, while focusing tension, conflict and obstacle towards progression and transformation (if elements should so arc). As we pivot from one century’s mindset to the next, discussion of theater relevance is ongoing. In a mediated world where ‘performance’ is everywhere, this class endeavors to capture what our theatrical moment might be, from an organic interdisciplinary space.

- Required of MFA 1 WFP students
- Open to graduate students in the Institute by permission of instructor.

**T 882 A–F Playwrights’ Salon**
2 units / Semester I, II

A weekly discussion and exchange of ideas about works in progress, production strategies and the process of writing. Guest writers/performers are invited to interact with the playwrights. Tea is served.

- Required of and limited to all Writing for Performance students.
- Taken each semester of residency.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

**T 888 A,C,E Playwright’s Lab I**
1–3 units / Semester I

A feedback workshop of plays and performance works open to all students interested in new work process. Creators and thinkers in a myriad of disciplines are encouraged to join in responding to new writings for performance. A space for interdisciplinary minds to connect. One experiment in this laboratory class will involve ‘Awesome Town,’ and its theatrical possibilities.

- Required of WFP students each fall.
- Open to graduate students in the Institute with permission of instructor.

**T888A MFA1 students**

**T888C MFA2 students**

**T888E MFA3 students**

**T 888 B,D,F Playwright’s Lab II**
1–3 units / Semester II

This is a writer–driven workshop focused on collaborating with actors. Each playwright will work with the same ensemble of actors for the whole semester, writing works on the actor.
These works are presented at the end of the semester.
• Required of WFP students each spring.

T888B MFA1 students
T888D MFA2 students
T888F MFA3 students

T 890 MFA3 Writing for Performance Project
8 units / Semester I
The student will write a full–length play in their final year of residence. This is the final writing project and includes extensive pre–production planning as well as rehearsals, conferences, and performances.

T 800 Undergraduate Independent Study: Theater
1–8 units / Semester I, I
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.
• May be repeated for credit.

T 900 Graduate Independent Study: Theater
1–8 units / Semester I, II
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.
• May be repeated for credit.

Design and Production Courses

T 823 Undergraduate Puppetry Studio
2 units / Semester I
This will be a design and performance workshop in which students are introduce to a variety of forms of puppet theater. In a series of projects students will move step by step through the process of writing, devising or adapting text, designing and performing works in a range of forms. In addition to the generative work there will be viewings and discussions that will place object theater in the context of contemporary performance and pan–media arts. Particular emphasis will be placed on the design of performing objects and their environments as they relate to visual metaphor and storytelling. Forms to be covered will include: modified Bunraku, toy theater, shadow puppetry, hand puppetry, and video projection as performing object.
• Enrollment Limited–permission of instructor required.
• Priority given to BFA 1 Design and Production students.

TP030 Workshops in Special Skills
1–4 units / Semester II
Topics and course credit will vary depending on the guest artist and the material to be covered.

TP030–01 Shop L.A.
1 unit / Semester I
Field trips to fabric stores, ethnic districts, wholesale shops and costume rental houses in the Valleys and Downtown; Internet and Catalog searches; swatching, sizing and buying strategies. There is a course fee to cover the cost of transportation, maps and copies.

• Enrollment limited to 8 students.
• Priority to costume program students.

TP030–02 Foundations: 18th and 19th Century Understructures
2 units / Semester I, II (Offered Alternate Years)
Pattern–making and construction of petticoats, bustles, panniers, hoop crinolines, and various skirt structures. There is a course fee to cover the cost of materials, shop supplies, and copies.
• Permission of instructor (must already have general garment construction skills).
• Enrollment limited to 8 students due to availability of equipment and space.
• Priority to costume program students.

TP030–03 Corsetry
2 units / Semester I, II (Offered Alternate Years)
Pattern–making and construction and fitting of Renaissance and Victorian era corsets and camisoles. There is a course fee to cover the cost of materials, shop supplies, and copies.
Permission of instructor (must already have general garment construction skills).
• Enrollment limited to 8 students due to availability of equipment and space.

TP030–04 Tailoring
2 units / Semester I, II (Offered Alternate Years)
An introduction to tailoring techniques, including pad stitching, welt pockets, etc. There is a course fee to cover the cost of materials, shop supplies and copies.
• Permission of instructor required and costume construction skills.

TP030–05 Projection in Performance
1 unit / Semester II
Discussion and demonstration of guest video artists’ work and demos by manufacturers of video and projection equipment.
• Open to all D&P students, BFA–3 and above.

TP030–06 Score Reading
2 unit / Semester I, II
A class for stage managers, directors, producers and other theater students to learn the basic of reading music in order to be able to work on music theater and opera productions.
Priority given to upper division and graduate stage managers and graduate directors.

TP030–08 Sewing Basics
2 units / Semester I, II
This class will provide basic sewing skills to the novice stitcher. This is a step–by–step process that will guide the student through different sewing techniques by hand and machine sewing. Some of the techniques covered in the class will be: how to use a sewing machine, how to complete different hand stitches, sewing vocabulary and how to read and execute a commercial pattern.

TP030–09 Color Applications
2 units / Semester I (Offered Alternate Years)
A practical approach to color theory and methods, ranging from paints to dyes to inks on paper and fabric.

TP030–10 Historical Patterning
2 units / Semester I, II
A course in patternmaking linked with the Costume Design Seminar. Topics will rotate, based
on the work in the design class. The primary focus is re-creating the shapes and silhouettes of each period into 1/2 scale garments.
- Required of MFA1 Costume Designers
- Open to others by permission of Instructor

TP030–11 Miniature Patterns
1 units / Semester II (Offered Alternate Years)
Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for artificial life.
- Permission of instructor.

TP030–12 Copying Period and Ready to Wear Clothing
2 units / Semester II
This class focuses on copying garments without taking them apart. We will use several methods including measuring, tracing and rub-offs.

TP030–14 Workshop in Special Skills: Cubism and Costume Construction (1908–1925)
1 units / Semester I
This course will focus on the merging of the cubist ideals of fragmentation, distorted perceptions, flat versus round shapes and cut as decoration with clothing construction at the early part of the 20th century cubist art movement with special emphasis on the following designers, Sonia Delaunay, Paul Poiret, Coco Channel and Madeleine Vionnet.
- Permission of instructor.

