

# NEW COURSE DESCRIPTIONS

## SPRING 2009

### ART

**AR231A 2.0 Lead, Follow or Get Out of the Way  
Art, Activism and Dissent**

This class investigates activist-art and the artists and activists engaged in it. We will examine the methodologies, formal strategies and intentions of this hybrid cultural practice. This class will explore the possibilities for art to effect social change and address issues of sociopolitical and cultural significance. We will look at a variety of artists/activists practices through readings, fieldtrips, class discussions, etc. This class will cover a completely different group of artists, activists and issues from the course offered in the fall of 2007. Among the people and projects that we will consider include: Alexia Salvatierra - the National organizer of CLUE and leader of the New Sanctuary Movement, Enrique Morones - Founder of Border Angels, contemporary public and social practice models, a collaborative event with the Graduate Public Practice program at Otis run by Suzanne Lacy, a visit from a member of the San Francisco Eight, Farm Lab, Christian Frie's film *War Photographer*, Chris Marker, Not an Alternative, Raymond Lutz - founder of StopBlackwater.net, and many others.

**AR615 2.0 The Glow of the Tube:  
Looking Back at the Beginning of Video Art**

For this class, we will be looking back at the beginning of video as an art medium with the invention of the portapack and the first camera-recorder combination in 1968. Whereas previous new media had emerged gradually with one or two styles or aesthetic approaches, video's emergence was immediate and of multiple genres, many of which we will consider, including: activist documentary, synthesized and image-processed, abstract, performance, conceptual, ecological, diaristic, agit-prop, dance, music, bio-feedback, and others. We will watch and discuss video works from this time period and investigate attempts to define the medium. Some of the topics we will cover are the influences of film and broadcast T.V., feminists' use of the medium and the distinctive forms of the medium. Most of the texts we read will come from *Video Art: An Anthology*, edited by Ira Schneider and Beryl Korot, 1976, and

*Video Art*, the Institute of Contemporary Art, UPenn, 1975. We will also be visiting the Getty to view works in their video collection.

**AP020E 2.0 When One Place Looks Like Another**

How do photographs and moving images ready, interpret or construct space? Starting with the simple question – what does it mean for one place to look like another – we will consider how visual appearance and social meaning are connected, and how the appearance of places are not only the outcome of aesthetic decisions, but are also expressions of material forces and social relations. Combining an analysis of urban,

## **NEW COURSE DESCRIPTIONS SPRING 2009**

social and architectural history with an understanding of both the strengths and blindspots of camera vision, we will work together as researchers and take this thinking out into the streets in order to create projects that explore this connection between form and content. This class is for students working with photography and moving images who are trying to take on the city and the spaces in which we live, not only to deal with their physical form but also their social meanings. It will provide a great critique context for students looking to explore histories of cities, architecture, social and political development, and the conventions of describing space in images.

- AP378 2.0 Art and Social Transformation**  
In this course we will ask in what ways art can engender social change and how, together, we might imagine our worlds differently. After a period of research and a series of field trips, this class will mount an off-site exhibition. The research portion of the class will offer critical tools to better understand the relation between aesthetics and politics. We will unpack the words often used to describe the operations of our world, such as “social,” “political,” “historical,” “hegemonic,” and “cultural,” through the reading of works by theorists such as Marx, Gramsci, Laclau, and Fanon. We will look at art practices that challenge the role of art in the reproduction of capitalist economies and analyze the operations of social injustice with a focus on what links might be drawn between resistance struggles.
- AP425 2.0 Change the Channel:  
Film and Video Art in a You Tube World**  
In this course we'll think about how time-based art (film, video, sound) functions in a gallery environment when audiences are used to spending seconds in front of paintings and hours surfing the web. Now that screens of all kinds are everywhere, from the public screen of the cinema to the personal screen of the cell phone, can we assume a broader fluency with the moving image, and, if so, what does this fluency mean for time-based works of art? Pragmatic issues having to do with audience attention spans, multi-channel challenges, age, instantaneity, bandwidth and boredom will all be discussed. The class will include presentations/screenings of contemporary work and occasional readings, but the emphasis will be on developing individual projects. Students will complete one short project individually and have the opportunity to complete one larger project either alone or collaboratively. Open to any student working in time-based media.
- AP360 3.0 Video as Witness**  
This course will focus on the social, political, and historical conditions surrounding video and its signifying effects. Students will make short one-channel videos throughout the semester as well as a final video project. We will look at a broad range of works that address themes of memory, forgetting, trauma, violence, testimony, and witnessing. Fundamental to our inquiry will be how video might offer a writing of history with gaps, a seizure of representation, an expression of

## NEW COURSE DESCRIPTIONS SPRING 2009

minoritarian struggles, and a site for radical democratic intervention. As a class, we will organize a screening at an off-site venue.

