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Index of Cross-Disciplinary Opportunities in the Curriculum

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.

ID530 Toward Interdisciplinary Critique: A Survey of Methodologies

3 units / Semester I

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

ID540 Interdisciplinary Collaborative Performing and Visual Art Making

3 units / Semester II

We will meet weekly for 3 hours.

1½ hours – Improvisation (practice, generate, collaborate)

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

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

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

School of Art

AR372	Mode of Operation
CS351	Art & Post Colonial Theory
ID370	The People's Theory
ID517	Special Topics in Art and Politics

School of Dance

These courses, taught by graduate teaching assistants, provide an experiential introduction to techniques of Modern 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.

D 001	Institute Dance I
D 002	Institute Dance II

The following courses are taught by the School of Dance faculty and can be used to fulfill metier requirements for Dance students:

CS273B	Modern Dance History
CS361B	Anatomy of Movement

School of Film/Video

The following courses given in Fall 2006 or Spring 2007 had two or more non-school students enrolled. The listing does not include Film Directing Program courses, the numbers for which were unavailable at the time of publication.

Program in Film and Video

F 127	Experiments in Video
F 235	Sound T.A. Training
F 298	Devices of Illusion
F 317	The Business of Film
F 324	Sound and the Image
F 424	Radicalizing Vision
F 430	Video Installation
F 510	Interactive & Internet Media (conjunction with Integrated Media)
F 521	Intermediate Interactive: Retective Fiction (conjunction with Integrated Media)
F 531	Adv Interactive & Internet Production Workshop (conjunction with Integrated Media)
ID517	Special Topics in Art and Politics: Artists and War
CS175A&B	Film History I & II
CS275	History of Experimental Film

Film Directing Program (MFA)

FD503	Acting Studio
FD504	Acting for the Camera
FD506	Cinémathèque
FD512	Scene Study
FD513	Screenwriting: Adaptation
FD516A	Preparing the One Act Play

FD516B	One Act Play Production
FD517	Special topics seminars
FD524	Cinematic Storytelling
FD525A	Writing for Cinema I
FD525B	Writing for Cinema II
FD533	Real World Survival

Experimental Animation/IM

F 510	Interactive and Internet Media
F 521	Intermediate Interactive
F 534	Feral Cinema
FE235	Drawn Techniques For Experimental Animation
FE236	Direct Animation
FE295CS	Cameraless Filmmaking: Aesthetics and Strategies
FE320	Stop-Motion Animation Techniques
FE360	Advanced Concepts of Stop Motion
FE365	Graphic Short Story
FE409	Experimental Animation Installation
FE410	After Effects: Compositing

Character Animation

FC110	Beginning Life Drawing
FC115	Basic Perspective
FC140	Color and Design I
FC210	Drawing From Real To Reel And Beyond
FC220	Skill Enrichment (Animation)
FC270	Layout Class
FC275	Art Appreciation: Paris
FC310	Advanced Life Drawing
FC342	Entrepreneurial Studies
FC345	Advanced Painting
FC366	Life Drawing: Form, Structure
FC376	Graphic Novel Development
FC395	Superheroes: Inside the Bat Cave

School of Music

Note: MH (Music History & Literature) courses offering Critical Studies credit are open in this manner as well.

ID370	The People's Theory
MC315	Choreographers and Composers
MC417	Media Strategies: Rules and Space
ME200	Beginning African Music Ensemble
ME300	Conducted Vocal Ensembles (with permission)
ME300-02	Bulgarian Vocal Ensemble
ME300-03	Contemporary Vocal Ensemble
MP115	Yoga for Musicians
MP220	African Dance
MP230	Balinese Dance
MP240	Javanese dance
MP250	Institute Voice
MP326B	Trigger: The Electronic Percussionist
Elementary Italian 101 & 102 (offered on CalArts campus by COC instructor through articulation agreement.)	