TP090A–Q Production
1–6 units / Semester I, II
Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.
- Required every semester of residence
- Note that although students in these labs meet together, they have discrete learning goals and outcomes for each year level.

TP101A BFA–1 Foundation Studio 2D
2 units / Semester II
This is a project based studio class for beginning students, where the concentration will be on the development of a mastery of design fundamentals through a wide range of media. In addition to proficiency in the application of formal design elements such as composition, line, color, shape, value, balance, economy, unity, rhythm, etc, the course will also help students to develop a coherent critical discourse surrounding their efforts as individuals, and as a group. The ultimate goal of this course is to equip students with formidable “chops” in hands-on application of design processes, and the ability to conceptualize and communicate these processes in an intelligible, productive manner.
- Required of and open only to BFA–1 D&P students

TP101B BFA–1 Foundation Studio 3D
2 units / Semester I
A class to introduce the concepts of 3 Dimensional visualization, design and art making for beginners. Students will explore 3 Dimensional object making through both hands-on assignments as well as research of existing contemporary works and the artists making them. Although process and materials will be the focus of the class while exploring such sculptural ideas as form, space, shape, surface and context, we will be discussing the all important question of “why”.
- Required of and open only to BFA–1 D&P students

TP105A Hand Drafting
2 units / Semester I
In this course we will study the basics of graphic representation – schematic, plan, elevation and section views, isometrics and basic two-dimensional detailing. The students will learn the formal drafting symbols, line weight and notation.

TP105D Technical Drawing for the Theater
2 units / Semester II
This course focuses on developing fundamental drawing skills for the student with little or no previous studio experience, focusing on the development of a student’s ability to communicate technical design and construction concepts quickly and coherently through basic illustration. Emphasis will be on object drawing from observation, utilizing the concepts of linear perspective, proportion, value, and other methods for creating accurate visual descriptions of both existing and proposed spaces and structures. Although the goal of the course is to allow the student to create more technical drawings, we will also explore a limited, yet engaging number of techniques, materials, and subjects usually associated with creative drawing, in order to more comprehensively understand the concepts and practices common to both styles.

TP150A&B Lighting Techniques
1 unit / Semester I, II
An introductory course for the BFA student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

TP160 Sound Techniques
1 unit / Semester I, II
An introductory course for the BFA student in sound and video technology to learn the skills needed to set up and operate basic sound and video systems. An overview of equipment, accessories and operational techniques. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level. To be paired with either Video Techniques or Sewing Techniques in a given semester.

TP170A&B Video Techniques
1 unit / Semester I, II
A 6-week introductory course in video technology for the BFA student to learn the skills needed to set up and operate basic sound and video systems. The course will include an overview of equipment, accessories and operational techniques. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level. To be paired with either Sound Techniques or Sewing Techniques in a given semester.

TP180A&B Sewing Techniques
1 unit / Semester I, II
A 6-week introductory course in basic sewing techniques for the BFA student to learn the skills needed to make repairs, operate a sewing machine and basic hand sewing techniques. The course will include an overview of equipment, accessories and operational techniques. There will be a classroom component as well as lab time in the
shop to apply techniques learned and to increase skill level. To be paired with either Sound Techniques or Video Techniques in a given semester.

**TP200 Stagecraft I**  
2 units / Semester II  
This course is an introduction to the process of scenic construction. No prior experience or tool knowledge necessary. The class will cover safety, tool set-up & operation, hardware and material selection, layout and fabrication techniques. The objective is to finish with a working knowledge of scenery construction.  
- 6 hours/week is required including class and lab time  
- Enrollment is limited to 10 students  
- Permission of instructor required

**TP201 Advanced Stagecraft**  
2 units / Semester I  
This course is a comprehensive study into the process of scenic construction. Assignments will examine all possible solutions to a given scenario through research, discussion and technique. Students will focus on material selection, advanced tool setup/operation, layout, fixture design and technique. Prior build experience is necessary.  
8 hours/week is required including class and lab time  
- Enrollment is limited to 10 students  
- Permission of instructor required

**TP202 A–F Technical Direction Seminar**  
1 unit / Semester I, II  
The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include “The Importance of Sleep and Eating” and “How to Start a Business”.  
- May be repeated for credit  
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

**TP203A Fundamentals of Technical Direction**  
2 units / Semester I  
The definition of a technical director varies widely. This course will explore the TD’s role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.

**TP203B Fundamentals of Technical Direction**  
2 units / Semester II  
This course is a continuation of TP203A with an emphasis on the preparation of a production for both load-in load-out in local venues as well as preparation for touring. Technical Directors soon learn in their careers that their job consists of a lot more than planning and construction of a set. This class intends to show the non–building aspects of technical direction. Students will be taught not only how to use safe practices such as how to effectively integrate and enforce local and national fire and building codes into a production and a venue but how to package it into a touring production. Topics covered will include but are not limited to set packing and crating, technical riders for both touring and local venues, egress rules, national and international shipping paperwork, facilities impact and risk assessment.

**TP212 Statical Engineering for the Theater: Strength of Materials**  
3 units / Semester I (Taught alternate years.)  
Statical Engineering of the Theater: Strength of Materials is a one–semester course that is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members that are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary.  
- Receives Critical Studies credit.

**TP213 History of Theatrical Design & Technology**  
2 units / Semester II  
Survey of the evolution of theatrical architecture, theatrical design, and technology from prehistory to the present. Focus of the course includes: recognition of the various periods in theatre architecture and the impact of the audience/performer relationship, understanding the relationship between theatrical styles and the political and religious movements of their time, and identifying the major contributors to and their impact on theatrical design and technology.  
- Receives Critical Studies credit.

**TP214A&B Architectural Styles**  
2 units / Semester I, II  
A two–semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.  
- Receives Critical Studies credit.