**ID517 3.0 Special Topics in Art and Politics:  
DIY**

How can art help to create change? Student will research and work with community organizations in the greater LA area, using their art forms to further the efforts of their selected groups.

- \* Priority given to students from Art, F/V & Critical Studies
- \* Grad and upper-division undergrad by permission of Instructors

### FILM

**F 303 2.0 High Definition**

Students will be exposed to various methods of HD and Digital Cinema production and postproduction, 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 FD528)
- \* Enrollment limited by permission of instructor.
- \* Open to both Film and Video and FDP students.

**JULIA HEYWARD'S** work centers around the orchestration of music, image, and language in the forms of multimedia, performance and new media. Heyward has written, produced and performed in all of her many multimedia works. To support her multimedia performance art Heyward directed music videos and pop television in the 80's and large-scale spectacles in the 90's collaborating with theater group La Fura del Baus and rock musician John Paul Jones. For the past six years Heyward has been totally immersed in digital and interactive technologies. She has received grants from the Guggenheim Foundation, the Rockefeller Foundation, The Greenwall Foundation and the New York State Council for the Arts. Her work has been shown in museums and galleries, as well as in live performance at film festivals and Lincoln Center.

**F 425 3.0 New Hybrid Forms for Visual Music**

This is a class interfacing composers with media makers in a joint exploration of new forms for fresh relationships between the sound and picture. This class is for the cinematic composer, the multimedia songwriter, the experimental filmmaker, the autobiographical artist, the subjective documentarian, the image and audio processor, the instrument maker. The teacher will be selecting a balance of music, film, new media and software-savvy students to create a pool of complimentary skill sets for the class. In search of a new relationship between the audio and the visual we will explore interactivity from interface design to content development. We will investigate Live Cinema (Interactive Cinema, Jitter artists), Web Art, DVD-ROMs, the

## NEW COURSE DESCRIPTIONS SPRING 2009

long form music video. We will also experiment with adding new functions to old forms such as a movie or an album which you play like a musical instrument. This class will support team as well as individual projects.

- \* Opening to institute
- \* Enrollment limited to 15
- \* Permission of instructor required.

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DIY**  
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\* Priority given to students from Art, F/V & Critical Studies  
\* Grad and upper-division undergrad by permission of Instructors
- FE236 3.0 Experimental Animation:  
Direct Techniques**  
The multi-plane is the tool to create works that evoke time, impermanence and innumerability. Sand and the study of artists who reference sand (Jasper Johns, Joseph Cornell, Richard Ehrlich, Vija Celmins and others) will be part of our study.  
\* Permission of instructor required.  
\* Required of Experimental animation BFA-3 students.  
\* Open to the Institute from the BFA-3 to MFA levels.
- FE445 3.0 Intermediate After Effects**  
Building on the basic experiences acquired from "FE410 After Effects" this course is designed to develop a deep sophisticated operational knowledge of the complex instrument known as Adobe After Effects. Through Weekly probing lecture/ demonstrations which dig under the skin of After Effects, two assigned production and two personal projects, student gain a heightened capability, proficiency level and fluency.  
\* Prerequisite: FE410.
- FC275 3.0 Art Appreciation – Special Topics**  
\* SITE VISIT: MUSEUMS, GALLERIES, EVENTS \*  
(First priority given to Character and Experimental Animation students, but participants from all areas of the Institute are welcome; limited enrollment by permission of the instructor.)
- FC394 3.0 Creature Animation for Gaming  
and Beyond**  
Through a series of structures assignments, this course will challenge students to analyze animal locomotion (flight, bipedal, quadrupedal, multipedal/insectoid, etc.) and to adapt them to fantastical creatures and monsters.  
\* FC201A&B or equivalent CG experience by permission of instructor.

## NEW COURSE DESCRIPTIONS SPRING 2009

- FC435 3.0 Final Cut Pro**  
This course builds on the work of "Intro to Digital Production," providing students with an overview of video editing, sound editing and visual effects in Final Cut Pro. Topics include working with timelines, importing and editing digital video, working with still images and editing audio.  
\* Prerequisite: FC160A&B Intro to Digital Production

### MUSIC

- M 002 1.0 Interim—  
Workshops, Classes and Special Projects**  
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 courses 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  
\* Critical Studies will meet as scheduled.

