

SCHOOL OF CRITICAL STUDIES - SPRING 2008

COURSE #	SEM UNITS	COURSE TITLE	FACULTY	DAY/TIME	PLACE
<u>FOUNDATION COURSES – FIRST YEAR STUDENTS ONLY</u>					
CS131	3.0	Wet, Black Ink: Contemporary Black Poetry * Foundation credit in Humanities.	Kearney	W 10-1	A216
CS132	3.0	Introduction to Postmodernism * Foundation credit in Humanities.	Sarbanes	W 10-1	BB#4
CS142	3.0	Dreaming as Unconscious Thinking And Thinking as Conscious Dreaming * Foundation credit in Social Science.	Stevens	W 10-1	Café A
CS145	3.0	Latin American Mega-Cities * Foundation credit in Social Science.	Wiltgen	W 10-1	F200
CS158	3.0	European Studies: Monsters, Madmen and the Double * Foundation credit in Cultural Studies.	Klein	W 10-1	A217
CS164	3.0	Introduction to Archeology * Foundation credit in Natural Sciences.	Alschuler	W 10-1	E58

1. CRITICAL/INTELLECTUAL SKILLS

CS110	3.0	Writing Arts: Avant-Garde Art & Society (This course is required of all incoming first year students in order to fulfill the CIS requirements and must be successfully completed during the student's first two semesters at the Institute. Students receive three credits in Critical/Intellectual Skills.) PLEASE NOTE: <u>Lecture</u> meets on Tuesday from 4-5 p.m. in the Bijou. Sections meet on Wednesday from 10-12 a.m. Attendance is required <u>both</u> days.			
		LECTURE (ALL STUDENTS)	Nelson	T 4-5	Bijou
		DISCUSSION SECTIONS:		W 10-12	Various

Quantitative, Computer and Research Skills

CS215	2.0	Videogame Analysis	Schkolne	W 2-4	Langley
CS311	3.0	Math as Art	Benning	W 4-7	E58
CS313B	2.0	Topics in Object-Oriented Programming * Prerequisite: CS313A or equivalent programming experience. * Permission of instructor required.	Kapur	F 2:10-4	B305
CS314	2.0	Digital Electronics * Prerequisite: Strong math and computer background * Permission of instructor required.	Nimoy	Th 4:10-6	B303

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COURSE #	SEM UNITS	COURSE TITLE	FACULTY	DAY/TIME	PLACE
CS319	2.0	The Word as Sound and Image Artists have long incorporated text into visual work and typographers have taken text beyond simple inscription, while the spoken word has been used by artists like Burroughs and Gysin and composers such as Robert Ashley in ways that go far beyond the page. This class will look at modern uses of text in sound and image, especially in electronic mediums through sound collage and visually in flash and other programmed mediums. Dynamic vispo artists such as Brian Kim Stephans and Jim Andrews and organizations such as the Electronic Literature Organization have pushed beyond the hypertext and net art of the dot.com nineties, into a space less obviously 'cutting edge' and into a time when artists and writers have to seriously consider why something should be on the page and why not and why on a screen and why not. This class will look into the tropes and techniques of the electronic medium, reflecting on earlier uses of the word as sound and image to discuss how much of the new is in new media and how much of the old. Using more general theoretical/practical texts such as N. Katherine Hayles and Anne Burdick's Writing Machines and Ellen Lupton's Thinking with Type we will situate ourselves and the work we're looking at/listening to in a broader discussion of media and its effects and influences. We will look at anthologies such as the Electronic Literature Collection, Volume One for examples of work to be critiqued/discussed and as models for our own work. Students will investigate the possibilities that flash software and sound editing tools can offer them at even a basic level, and although they aren't expected to be programmers, they will be expected to take risks and see how far they can push a beginner or intermediate level of technical knowledge.	Timmons	Th 4-6	Library
CS413	2.0	Internet Minigame Workshop	Schkolne	W 4-6	Library
CS512	3.0	MFA Research Methods * Open to advanced BFA students by permission of instructor.	Halverson	T 10-1	BB#4
<u>Languages for the Institute</u> (Taken for elective credit only)					
CS005B	1.0	Supplementary English for Artists	Groff	W 4-6	C105
FRNCH 102	4.0	Elementary French II <i>French 102 is a College of the Canyons (COC) course, offered on the CalArts Campus for the convenience of CalArts students. Students must register with COC to enroll in this course. For all students other than entering voice students, an extra fee will be required. Additional details regarding course enrollment will be available at in-person class sign-up.</i> * Priority given to undergraduate voice students * Enrollment limited * First day of class is February 7 th	Etienne, P.	M 4:10-6 W, F 4:10-6	B312 B318