**TP215 The Contemporary Playhouse**  
2 units / Semester I  
In–depth discussion of and project work in design considerations of theater architecture, including acoustics, visibility, production styles, infrastructure, audience comfort and safety, and code requirements. Course work will include practices in programming, theater consulting and project management. CalArts students will have the opportunity to partner as consultants with 3rd year architecture students from SCI_Arc to develop design projects that will satisfy the requirements of TP215 and be submitted to the USITT Student Architecture Competition. Students from a wide variety of métiers are encouraged to take the course: scenic, lighting & sound designers as well as managers and producers.  
- Open to upper division undergraduates and graduates.  
- Taught in alternate years.

**TP216 Model Making**  
2 units / Semester II  
The process of design is explored through the making of scale models. Exploration of various materials, construction and finishing techniques are explored. This class is in preparation and a prerequisite for Scene Design I.  
- Open to all students in the Institute by permission of instructor.
TP220 Welding I
2 units / Semester I
An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.
- Permission of Instructor required

TP225 Working Metal
2 units / Semester II
Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw metal into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design.
- Prerequisite TP220 or proficiency in MIG and TIG welding.
- Permission of Instructor Required

TP230 Intro to Contemporary Fabrication Techniques
2 units / Semester I
An interdisciplinary offering focusing on various 3D techniques for creating props and small art objects. The goal of this class is to offer skills necessary to handle contemporary fabrication materials safely and confidently and to help students realize projects that require them. As an added benefit, this would facilitate a conversation between disciplines and practices.
- Permission of Instructor required / Class Limit 16
- Open to students from throughout the Institute. Priority given to Theater and Art School students.

TP302A Scene Design I: Working Inside the Box
3 units / Semester I
This is a basic introduction to the process of creating environments within a given space. Emphasis will be placed on developing skills needed to execute a design idea, including: the process of research, collage, thumbnail sketches, the sketch model and elevations.
- Prerequisite TP216—Model Making

TP302B Scene Design I: Working Inside the Box
3 units / Semester II
An exploration of the design possibilities inherent in various types of texts. Emphasis will be placed on developing ideas for the text and the space and on developing communication skills to enhance the student's ability to collaborate with fellow artists.
- Prerequisite: TP302A or permission of instructor.

TP305A&B Undergraduate Special Topics in Scene Design
2-4 units / Semester I, II
This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.
- Prerequisite: TP302 or permission of instructor.

TP308A&B Production Design
3 units / Semester I, II
General introduction to the medium of film, stressing script analysis and breakdown using sketches, plans and models. Discussions will include color structure, camera angles, movement and special effects.
- Enrollment limited to 6 students by permission of instructor.

TP309 Scene Painting for Theater Undergrads
2 units / Semester II (taught alternate years)
This is a one-semester class addressing paint and other scenic treatments utilized in the production process. Deals with applied textures, equipment, layout and scale. Specific techniques taught to support reproduction from 2 dimensional sources. For undergraduate Theater design students and others.
- By permission of instructor

TP320 BFA Scene Design Seminar
1 unit / Semester I, II
This course meets to discuss issues associated with the role of Scene Designer on the production at CalArts and the role of scene designer in general in the professional world. Students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division scene design students.
- Required of all BFA Scene Design students, BFA2 and above
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP400A Light Lab
2 units / Semester I
The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual and group projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary for this section.
- Enrollment limited to 16.

TP400B Light Lab II
2 units / Semester II
The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual design projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light, as well as a working vocabulary to discuss light.
- Required of and open only to Lighting Designers.

TP401A&B Lighting Design I
3 units / Semester I, II
The primary goal of this course is to create theatrical lighting plots and paperwork from a lighting idea. Students will begin the process of lighting design by formulating a lighting concept. Lighting ideas will worked out through extensive work-sheets. A complete set paperwork, including lighting plot, section, hook-up, instrument schedule, magic sheets, and shop orders shall then be generated from these ideas.
TP401B The Design Process
While “Plot Making” stresses the creation of theatrical lighting plots and paperwork, “The Design Process” focuses on the process of lighting design from the germination of the idea to final product. Students will design lighting for a theatrical event throughout the semester. Through class discussions and critiques, lighting concepts and ideas will be challenged and developed. The final project will be a completely documented lighting design. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well.
• Prerequisite: TP401A Plot Making and permission of instructor.

TP402A&B Advanced Lighting Design
3 units / Semester I, II
The work will consist of paper projects and Light Lab work, wrestling with issues that come out of real productions in real theaters. Analysis of designing for the unusual spaces that make up the work environments of professional designers: Thrust Stages, Arenas, Environmental Settings, and more complex Proscenium productions. Emphasis on presenting materials in keeping with the highest professional standards.
• Prerequisites: TP401A&B and permission of instructor.

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. Receives Critical Studies credit.

TP407A–D Lighting Production Seminar
1 unit / Semester I, II
An ongoing weekly seminar required of all BFA1 and BFA2 lighting students. Topics will include weekly scheduling of crews, principles of organization and leadership, bidding, renting and purchasing of equipment, and developing lighting paperwork. The production managers and show lighting designers will attend as needed.
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP410A–D Advanced Light Lab
2 units / Semester II
Students (in small teams) will participate in a weekly series of exercises where they will be asked to light a specific moment from a selected theatre piece using a very limited amount of equipment. The final product will be analyzed and critiqued by the class and instructor for integrity of concept, composition, and technique. The class will also include periodic demonstrations on topics in lighting technology and the physical qualities of light in space
• Required of all MFA 1 & MFA 2 Lighting Students
• Open to all MFA Design and Directing Students
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP436 Lighting Design Seminar
.5 unit / Semester I, II
A regular gathering of all BFA lighting students to view, discuss and critique student–designed work currently in pre–production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.
• To be taken each semester of residence
Western music up to the Romantic era. The student will learn to read music and then launch into music theory—scales, rhythms, key signatures, chord structures, and basic chord progressions. A brief overview of Baroque, Classical and Romantic musical styles and composition techniques will be given. The student will develop listening skills to discern musical styles, as well as understand the use of tonality in generating emotional responses.

Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs.

- Prerequisite: TP505/501 or permission of instructor

TP525 Professional Sound Environments
2 units / Semester II
A start to finish, top to bottom, rags to riches seminar for students in their final year. Students will be exposed to the current theatrical scene and the world of professional sound design around them. Lectures, professionally-based design assistantships and first-hand exposure to the local examples of sound design craftsmanship make up the core of this class as it delves into an exploration of the business of sound design.