### THEATER

- T 065 1-3 International Program Development**  
**T 065-01 1.0 Edinburgh Festival**  
**T 065-02 1.0 Rwanda Project**  
**T 065-03 2.0 Asian Puppetry  
Intensive--Thailand**  
A short weekly class meeting to provide the opportunity to engage with Asian puppetry traditions, and to prepare for a 4-week intensive summer program in Thailand. Students will conduct research about the forms that will be studied; will research the history, geography, language, and political landscape of the Asian culture that they will be involved in; and will share that research with the class.  
\* Permission of the faculty, and enrollment in the Chiang Mai Puppetry Program required. Enrollment limited to 4.
- T 445F 2.0 Dramaturgy**  
This course will examine dramaturgy as a role or function (rather than the structural properties of a dramatic text). We will investigate how

## NEW COURSE DESCRIPTIONS SPRING 2009

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, inter-disciplinary 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 each other'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.

### **T 565 2.0 Critical Friends**

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.

### **T 815-05 2.0 Objects in Space and Time**

The goal of this class is to develop students' skills in both performing and directing puppet movement and composition. The class will revolve around structured experimentation and improvisation accompanied by in-depth discussion and careful breakdown and analysis of the manipulation of puppets and performing objects. We will explore punctuation of movement, economy of motion, spatial composition as well as timing and tempo. We will look at the relationship between the voice and the object, and the body and the object and investigate iconic movement, distillation and abstraction of physical language as well as nuances of conscious and unconscious gesture. The class will give students regular practice puppeteering, as well as experience in close observation, discussion and direction of choreography, gesture, and timing of puppet movement.

## NEW COURSE DESCRIPTIONS SPRING 2009

- T 815-06 2.0 Miniature Opera**  
This course explores the collisions and confluences found at the intersection of Opera and Object Performance/Puppetry. Through a series of collaborative projects, students will investigate the visual/aural possibilities of joining the larger-than-life aesthetic properties of Opera and the limitless possibilities found in the diminutive scale of object performance. Working in this visual scale, it is possible to create an entire world on a tabletop, pursue extremities of scale in sets /puppets/actors/singers, and defy gravity. In working with opera, whether existing work or new work, students will be challenged to truly listen and to imagine emotions and ideas in a grand way, while looking at how the mundane can be elevated through this enduring form. In this course, we will explore the history of opera, and the history of Toy Theatre and other miniature performance forms, both in their more traditional forms, and in their use by avant-garde artists.
- TP070**
- 2.0 Institute Design and Technology Courses**
- 2.0 TP070-01 History of Scene Design**  
This course will provide a visual review of scenic designers' work through history with an emphasis on mid-20<sup>th</sup> century through contemporary designers. We will explore how artistic movements and individual artists' work have evolved in relation to political, social, technological and economic events or trends. Topics covered will include how projection and film have affected the nature of design and how artists such as Picasso and Hockney have translated their art to the stage.
- 2.0 TP070-02 People's History of Lighting Design**  
This course introduces the prominent lighting designers from 1930 to today. Students will learn where the art of stage lighting began in the twentieth century as well as the major players in the field currently. Through photo and video viewings, students will gain a visual understanding of as many designers as possible. Through first person resources and interviews, students will learn how working lighting designers approach the art, craft, and work in the modern theatre.
- TP030**
- Workshop in Special Skills**
- 1.0 TP030-14 Basic Draping**  
Students will learn basic draping techniques, focusing on the 1930s and 1940s garments.
- 2.0 TP030-15 Digital Rendering**  
This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop CS3 & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be

## **NEW COURSE DESCRIPTIONS SPRING 2009**

asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work.

\* Permission of instructor required.

- TP568 2.0 Management Technologies**  
Students will be introduced to the fundamental concepts and uses of many computer programs and protocols that will be helpful for furthering themselves in their professions. Students will learn the basic skills needed to establish a web presence for information distribution and self promotion, build and manage databases to better manage and record information, and work with common graphic design and presentation software to create more effective and clear documents.
- TP569 2.0 Adv. Management Technologies**  
In Advanced Management Technologies, Students will be given the skills to extend their existing knowledge of new technologies useful in managing their shows and careers. Students will learn advanced skills needed to use effective visual rhetoric in presenting ideas and in establishing a web presence for themselves and the companies they are engaged with. Students will be guided in developing these skills by working on their individual portfolios. These portfolios may be either paper or web based. It will better prepare the student to enter into professional practice with a superior ability to acquire and complete work using contemporary technologies as well as prepare them to adapt to new technologies as they develop.  
\* Permission of instructor required.
- TP680 2.0 Undergraduate Closure**  
Students in their final semester complete projects from throughout their entire tenure at the school. It provides the opportunity for students to return to projects that were inspiring but not finished to a level that communicates the design fully. Finished models, sketches and other expressive materials are created.  
The student is expected to prepare a statement of intention of goals for both the class and their future goals beyond CalArts. Time will be spent preparing the student for transition into a professional work market. Resume preparation, how to handle the professional world of threat, what to expect in a contract and other useful information for career success.
- TP815 2.0 Sound Design for the Gaming Industry**  
An introduction to the techniques, terminology, design concepts, collaboration and implementation of sound in video games. Emphasis will be placed on technical and design approaches used in conventional sound design and their relation to contemporary game design.  
\* Permission of instructor required.