2. CREATIVE AND CRITICAL WRITING

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COURSE #	SEM UNITS	COURSE TITLE	FACULTY	DAY/TIME	PLACE
CS322B	2.0	Poetry Writing This course is a BFA level poetry writing class primarily for students who took poetry writing in the fall or have taken poetry classes previously at Cal Arts or at another institution. Class sessions will be made up mainly of in-class critiques of student work, and discussions of readings in modern and contemporary poetry. Some class time will also be left to possible occasional visitations from poets as well as in-class writing exercises and discussions/ presentations which connect the class readings to contemporaneous work in other art forms. The readings will be used to facilitate discussions which review and build on concepts introduced and discussed in the fall semester. New students with a familiarity with modern and contemporary North American poetry would not find themselves lost in the class. Students will be required to respond to the readings in several one page response papers, produce their own poems regularly for class, and turn in a final portfolio of revised poems.	McCann	T 4-6	F.C.
CS325	2.0	Creative Writing Workshop: Structuring the Short Film Novels and short stories share some common characteristics, while, at the same time, operating on distinct formal parameters. An analogous relationship exists between a feature length script and a short screenplay. This workshop explores the specific structure of the short film form, while delving into the main principles of screenwriting. The course complements lectures on the meaning of "writing for the screen" (writing only through images and sounds, dramatization, externalization of the character's inner journey, structure, scene work, character work, action and behavior, dialogue and subtext) with readings and screenings of very diverse short films, so that students can understand the endless possibilities of this form. Filmmakers, who have made a successful short, will be invited to class to discuss their process, from writing to completing postproduction on the film. Students are required to share their story concepts in class, where we will examine if their ideas lend themselves to a longer or shorter format. Not all stories make good short films, in the same way as not all narratives lend themselves to the short story structure. Students also complete weekly writing exercises, which will be read and receive feedback in class. The midterm presentation of three story ideas will prepare each student for his/her final, a complete draft of a Short Film Screenplay.	Tasini	T 4-6	BB#4
CS326	2.0	Urban Citizen: Writing Los Angeles Poetry is a precise, finely-honed, linguistically oriented way of paying attention, of attending to our circumstances, both imaginatively and concretely. Poetry asks us into awareness — as readers and writers, both broadly defined — calling us to see and listen and speak in ways that mean beyond the common currencies of language used normatively. This writing seminar explores how some (mostly contemporary) writers engage the urban context around them — real or imagined, constructed or invented — to create modes of response and reception that can	Hofer/Mori	T 4-6	D206

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		<p>galvanize us, as readers and writers of the urban, to reconsider our own contexts and ways of expressing them through text. In this course we will traverse vast urban landscapes, interior and exterior, material and ethereal. You will have the opportunity to continue working on text-based projects you may have already begun; you will also be encouraged to write beyond the borders of how you're accustomed to thinking of your writing. We will use all the tools at our disposal — reading, writing, and conversation — to explore what we believe, and how we will enact, the possibilities for poetry and poetics in our time. Class participants will read work that directly relates to the poetics and politics of the metropolis and specifically engages the dispersion, sprawl and density of the Los Angeles cityscape. Select sites will then be visited and used as subjects and inspiration for the content or form of student writing. The class will consist of in-depth engagement with the assigned readings, a wide array of writing exercises, workshop discussion of the writing students produce for the class, conversation about generative processes for peripatetic investigations, and class visits by authors who will elucidate the sociohistorical, cultural, and climatic undercurrents evident in writing about the city. Our reading list will be principally drawn from the following writers: Gaston Bachelard, Taylor Brady, Michel de Certeau, Wanda Coleman, Brenda Coultas, Mike Davis, Sesshu Foster, David Henderson, Jane Jacobs, Norman Klein, Frank O'Hara, Lisa Robertson, Jane Sprague, David Ulin, and D.J. Waldie.</p>			
CS424	2.0	The Artist as Writer	Nelson	W 2-4	D206

SPECIAL TOPICS IN CREATIVE AND CRITICAL WRITING:

CS521	2.0	Memory, Media & the City	Klein	T 4-6	A217
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* Open to all MFA, IM and BFA students by permission of instructor.