- Prerequisite: Permission of instructor required.

TP530A–D Undergrad Sound Seminar II
2 units / Semester I, II
For upper division undergraduate students who desire a more complex and challenging exposure to the creation of sound design for the theater. Class work will rely heavily on production and studio work and an exploration into cutting edge advances in the technology and art of sound design. In addition to lectures and discussions, students will be expected to produce lab assignments and design support for school of theater productions in the Design and Production program digital sound studio.

- Prerequisite: TP510A&B or permission of instructor.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP550 Max Programming for Sound Design
2 units / Semester II
An advanced overview of Max programming and an exploration of the possible uses for this technology in stage productions and art installations. Students will have hands-on instruction in creating small applications that utilize MIDI, audio, and machine control. Classroom activities will include assigned projects as well as projects the students invent themselves. Taught in alternate years.

- Prerequisite: TP510A&B or permission of instructor.

TP559 Intro to Software for Performing Arts Design
1.5 units / Semester II
The course will consist of modules on Photoshop, Vectorworks, sketch Up and Excel. There will be lecture/demonstrations and students will complete a project in each module.

- Intended primarily for BFA 1 Designers
- Limited enrollment

TP560 Vector Works
2 units / Semester I, II
Study of computer applications in the performing arts with particular emphasis on 3-D drafting; modeling and rendering; and the creation and manipulation of symbol libraries and bills of materials. Each section will focus on a specific métier—lighting, sound or scene design.

- Prerequisite: TP505/501 or permission of instructor

TP561 Advanced Vector Works
2 unit / Semester II
Advanced studies in the use of Vector Works for Performing Arts Design. Sections will be offered on light plots, sound plots, linked database and spreadsheets, customizing the interface and advanced tools.

- May be repeated for credit.

TP565 Digital Image Generation
2 units / Semester II
Advanced study of computer applications for the performing arts using both 2D and 3D modeling and rendering on the Mac/Windows platform. Project work will include modeling and simulated lighting of performance environments and animation.

- Prerequisite: TP560 and permission of instructor.
- Enrollment limited by available equipment, priority going to Design & Production students.

TP566A&B Special Topics in Computer Applications
2 units / Semester I, II
Techniques in design visualization using a variety of software programs.

- Prerequisite: Permission of instructor required.

TP568 Management Technologies
2 units / Semester II
A series of modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Power Point.

TP575A AutoCAD I
2 units / Semester I
AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD (2007–09). Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission.

- Permission of instructor required.
- Maximum enrollment is 8 (Students with their own Laptop and copy of AutoCAD are encouraged to enroll if maximum enrollment is reached).

TP575B AutoCAD II
2 units / Semester II
AutoCAD Semester 2 is a continuation of AutoCAD Semester 1 with an emphasis on applying the drafting fundamental taught in Semester 1. Students are asked to bring in and work on production-based projects and to develop templates and habits that will allow them to use the software efficiently as well as professionally. Students will also be introduced and trained on AutoCAD’s 3D interface and will be shown how to create complex 3D drawings and how to
present them in 2D form on paper in order to visually communicate and explain the fabrication process of a virtual design. Other programs that may be introduced during his class to integrate into AutoCAD include; Google Sketch-up, Adobe Photoshop and Carrera.

- Prerequisite: AutoCAD Semester 1 or permission of instructor.
- Maximum enrollment: 8

**TP580 Solidworks**
2 units / Semester II
An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for design before fabrication. Assignments will begin with program techniques then move to project--based packets.

- Enrollment is limited to Technical Directors – Upper levels only.
- Maximum enrollment: 9

**TP604A&B Costume Techniques I**
2 units / Semester I, II
A beginning pattern course that explores the disciplines used in drafting and draping men's and women's modern garments. There will be a classroom component as well as lab time in the shop to further develop construction skills. Students are required to purchase and use specific cutting, marking and measuring tools.

- Priority given to costume students. Enrollment limited to 7.
- Prerequisite: Demonstrated ability in operating a sewing machine and basic garment construction.

**TP605A&B Costume Techniques II**
2 units / Semester I, II (not offered 2009–10)
Specialty crafts techniques are the focus of this intermediate course, including fabric dye practices millinery, body padding, armor miniature sculpting and mask–making. A course fee is required to defray the cost of materials.

- Prerequisite: TP604 or equivalent
- Enrollment limited by permission of instructor.

**TP606A&B Costume Design for the Stage**
2 units / Semester I, II
George Bernard Shaw described theater as “a factory of thought, a prompter of conscience, an elucidator of social conduct, an armory against despair and dullness, and a temple of the ascent of man.” This quote does not say how to study plays, but why they inhabit our portfolios. In this course we will create designs for a wide range of classic plays, including Euripides Shakespeare, Sheridan, Dickens, Churchill, O’Neill, Ionesco and Ibsen.

- Recommended concurrent studies: TP607, History of Fashion
- Prerequisite: TP609 or equivalent

**TP607 A&B History of Fashion**
2 units / Semester I
Clothing has fulfilled a function beyond that of decoration or simple utility. Our survey of clothing modes will be in relation to the overall nature of civilizations and the people's way of life. Highlight is placed on identifying and analyzing style revivals, along with the environment or event that may have prompted them. Central to the semester's experience is the ongoing compilation of a Source Book that each participant creates from their own gathered images and readings, making a specific present–day link to every chapter of historic information discussed in class.

Spring semester focuses on the distinct 20th century revivals of historic modes discussed during the fall semester.

- Open to the Institute. Students may enroll in each semester separately.
- TP607A earns critical studies credit.
- Required of BFA Costume Designers.

**TP608 A&B Special Topics in Costume Design**
2 units / Semester I, II
Topics will be selected each semester to reflect the needs and interests of current students, faculty and guest artists. Adventures may include developing expressive design vocabularies and unique character studies in the arenas of farce, sci–fi, and fantasy.

- Prerequisite: TP609 or equivalent.
- Recommended concurrent studies: Life Drawing and Painting
- Permission of instructor required.