### **CRITICAL STUDIES**

## NEW COURSE DESCRIPTIONS SPRING 2009

- CS143 3.0 Imaging Culture:  
Representation and Visual Anthropology**  
\* Foundation credit in Social Science  
As the discipline originally chartered to classify 'races of man,' images and their interpretation have long been important components of anthropology. From early anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a conflicting set of positions regarding visuals and their relationship to methodology, representation, and interpretation. This course explores issues of debate that visuals stimulate in ethnographic projects as well as the methods used to produce them. It takes a survey approach to anthropological visuals, with an emphasis on works that have shifted the perspective of how images and their production impact relationships among subjects, between subjects and ethnographers, between ethnographers and their work, and between these works and their audiences. In addition to films and readings, students will participate in a series of visual exercises that will enable them to engage with the issues of representation considered in the course.
- CS446 2.0 The Aesthetic Dimension**  
By philosophically probing the rapport between the aesthetic and the political, three major aesthetic theories will be carefully examined: Herbert Marcuse's, Theodor Adorno's and Jean François Lyotard's. The seminar will particularly focus on Marcuse's late work, *The Aesthetic Dimension: toward a Critique of Marxist Aesthetics*, which follows a reconciliatory path between two apparently incompatible spheres: the subjective and the political. Marcuse's attempt is invested in retaining a radical aspiration within art making without compromising its social role because and despite economic and/or ideological reification. We will critically assess Marcuse's work through two main critical vantage points: The socio-political perspective - through Adorno's critique of the so-called culture industry, and the post-phenomenological perspective - through Lyotard's conception of the "inhuman." Ultimately, the goal of this seminar is to contextualize Marcuse's book for better defining the reciprocity between the creative and political in the constitution of artworks.
- CS641 3.0 MFA Workshop in Book Editing**  
How to join disparate elements into a functional whole is the basic challenge of editing all collections or anthologies. This course takes the essays, images and creative work generated in the recent experimental writing conference at REDCAT, "Untitled: Speculations on the Expanded Field of Writing." The primary focus on the class will be in editing these materials into a coherent and provocative book, and the skills for doing this are broadly applicable to a range of editing

## NEW COURSE DESCRIPTIONS SPRING 2009

situations, from a book of short stories or poems to an academic collection or something more eclectic. We will address questions that range from the pragmatic to the conceptual and creative. As part of the class, students will also be asked to generate a proposal and outline of a collection they would wish to edit.

### **CS642 3.0 Reimagining Memoir**

Memoir, as a genre, has gotten a bad rap. Writers like James Frey have devalued it, and the publishing industry's hunger for the easy sell has guaranteed that writers with no real life experience have been promoted as memoirists, leaving the form to appear self-indulgent, self-aggrandizing even, the refuge of self-promoters more than literary artists. Yet memoir is a form with a long history, going back to St. Augustine and Benjamin Franklin. It is also a genre in transition, as memoirists and other nonfiction writers develop new strategies, and merge memoir with reportage, meditation and narrative nonfiction to push literary nonfiction as a whole into entirely new realms. This class will look at modern memoir, and encourage students to merge and blend literary strategies in their own work. Part seminar/part workshop, it will involve critical discussion as well as writing. We will look at questions of invention and construction, at the thorny territory of truth and recollection, at the need to shape experience in an artful way while also remaining true to its essence, and perhaps most important, the necessity of what we might call "the universal particular," the specific detail that extends beyond the writer's experience and creates a portal through which a reader can fully step inside the work. At heart is the distinction between art and anecdote, the way that memoir allows us to reimagine our own experiences and interpret them anew. Students will be expected to challenge their own preconceptions, and to push their work in new directions, beyond the accepted parameters of the form.

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**NEW COURSE DESCRIPTIONS  
SPRING 2009**