3. HUMANITIES

CS233	2.0	Introduction to Literature: Beyond Good and Evil	Carmody	W 4-6	Langley
CS330	2.0	Nietzsche	Cohen	W 2-4	Café A
CS332	2.0	History and Theory of Aesthetics	Cohen	T 4-6	Café A
CS333	2.0	Pataphysics II: The Art and Science of Exceptions	Harvey	W 4-6	A217
CS435	2.0	Deleuze & Guattari	Cohen	Th 4-6	Café A

SPECIAL TOPICS IN HUMANITIES:

CS531	2.0	Aesthetic Theories & Political Thought	Plot/Pisaro	Th 4-6	Café B
CS532	2.0	Theories of History & Criticism	Cohen	Th 2-4	Café A

4. SOCIAL SCIENCES

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COURSE #	SEM UNITS	COURSE TITLE	FACULTY	DAY/TIME	PLACE
CS340	2.0	Boom Bap Boom: Exploring Some Socio-cultural Impacts of Hip Hop	Kearney	T 4-6	A216
CS341	2.0	American Jihad: God & War in the U.S. of A. From the revolutionary war, to the civil war, both world wars and our current engagements in Iraq & Afghanistan, wars undertaken by the United States of America are frequently sold and sometimes actually fought on principles explicitly linked to divine providence. Whether over "God-given" human rights (Revolutionary & Civil Wars), manifest destiny (Mexican-American & Indian Wars) or the spread of "godless" Communism (Korea & Vietnam), American military conflicts are often motivated and understood in the context of cultural proselytizing and godly crusade. Missionary-like zeal and imperialist ambitions have gone hand in hand as often as moral courage in defense of humanitarian ideals, often in the same war and almost always in the same propaganda. This course examines how religious sentiment, rhetoric, images and battle hymns for the Republic are enlisted to help pick America's battles. Whether in Revolutionary War era pamphlets or contemporary recruitment posters, American military engagement is portrayed and accepted as inevitable precisely because it is characterized as providential, as a battle between the forces of good and evil. Students' final projects will examine how notions of divine will, intervention and appeals coincide with or confront the history of a U.S. military action of their choice by examining both war propaganda and corresponding anti-war activism, including conscientious objectors, pacifists and political proponents of just war theory as it relates to American warfare.	Gutierrez	Th 4-6	A217
CS347	2.0	An Interrogation of Modernity And Capitalism in Latin America	Wiltgen	T 4-6	F200
CS359S	2.0	Cultures of Latin America: Readings on Society	Soria	W 1-3	A216
CS443	2.0	The Mystery of Consciousness	Stevens	W 2-4	F.C.
CS451S	2.0	America in Motion: Film, History and Politics	Wiltgen	Th 4-6	F200
CS453S	2.0	La Ciudad De Borges	Plot	T 4-6	Café B

5. CULTURAL STUDIES

CS255	2.0	Hybrid Cultures: Blended Identity in America	Rouso-Schindler	Th 4-6	A216
CS256	2.0	Imagining Infrastructures: Site and Technology	Ehrlich	W 4-6	F.C.
CS350	3.0	Representing the World In Photography and Moving Images	Lupton	W 4-7	BB#4

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COURSE #	SEM UNITS	COURSE TITLE	FACULTY	DAY/TIME	PLACE
CS351	2.0	Buying and Selling the Fantasy of L.A.	Klein	W 2-4	A217
CS356	2.0	Chris Marker in Contexts	Lupton	W 2-4	BB#4
CS357	2.0	Performance and Conquest: Mexico	Lorenz	T 4-6	F.C.
		C A N C E L L E D			
CS359C	2.0	Cultures of Latin America: Readings on Society	Soria	W 1-3	A216
CS451C	2.0	America in Motion: Film, History and Politics	Wiltgen	Th 4-6	F200
CS452	2.0	Remixing Jemima: Poetry and Contemporary Mythology	Kearney	W 4-6	A216
CS453C	2.0	<p>La Ciudad De Borges</p> <p>This course will meet ten times at CalArts—from the beginning of the semester to Spring break. After that, students will have the option of either traveling with the instructor to Buenos Aires, Argentina, during Spring break, or writing four two-page weekly essays during the month of April (since there will be no meetings in April.) Classes will be conducted in English but fluent, advanced, and intermediate Spanish speakers will be encouraged to read Borges' texts in their original Spanish versions—particularly during and after the trip to Buenos Aires, where they will be able to purchase his Obras Completas. The course will focus on the political reading of Argentine writer Jorge Luis Borges' work. 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, Latin American, and World 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, first and foremost, a citizen of the world. Thus one aspect of the course will focus on his fiction and non-fiction critique of Nazism and Fascism, as well as his views of American society and world affairs in general. But Borges was, of course, a citizen of Argentina. In this more local dimension of his work he wrote, not surprisingly but indeed paradoxically, his most universal references to the questions of history, struggle, power, authority, order, and freedom—all fundamentally political questions. In short, in this course we will concentrate on the political implications of his writings—both the philosophical and interpretive, theoretical and historical implications. Finally, the use of the word ciudad in the title of the course refers also to the literal Spanish meaning of the term—thus the trip to Buenos Aires. The 9 days spent there will be an intense study of Argentine culture and the relationship between the local and the universal that Borges found to be the central characteristic of his famously beloved city.</p>	Plot	T 4-6	Café B
CS454	2.0	Animation and "The Body"	Burnett	Th 4-6	BB#4