**TP609 Principles of Costume Design**
2 units / Semester II
A beginning exploration of costume design processes. Emphasis is on the development of visual approaches, basic design theories, research, communication and presentation techniques, illustration and practical realities, Theoretical projects will include a variety of performance genres, publications and creative apparel.

- Permission of instructor required.
- Recommended for all BFA D&P students.

**TP612A–H Costume Design Seminar**
1 unit / Semester I, II
This course meets to discuss issues associated with the role of Costume Designer on the productions at CalArts and the role of costume designer in general in the professional world. Required for undergraduate costume design students and meets in conjunction with TP809. To be taken every semester of residence.

- Open to others by permission of Instructor
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

**TP680 Undergraduate Closure**
2 units / Semester II
Students in their final semester of undergraduate studies will complete projects in preparation for graduation and life beyond toward grad school and/or the profession.

**TP700 A&B Management Techniques**
2 units / Semester I & II
A study of management techniques needed by all those who perform a management role in the performing arts. Topics include communication skills, team building, assertiveness, goal setting, time management, stress management and an overview of production organization.

- Required of all undergraduate Management students and open to all Theater students.

**TP702A–H Stage Management Seminar**
1 unit / Semester I, II
Discussion and critique of management approaches and principles through the review and examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned occasionally. Will also provide a forum for guests addressing specific areas of management.
• Required of BFA Management students each semester.
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP703 Theater Management
2 units / Semester I, II
The study of management from the curtain forward, including all the points of contact with the potential audience and those elements needed to plan and develop a theater. Topics include developing a mission statement, planning a season, budgeting, box office and house management, grant writing, marketing and publicity. Taught alternate years.
• Required of all undergraduate Management students.
• Recommended for graduate Management students and others interested in starting a theater.

TP706A&B Basic Stage Management
2 units / Semester I, II
Two semester sequence. Emphasis is on the basics of stage management: developing the elements of the production book, blocking notation, cue notation and calling, etc. Discussion will focus on the stage manager’s responsibilities and interrelation with the director, actors and the production team.
• Required of all undergraduate Management students.

TP707 Theatrical Unions
2 units / Semester II
Study of theatrical unions, focusing primarily on the various Equity handbooks. Required of BFA3 & MFA1 Stage Management students and MFA Production Managers.
• Recommended for Directors, Actors, and Producers.

TP709 Special Topics in Stage Management
1–2 units / Semester II
A class taught alternate years exploring specific areas of stage management, such as opera, special events and touring. Guests will cycle in for short periods throughout the semester to present information about the challenges, opportunities and career path of each specialty. Some years it may focus on one specialty, some years on several.
• Open to BFA–4 and MFA stage managers.

TP 725 Management for Theater
2 units / Semester I
Just as a designer brings the design and an aesthetic, managers bring process and organization to the table. This class is designed to develop and understand not just our ideas of process and protocol but those of the artist we are engaged with. Through the exploration of the tasks such as scheduling, notes, responding to requests and directives, setting specific rules around specific actions such as a rehearsal protocol, call times, reports and consideration of those things that are more philosophically driven or motivated such as “engaging as an artist” setting and supporting goals, understanding the ideas of Leadership and the practice of management and how they work and how they are applied. We will gain an understanding of what the necessary and appropriate processes and protocols are and develop a common vocabulary.
• Open to graduate and upper division students.

TP730 Sustainability Seminar
1 unit / Semester I, II
Discussion of ecologically sustainable theories and practice for the arts.

TP750 Touring
2 units / Semester II
A one–semester class, focused on how to prepare a production for touring, both artistically and practically. The class will begin by considering the value – and possible downside – of touring a production. The following sessions will consider the multiple concerns that must be addressed – marketing the production to presenters, researching possible locations and venues, establishing a travel schedule, and coordinating and managing the tour personnel and production elements.
• Prerequisite: Upper Division or Graduate standing.

TP760 Pre–Production Planning
3 units / Semester I
The focus of this class will be on the film/video production process from the Production Manager and Assistant Director’s point of view with an emphasis on pre–production planning. Through lectures, guest lecturers, individual meetings and selected readings students will learn how to breakdown, schedule and budget a script. They will also learn production procedures, script supervision and the roles of crew members on the set. Some years this may be taught as an intensive workshop during Interim.

TP800 Undergraduate Independent Study: D&P
1–8 units / Semester I, II
Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement.

Graduate Curriculum

TP801C Techniques of Design
2 units / Semester I
The techniques used in the process of design are explored by taking existing subject matter like the wall or chair in the classroom and expressing them in sketches, models, scale drafting and painting of the materials. This class is in preparation and a prerequisite for design methodology.
• Fall semester only.
• Open to all students in the Institute by permission of instructor.

TP801D Design Methodology
2–4 units / Semester II
An exploration of dramatic structures, beginning with an investigation of Aristotle’s Poetics. Students will discuss and design a play a week from the Greeks to Heiner Mueller. This class is taught in conjunction with the play analysis class which examines each text for its dramatic structure. The class focuses on the genesis of the visual context of the text. Students draw through the text or articulate overall instinctual responses that are communicated spatially through models, drawings or other methods developed by the student. Spring semester only.
• Prerequisite: Techniques of Design.
• Open to all students in the Institute by permission of instructor.

TP802 MFA1 Sound Design I
2 units / Semester I
An overview of the sound design process, along with basic audio system design. Multiple
plays will be read and analyzed. A theoretical sound design will then be created for each play. A standard process of design will be followed: plot analysis, historical research, conceptualization, experimentation, and implementation.

• Required of all MFA 1 Sound Designers in their first semester.

TP803A&B Graduate Lighting Design I
3 units / Semester I, II
A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate, and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.

• Required of MFA 1 Costume Designers.
• Open to others by permission of instructor.
• TP030–10 to be taken concurrently

TP804 A&B MFA 1 Costume Design
3 units / Semester I, II
This is the foundation course for MFA 1 Costume Designers, but is recommended for MFA 1 Scenic, Lighting, Puppetry designers and others interested in the fundamentals of preparing costume designs for primarily classical text. There are three components to this class: history of western dress/costume from the ancients up to the 19th century, text analysis, and fast-track designing. Students will be required to read, analyze and design a play every 2–3 weeks.