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 580	Entrepreneurship (permission of instructor required)
T 862	Cinematic Elixirs (permission of instructor required)
TP215	The Contemporary Playhouse
TP400A	Light Lab For Non-Majors
TP450	Special Topics in Video Design and Technology
TP500	Sound Design I
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)
TP630 A&B	Object Dress
TP700A&B	Management Techniques
TP703	Theater Management
TP704A	Production Management For Theater II (Permission of instructor required)
TP730	Sustainability Seminar
TP943	Sustainable Theater

Puppetry Courses

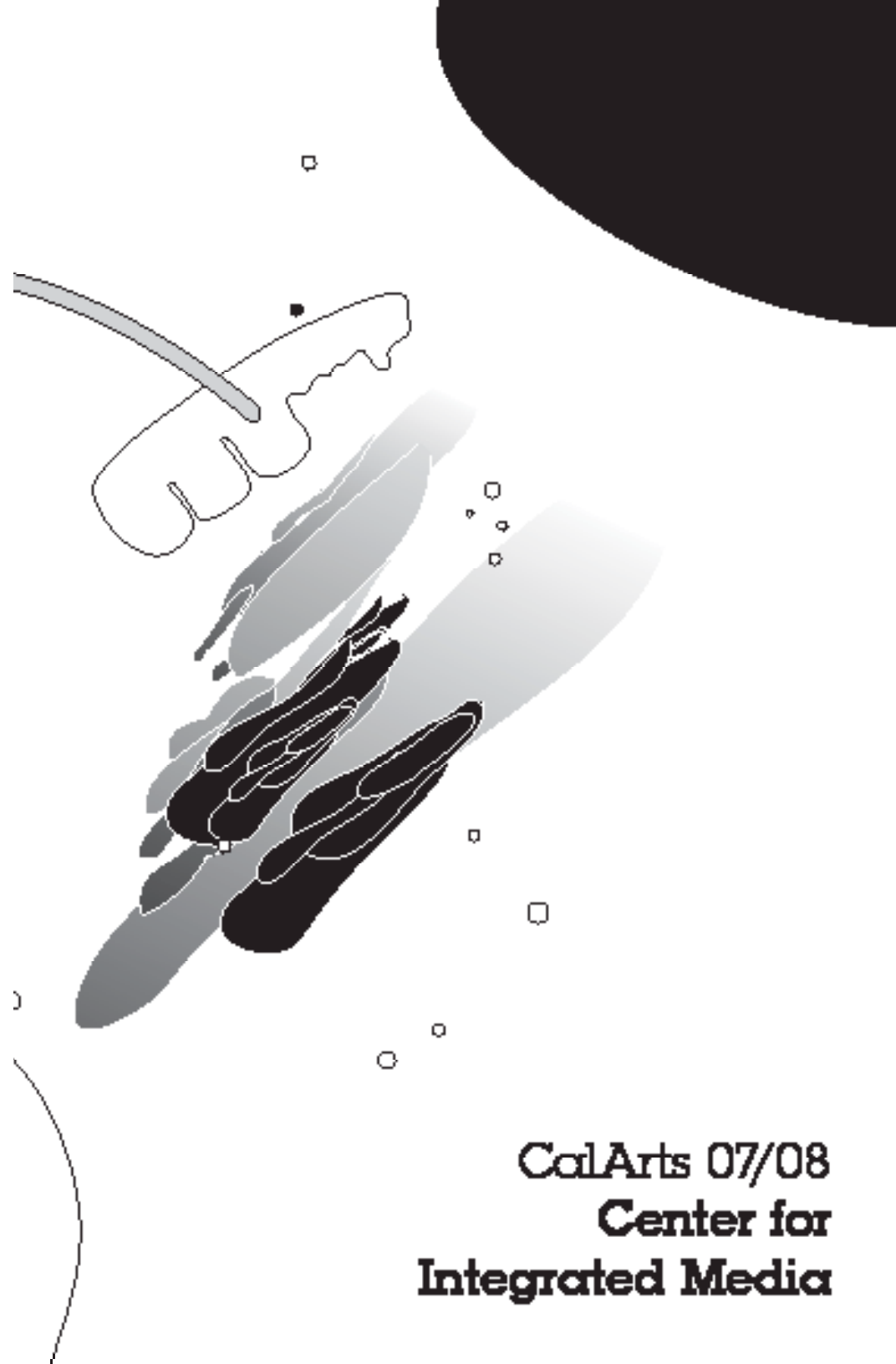
T 811	Toy Theatre
T 812	Shadow Theater
T 814	The Hand Puppet In History And Practice
T 815	Special Topics In Puppetry
T 817	Picture Performance
T 818	Making Marionette Theater
T 819	Manual Mechanical

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 undergrads as space and instructor permit.



CalArts 07/08
**Center for
 Integrated Media**