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6. NATURAL SCIENCES

CS262	2.0	Origins of Animal Behavior	Bryant	W 2-4	F200
CS263	2.0	Science of Art and Life Safety	Alschuler	T 4-6	E58
CS361B	2.0	Anatomy of Movement	Fox	Th 4-6	Langley
CS361B\$	2.0	Anatomy of Movement	Fox	M 4-6	F200
CS364	2.0	Matter and Molecules: From the Eve of Atoms	Bryant	Th 4-6	F.C.
CS462	2.0	The Human Body from Food to Function	Bryant	W 4-6	F200

SPECIAL TOPICS IN PHYSICAL (NATURAL) SCIENCES:

CS561A	2.0	Advanced Holography (Lab Fee of \$80)	Alschuler	W 2-4	E-58
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7. METIER STUDIES

CS171B	2.0	Historical Survey of Graphic Design	Wild	W 10-12	A211h
CS172	2.0	History of Photography	Sekula	W 4-6	E11a
CS174B	2.0	Dance and World Cultures	Groff	W 2-4	Lund
CS175B	3.0	Film History II * CS175A is not a prerequisite. * May be repeated for credit.	Mairs	Th 4-7	Bijou
CS178B	3.0	Survey of World Theater – Visual	Zelevansky	W 9:10-12	E197
CS272	3.0	Prostitution in Film	Menkes	M 1-4	Bijou
CS273B	2.0	Modern Dance History	Groff	W 10-12	Lund Th
CS276	3.0	Animation Then and Now	Furniss	T 9-12	Bijou
AG461B	3.0	Design Theory I	Sandhaus	TBA	TBA
AH020B	3.0	Modern Art History in Review	Underwood	M 7-10	A211h
AR200G	3.0	Mac for Artists * Permission of instructor required.	Stepp	M 1-4	MacLab

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COURSE #	SEM UNITS	COURSE TITLE	FACULTY	DAY/TIME	PLACE
		* Enrollment limited to 12 students.			
F 314B	3.0	Film Today	Reynaud	F 4-7	Bijou
F 370	3.0	History of Documentary Film	Woodberry	Th 7-10	Bijou
F 517A	3.0	Realist Style	Mairs	12:30-4	Bijou
F 522E	3.0	Graduate Seminar: Film and Politics	Andersen	W 7-11	F.C.
		* Permission of instructor required.			
FC275	3.0	Art Appreciation: Paris	Hobaica	W 1-4	Palace
FC373B	2.0	Screenwriting for Animators: The Picture in Words	Panter	Th 4-6	Pres Conf Room
FC395	2.0	Superheroes: Inside the Bat Cave	Burnett	W 4:30-6:30	Palace
		This course will focus on superheroes in contemporary fantasy and desire in superhero narratives. Close readings of excerpts from films and television shows will form the basis of classroom discussions, ranging from The Incredibles, Mighty Mouse and Gunslinger Girl, to Superman Returns, Wonder Woman, American Splendor, and Heroes. We will examine various ways in which characters are depicted in superhero (and anti-hero) narratives, as well as develop own rough designs, whether through sketches or brief written descriptions.			
FE295-CS	3.0	Cameraless Filmmaking	Furniss	W 9-12	Bijou
MH190	1.0	Blues before 1960	Tadic	M 7:10-8	B318
MH200	2.0	Music Cultures: Music of the Middle East	Bryant	W 12:10-2	B318
		* May be repeated for credit			
		* Enrollment limited			
		* Priority registration given in order as follows: World Music graduate students, BFA 2-4 World Music majors, BFA 3-4 Music majors; for all others, permission of instructor required.			
MH205B	2.0	Survey of Western Music History and Literature	Lowenstein	Th 2:10-4	B318
		* Prerequisite: MT101A			
MH220	1.0	African Song	Ladzekpo	M 9:10-10	B200
MH317	2.0	J.S. Bach	Vogel	M 6:10-8	B324
		Note: Music literature and history class that also includes chorale singing and optional keyboard playing.			