• Required of MFA 1 Costume Designers.
• Open to others by permission of instructor.

TP805 A&B Technical Direction Seminar
1 unit / Semester I, II
The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include “The Importance of Sleep and Eating” and “How to Start a Business”.

• Required of each semester for graduate Technical Direction students
• May be repeated for credit.

TP806 A&B Graduate Management Seminar
2 units / Semester I, II
In–depth study of management principles and their application in performing arts management. The first semester will be an overview of stage management principles, focusing on the relationship of the stage manager to the director and production team. The second semester will focus on particular management principles and theories. The work will include readings, writing and class discussion.

• Required of all MFA 1 Stage Managers.

TP807 A&B Sound Design Seminar I
1 unit / Semester I, II
Weekly round table seminar for discussing problems and critiquing work. Special topics include: new technologies, techniques, and industry related field trips.

• Required of and limited to MFA 1 Sound Designers

TP808 MFA Scene Design Seminar
1 unit / Semester I, II
This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in the professional world.

• Required for graduate design students each semester—may be repeated for credit
• Open to others by permission of Instructor
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP809 MFA Costume Design Seminar
1 unit / Semester I, II
This course meets to discuss issues associated with the role of Costume Designer on the productions at CalArts and the role of costume designer in general in the professional world.

• Required for MFA costume design students
• To be taken every semester of residence
• Open to others by permission of Instructor
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP810 Performance by Design
2 units / Semester I
Student–generated scenarios are developed into performances, object performances, or communicated visually through another medium such as a model, drawing, sculpture, painting, video, etc. Students investigate action and explore various performance possibilities by drawing through the scenario. In the process, we’ll examine the techniques and theories of select artists and thinkers.

• Required of all MFA1 Designers and open to other grad students by permission of instructor.

TP812 Creative Listening for the Sound Designer
2 units / Semester I
Understanding the qualities of sound and music that influence the audience’s perception. Knowing the factors that determine how one chooses appropriate sound in a dramatic context. Ear training exercises and class projects will develop the listening skills of the sound designer. Sound effects, ambiance’s, and music will be covered. Technical aspects include EQ, volume, mix, reverb, location, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

• Prerequisite: TP500 & 510 or graduate standing.
• For upper division and graduate sound designers.
• May be repeated for credit.

TP820A–D Special Topics in Sound Design
2 units / Semester I, II
This class focuses on exploring the cutting edge resources available in sound design for the theater. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment. Students will experience an intense and specific study of a particular topic’s relevance to the modern Sound Designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

• By permission of instructor only

TP820A Special Topics: Themed Entertainment
TP820B Special Topics: Gear
TP820C Special Topics: Digital Playback
TP820D Special Topics: Paperwork
TP822A&B Music for Non-Musicians I & II
2 units / Semester I, II (not taught 2011–12)
Fall Semester: This class is part of a yearlong sequence intended to give the student a solid knowledge base of music in all its aspects. The first section covers basic music theory of Western music up to the Romantic era. The student will learn to read music and then launch into music theory—scales, rhythms, key signatures, chord structures, and basic chord progressions. A brief overview of Baroque, Classical and Romantic musical styles and composition techniques will be given. The student will develop listening skills to discern musical styles, as well as understand the use of tonality in generating emotional responses.
Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs.
• Open to graduate scene designers or by permission of instructor.

TP825 Professional Sound Environments
2 units / Semester II
A start to finish, top to bottom, rags to riches seminar for students in their final semester. In a last ditch attempt to acclimate the possibly uninhibited, students will be exposed to the current theatrical scene and the world of professional sound design around them. Lectures, professionally based design assistanthips and first hand exposure to the local examples of sound design craftsmanship make up the core of this class as it delves into an exploration of the business of sound design.
• Prerequisite: Permission of instructor required.

TP830A&B Open Dress
3 units / Semester I, II
Concentration on 20th C. “art’isms “ which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the “costume” from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art.
• Required of MFA 2 Costume Designers
• Prerequisite: MFA 1 Costume Design

TP 832 Scene Painting (previously TP306)
2 units / Semester I
Focus will be on the fundamentals of 2D and 3D scenic design for Theater, Film television and Themed Entertainment is paired with the scene painting techniques needed to execute the design as presented in ⅟₂ painter’s elevations. The relationship between the scene designer and scenic artist and the terminology used as well as, drawing techniques, color theory and a range of rendering media will be explored.
• Required of and preference given to MFA–1 Scenic Art students and MFA 1 Scene Design students
• Limited enrollment, students from other MFA design programs welcome by permission of instructor

TP836A–F Lighting Design Seminar
.5 unit / Semester I, II
A regular gathering of all MFA lighting students to view, discuss and critique student–designed work currently in pre–production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.
• To be taken each semester of residence
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP840A&B Foundations of Producing
2 units / Semester I, II
A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.

TP841A–F Producing Seminar
1 unit / Semester I, II
Ongoing forum for producing students to discuss, debate, critique and formulate personal approaches to producing. Current production experiences serve as the basis for this exploration.
• Required each semester.
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP842 The Law of Producing Theater
2 units / Semester II
A one–semester class for graduate producing students, reviewing the basic tenets of entertainment law. Topics include analysis of the elements of a contract, options, licensing, and commissioning, setting up a not–for–profit corporation and negotiation strategies.

TP845 Cultural Policy
2 units / Semester I
This course is an investigation of the products and processes of cultural policy. We will examine how cultural policies operate, implicitly and explicitly, in both the public and private sectors. Drawing on a range of comparative cases, locally and nationally, we will identify the values and interests that inform cultural policymaking. We will look at the roles that artists have played as participants in the creation of cultural policy and develop practical strategies for influencing such policies. Guest speakers from private foundations, public agencies, advocacy groups and cultural organizations and occasional fieldtrips will inform our investigation.
• Enrollment limited to 12 students.
• Open to the Institute with permission of instructor.
• Priority given to graduate students.

TP846 Arts Marketing
2 units / Semester II
Designed for graduate producing students, Marketing focuses on all the aspects of getting a project into the public eye: direct mail, advertising, press, and publicity. The class also considers the larger issues of audience development, institutional and project visibility, positioning within the community and considers the inherent contradictions in managing the arts.

TP847 Fundraising Strategies
2 units / Semester II
This course is designed to introduce principles of fundraising, develop skills in creating a case for giving, an understanding of donor cultivation and to research a range of strategies for fundraising.
• Required each semester.
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.
**TP848 Grant Writing**  
2 units / Semester I  
A one–semester course for graduate producing students, Development and Fundraising is an introduction to the practical concerns of funding projects, both commercial and not–for–profit. The course will focus heavily on research, writing, and presentation skills, critical to seeking grants from funding agencies or investments from individuals or organizations.

**TP850 Max Programming for Sound Design**  
2 units / Semester II  
An advanced overview of Max programming and an exploration of the possible uses for this technology in stage productions and art installations. Students will have hands–on instruction in creating small applications that utilize MIDI, audio, and machine control. Classroom activities will include assigned projects as well as projects the students invent themselves. Taught in alternate years.  
• Prerequisite: Sound Design I or permission of instructor.

**TP856 Production Management II**  
2 units / Semester II  
This class is designed to build on Production Management I. The student will explore the philosophies of production management processes and procedures, as well as learn to identify, develop and maintain key relationships. The student will learn how to set up and run production meetings, build and track budgets and develop schedules. We will be using the 1910 translation of “The Art of War,” by 6th century military strategist Sun Tzu and a 2001 translation “The Art of War for Managers” by Gerald A. Michaelson adapted from the original text. There are many things to be learned from the basic principles outlined in the text for managing assets, deploying resources, managing the interactions between disciplines.

**TP857 Leadership and Management**  
2 units / Semester I  
This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.

**TP858 Budgeting**  
2 units / Semester II  
Developing real world budgets drawn from CalArt’s productions and set in a LORT Season for a regional theater. Each student is required to select a production, place it in a season calendar with a negotiated length of run. Each student is required to research the necessary union rates, applicable work rules and royalties, etc. that apply. A budget format is provided by the instructor and the students build a budget for their production. Final project is the completion of the budget which includes analysis of expense to income. In addition we involve producing faculty, design and technical faculty to instruct on specific elements critical to defining expenses.  
• Required of producers and production managers.  
• Recommended for technical directors and stage managers.

**TP860A–F Stage Management Seminar**  
1 unit / Semester I, II  
Discussion and critique of management approaches and principles through the review and examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned occasionally. Will also provide a forum for guests addressing specific areas of management.  
• Required of MFA Stage Management students each semester.  
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

**TP861A&B Special Topics in Technical Direction**  
1–2 units / Semester I, II  
An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate. May be offered alternate years.  
• Enrollment limited to 10 students.  
• Permission of instructor required.  
• Prerequisites: TP203 and either TP202 or TP805  
TP861A&B–01 MFA1 Technical Directors  
TP861A&B–02 MFA2 Technical Directors  
TP861A&B–03 MFA3 Technical Directors

**TP861C&D Special Topics in Scene Painting**  
3 units / Semester I, II  
This class will include field trips, art direction training and fine art exposure and production. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments.  
• Guest artists will teach various components of this class.  
• Required of MFA Scene Painters (all years)  
• Permission of instructor required  
TP861C&D–01 MFA1 Scenic Artists  
TP861C&D–02 MFA2 Scenic Artists  
TP861C&D–03 MFA3 Scenic Artists

**TP862A&B Statical Engineering for the Theater Strength of Materials**  
3 units / Semester I, II (Offered Alternate Years)  
Structural Design for the Stage is a two semester course which is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary.

**TP863 Rigging for Theater and Life**  
2 units / Semester I (Taught alternate years)  
This class will teach both basic and advanced rigging principles with an emphasis on theatrical and entertainment rigging. Class material will be based on the book Arena Rigging by Harry Donovan as well as text developed by the instructor and the industrial rigging industry. Lectures will be supplemented with labs that supply hands–on experience. Students will learn about rigging hardware, terminology, load calculations, professional etiquette and safety procedures. Students taking this class must have a basic understanding of algebra and trig.  
• Permission of instructor required
TP864 Electricity
2 units / Semester I (not offered every year)
This course introduces students to the basic principles of electricity and how to use them safely when designing electrical systems for theater and entertainment. Topics taught may include 3 phase power, power distribution, schematic reading and symbols, AC and DC, electrical equipment. What this class hopes to do is give students an understanding of what they are capable of doing and what others should be doing for them.
- Permission of Head of Technical Direction is required

TP865 Mechanical
2 units / Semester II (not offered every year)
Geared towards Technical Directors and props students this class offers a basic understanding of different mechanical mechanisms and how to apply them in both projects and productions. Topics may include mechanical design principles, gears and pulleys, power transmission and actuation.
- Permission of Head of Technical Direction is required

TP 866 The Art and Manipulation of Scenic Materials
2 units / Semester I
An examination of conventional and unconventional building materials and practices in use and not in use in theater and art today. Students will be asked to research and explore both problems and solutions and to develop both a verbal and a visual catalog of materials and how to effectively use and communicate them. This course will be taught in both theory and practice with lectures, student discussions and class projects.
- Permission of Instructor Required
- Open to MFA students only—intended for MFA 1 Scene Designers & TDs

TP868A–F Technical Design
2 units / Semester I, II
It is part of a Technical Director’s job description to constantly perform feats of impossibilities and each TD must be prepared to do so. This class is offered to MFA Technical Direction students as a continuing study of the impossible. Through case studies and hands on construction, TD’s will be asked to explore techniques, materials, abstract ideas and develop a proverbial “bag of tricks” as well as a presentation style that will allow them to share this with each other and the world.
- Permission of Instructor required
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP870 A–F Scenic Art Seminar
1 unit / Semester I, II
On–going forum for MFA Scenic Art students to discuss, debate, critique and formulate personal approaches to their career. Current and previous production experiences serve as the basis for interaction. Specific discussion, research and writing projects will be assigned.
- Required for all graduate scenic artists each semester of residence.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP872A–F Video Design I – III
2 units / Semester I, II
This is a course that will focus on developing a personal process for approaching the meaningful integration of video in live events. Weekly work will vary between theoretical reading, lab–based project practice, and discussion/critique. Areas of study will rotate each semester to cover the use of video in theater, dance, concerts, interactive, and site–specific events.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP880 Isadora Programming (formerly TP570)
2 units / Semester II
This is a course in programming video control systems using the software Isadora. Topics include basic and advanced video control patching; user interfaces; serial and midi control; content preparation; video cards and other important hardware; and interactive video control.
- Both the Windows and Mac platforms will be covered.
- Prerequisite: must have permission of instructor