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COURSE #	SEM UNITS	COURSE TITLE	FACULTY	DAY/TIME	PLACE
MH400		Focused Topics in Music Literature			
	2.0	MH400-02 Seminar on African & African American Music & Lit	Smith	M 2:10-4	B320
	2.0	MC/MH400-15 Form in Contemporary Music New musical concepts developed in James Tenney's "Meta+Hodos".	von Schweinitz	F 4:10-6	B312
	2.0	MH400-16 Contemporaneouty in Music Exploring the concept of 'contemporaneouty', the appearance and reappearance of uncomfortable styles—modernism, as it were—in selected repertoire from across several centuries of the Western music canon, for all interested students with enough background to look at scores, including both performers and composers.	Menzies	W 10:10-12	B318
MH425	2.0	Survey of Sound Art Note: this class can be substituted for MH401	Roberts	T 4:10-6	B318
MH501	2.0	Aesthetics of Free Improvisation	Allen	W 2:10-4	B324
MH800	.5-2	U/G Independent Study: Music History and Literature * Completed Independent Study Contract required		As Arranged	
MH900	.5-2	Grad Independent Study: Music History and Literature * Completed Independent Study Contract required		As Arranged	
T 005B	2.0	The Theater * Approved for Critical Studies credit.	Ehn	Th 4:10-6	E197
TP213B	2.0	History of Theatrical Design And Technology	Sherwood	Th 4:10-6	E314
TP214B	2.0	Architectural Styles	Smith	T 1:10-3	D309
SPECIAL TOPICS IN METIER STUDIES:					
CS800	1-2	Undergraduate Private Directed Study Completed Independent Study Contract required		As Arranged	
CS900	2.0	Graduate Private Directed Study Completed Independent Study Contract required.		As Arranged	

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COURSE #	SEM UNITS	COURSE TITLE	FACULTY	DAY/TIME	PLACE
<u>INTERDISCIPLINARY STUDIES</u>					
ID517	3.0	Special Topics in Art and Politics Artists and War * See description in Art or Film and Video section.	Buchanan/ Durant	T 1-4	C115
ID550	2.0	Arts Pedagogy: Artists Preparing to Teach in the Community * Open to all MFA students. BFA students who are CAP teaching are also eligible.	Lee	Th 2-4	F.C.
FC275	3.0	Art Appreciation: Paris	Hobaica	W 1-4	Palace

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<u>MFA WRITING PROGRAM</u>					
CS611	2.0	Graduate Teaching Practicum	Burnett	Th 11-1	BB#4
CS620	3.0	MFA Visiting Writer Series Required of all MFA Writing students.	Mullins	W 7-10	BB#4
CS621	3.0	Black Clock Intern Permission of instructor required.	Erickson	M 1-4	D206
CS622	3.0	MFA Workshop in Narrative	Sarbanes	T 1-4	BB#4
CS623	3.0	Advanced Research On Antonin Artaud	Barber	W 4-7	D206
CS628	3.0	Textual Strategies: The Class that Must be Obeyed	Mullins/Wagner	T 4-7	Café B/D206
CS629B	3.0	Poetics	Hofer	W 4-7	Café A
CS630	3.0	MFA Workshop in the Lyric Essay	D'Agata	M 1-4	BB#4
CS632	3.0	MFA Workshop in Fiction	Alexander	W 1-4	Café B
CS633	3.0	Contact/Assemblage	Schutzman	Th 1-4	BB#4
CS634B	3.0	MFA Workshop in the Novel	Erickson	M 4-7	D206
CS637C	3.0	MFA Thesis Workshop	Bauman	T 6-9	D206
CS637D	3.0	MFA Thesis Workshop	Wagner	Th 4-7	D206