TP881 Advanced Video Programming—Jitter
2 units / Semester I
This class will embark on a rigorous study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real–time manipulation challenges now commonly faced in the task of designing video content and technical solutions for live performance environments. Students enrolling in this class are expected to be well versed in digital video production techniques, digital video editing, and digital video content creation. The class will focus solely in the use of the Jitter coding environment and its applications to stage performances.
- No previous familiarity with Max, MSP or Jitter is required.

TP882 Final Cut Studio
2 units / Semester II
Video content creation using Final Cut Studio.

TP885A–F Video for Performance Seminar
1 unit / Semester I, II
A weekly discussion of issues faced by students working in video for performance.
- Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP902C&D Special Topics in Design
4 units / Semester I, II
Guest or CalArts faculty design a class around a topic of their choosing.
- Open to all graduate students in the Institute by permission of instructor.

TP903A&B Graduate Lighting Design II
3 units / Semester I, II
Continuation of project–based study of the lighting design process. Students will explore productions of greater complexity, including multi–set plays, opera, ballet and musicals. Emphasis on scene–by–scene storyboarding and organization of lighting ideas for complex and multi–layered productions. The course of study will include integration of automated lighting and other technologies into the lighting design vocabulary. Through readings and research and periodic guest lecturers, students will gain an exposure to the design process of several leading practitioners of the craft. Whenever possible, students will be given the opportunity to assist his/her mentor on a professional production outside the institute.
TP907 A&B Sound Design Seminar II
2 units / Semester I, II
Round table seminar for discussing problems and critiquing work in the sound area. Special topics include new techniques and industry related field trips.
• Required of and limited to MFA2 Sound Designers.

TP920A Open Studio
4 units / Semester I
A master class in design. Assignments will focus on a series of both individual and group advanced theoretical design projects which are designed to challenge each student intellectually and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course.
• Open to all students in the Institute by permission of instructor.

TP920B Graduate Closure
4 units / Semester II
Students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio.
• Open to all students in the Institute by permission of instructor.

TP927A&B Sound Design Seminar III
2 units / Semester I, II
Weekly round table seminar in the final year for discussing problems, critiquing work and covering special topics as dictated by the needs of the current students.
• Required of and limited to MFA3 Sound Designers.

TP 930A&B Acoustic Environments for Performance
2 units / Semester I, II
An intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two–hour class session followed by a weekly 4–hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event–ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others.
• Permission of Instructor

TP 932 A–F Advanced Scene Painting (previously TP307)
3 units / Semester I, II
A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student’s artistic training will be a primary focus.
• Open to all students in the Institute.
• Prerequisite: TP832 or permission of instructor.
• Enrollment limited to 10 students
• May be repeated for credit.

TP940 Advanced Case Studies in Producing
3 units / Semester I, II
A two–semester discussion session for graduate producing students, based on current and on–going issues in producing and arts management. Sample topics include the Corpus Christi controversy, the “Sensation” exhibit at the Brooklyn Museum of Art, and the artists’ boycott of the Spoleto Festival.

TP942 Special Topics in Producing
1–3 units / Semester I, II
A one–semester class for graduate producing and management students in specialized areas. Previous Special Topics classes have included international project management, public relations, and management structures.
• Enrollment limited to 8.

TP943 Sustainable Theater
2 units / Semester II
We will focus on integrating ecologically sustainable processes and technologies into professional artistic practice with an emphasis on theater and the built in problem of its temporary nature. The course will be divided between research on contemporary issues of sustainability through reading, visiting practitioners and field trips; and the development of projects proposing ways to alter or replace our current practices. The course will culminate in a presentation of research and proposals to the larger CalArts community.
• Open to graduate students from throughout the Institute.
• Open to undergraduates by permission of instructor.

TP950A–F Production Management Seminar
1 unit / Semester I, II
Ongoing forum for production managers to discuss, debate and critique issues and problems related to current productions. Through these discussions and production experiences, the students will begin to develop their personal approach to production management.
• Required of Production Management students each semester.
• May be repeated for credit.
• Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

TP983 Graduate Lighting Design III
3 units / Semester I, II
Emphasis on design of commercial productions, experimental theater, opera and national touring productions. Work produced in this class will be geared toward developing the student’s particular area of interest. Course of study will also include a concentration on professional practice, including portfolio, resumes, assisting, contracts, union membership, agents, and any other pertinent aspects related to the ‘business’ of lighting design.
TP985 Advanced Video for Performance Lab
2 units / Semester II
A graduate-level, hands-on, structured exploration of concepts and techniques involved in producing video design for live performance. Students will be expected to create content and physical designs in and out of class and to describe their conceptual framework for each work on a weekly basis. They will work individually and together in both large and small teams with the goal of discovering a common process language for the realization of collaborative video ideas. The group discussion and critique section of the class will focus on developing effective strategies for exploring emerging theoretical frameworks and work practices in video for performance design.

TP986 Video Software: Motion Graphics
2 units / Semester II
This class will be a fast-paced hands-on introduction to motion graphics and compositing techniques that are most commonly used in video design projects for live performance. We will cover Adobe After Effects, Photoshop, Illustrator and Flash, an advanced and comprehensive suite for original content creation, media manipulation and final delivery. The student is expected to have some basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required.
• Prerequisite: Special Topics in Video – Final Cut

TP900 Graduate Independent Study: D&P
1–8 units / Semester I, II
Under the direction of a faculty member, students will complete projects defined in a contractual agreement.
• May be repeated for credit.