

CaLARTS

California Institute of the Arts

2024-25 Catalog

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Academic Policies - Academic Credit and Limitations

Academic Policies

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:

- 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.

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 Winter Session 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 the Unit Overload Petition, which 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 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 Winter Session units).

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.

Academic Policies - Academic Misconduct

Academic Policies

Academic Misconduct

Academic Misconduct

Discipline may be imposed for all forms of academic misconduct (including but not limited to, cheating, fabrication and plagiarism) and facilitating such misconduct. Forgery, authorized alteration or unauthorized use of any official CalArts document, record or instrument of identification.

Procedures for Handling Misconduct Cases

All cases of academic misconduct shall be referred to the Associate Provost or designee, who in consultation with the appropriate School Dean, shall determine which disciplinary sanctions, if any shall be imposed. The sanctions of suspension or dismissal shall not be imposed unless the Provost concurs.

Consequences

When a student is found to have engaged in academic misconduct, any of the following types of actions may be imposed. Any action imposed should be appropriate to the violation, taking into consideration the context and seriousness of the violation and the past record of the student.

Warning

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

Probation

A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to CalArts academic standards. 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.

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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 academic conduct 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 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.

Appeal Process for Academic Misconduct Sanctions

The student may appeal an academic misconduct sanction. To do so, the student must submit, in writing, a notice of appeal to the Provost. 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 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 VP for Student Experience, 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 sanction has been imposed or who is biased.

Within ten calendar days of the date of 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, they may 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 the findings, conclusions and recommendations, and shall submit it to the Provost. A determination by the Appeals Committee that a student has engaged in academic misconduct 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 the CalArts official(s) who imposed/recommended the 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 their discretion take whatever action they deem appropriate. Prior to taking such action, the Provost or designee may discuss the report with members of the Appeals Committee, the student or any other person. The Provost or designee shall transmit their 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.

Academic Policies - Academic Standing Policy

Academic Policies

Academic Standing Review

Academic Standing Policy

Academic Standing Review

Academic Standing is administered by the Registrar's Office. Incomplete and missing grades will be treated as NC or W grades for the purposes of established Academic Standing. However, if all Incomplete or NC grades are successfully resolved by the end of the subsequent semester, the warning or probation status may be cancelled.

Certificate of Fine Arts

Students will be placed on warning/probation/suspension when they do not successfully complete a minimum of 12 units each semester. Part-time students must complete 75% of their enrolled units each semester.

Bachelor of Fine Arts

Students will be placed on warning/probation/suspension when they do not successfully complete a minimum of 12 units each semester and/or make satisfactory progress in Critical Studies requirements as indicated in the chart below. Part-time students must complete 75% of their enrolled units each semester.

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Year Level	Semester	<u>Minimum Units for Satisfactory Academic Progress</u>		<u>Minimum Units to Graduate in Four Years</u>	
		Critical Studies	Total Units	Critical Studies	Total Units
BFA-1	Semester 1	2	12	5	15
	Semester 2	6	24	10	30
BFA-2	Semester 1	12	36	16	45
	Semester 2	18	48	22	60
BFA-3	Semester 1	24	60	28	75
	Semester 2	30	72	34	90
BFA-4	Semester 1	36	84	40	105
	Semester 2	42	96	46	120

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

Master of Fine Arts, Master of Arts Degree & Advanced Certificate of Fine Art

Students will be placed on warning/probation/suspension when they do not successfully complete a minimum of 9 units each semester in Schools of Critical Studies, Film/Video, Theater or a minimum of 12 units each semester in the Schools of Art, Dance, Music. MA students must complete a minimum of 9 units per semester in their first year, and 6 units per semester in their second year. Part-time students must complete 75% of their enrolled units each semester.

Doctor of Musical Arts

Students will be placed on probation/suspension when they do not successfully complete a minimum of 10 units each semester.

Notifications

Students will receive notice that they have been placed on warning, probation, extended probation or suspension at the end of the semester. Notifications will be sent to the students' CalArts e-mail. Copies of the notice are sent to the mentor, Program Director, school dean, Dean of Critical Studies, Provost, Associate Provost for Academic Affairs, Registrar, Director of Financial Aid and the Vice President for Student Experience.

Placing Students on Warning, Probation, Extended Probation or Suspension

Students placed on warning, probation, extended probation or suspension shall be notified in writing explaining the reasons for the action, the requirements the students must satisfy in order to be removed from warning/probation/extended probation/suspension, and the consequences of not satisfying those requirements.

Removing Students on Warning, Probation or Suspension

When students are removed from warning/probation/extended probation/suspension, the Registrar's Office will send written notice to the students.

Dismissal

The Provost (or designee) must approve the dismissal. Once approval is granted, the Registrar sends students a dismissal letter, which includes reasons for the action and information about appeal procedures.

Deadlines for Notification

Notification	Deadline
Warning/Probation	End of Fall Semester - Issued after the end of the semester and no later than two weeks into the next semester. End of Spring Semester - Issued within two weeks of grades being issued and no later than 1 month before the start of the next semester.
Extended Probation/Suspension/Dismissal	End of Fall Semester - Issued after the end of the semester and no later than 7 calendar days before the start of the next semester. End of Spring Semester - Issued within two weeks of grades being issued and no later than 1 month before the start of the next semester.
Removal from Warning/Probation/Suspension	Issued within two weeks after the end of the semester.

Definition of Academic Standing Stages

Warning - Students in good standing are first placed on warning as an indicator that they have failed to meet the minimum unit requirements in a given semester. Students will be required to meet with the Institute Academic Advisor, mentor and/or program director prior to registering for the following semester.

Probation - Students on warning who fail to meet the minimum unit requirements in the following semester of enrollment will be placed on probation. Students on probation may be limited to enrolling in no more than 15 units, and may not participate in study abroad or internship programs until removed from probation status. Students may be required to meet with the Institute Academic Advisor, mentor and/or program director twice during their semester of probation.

Extended Probation & Suspension - Students on probation who fail to meet the minimum unit requirements in the following semester of enrollment will be reviewed by the Academic Appeals Committee for possible suspension. Students may submit an Academic Suspension Petition form discussing why they experienced academic difficulties, what they have done to address those difficulties, and why they can make academic improvement in the following semester. The

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students' School and Office of Student Experience may submit written information to the committee for consideration. The Academic Appeals Committee will review all information, including the student's academic record, and determine if the student will be placed on suspension for either a semester or year (depending on program requirements) or granted one semester to improve their academic status.

Students granted one semester to improve their academic status must meet with their school dean (or designee) prior to registering for the following semester. All restrictions notated in probation will continue. Students who fail to meet the minimum unit requirement in the following semester of enrollment will automatically be placed on suspension for either a semester or year (depending on program requirements).

Students placed on suspension will be required to meet with the Institute Academic Advisor and a school representative to determine the conditions for returning to CalArts; these conditions will be articulated in a letter, and will be monitored by the Registrar's Office.

Dismissal - Students who return to CalArts following a suspension may be dismissed from the Institute due to units and/or Critical Studies (applicable to BFA students) deficiency following any subsequent semester of unsatisfactory work.

* Academic Appeals Committee - Academic Council Chair (or designee), one Academic Council Representative (or designee), Provost Office representative, Registrar Office representative.

Progression Through Stages of Academic Standing

Bachelor of Fine Arts, Master of Art Degrees & Advanced Certificates

1. Warning
2. Probation
3. Suspension
4. Dismissal

Master of Fine Arts, Master of Art Degrees & Advanced Certificates

1. Probation
2. Suspension
3. Dismissal

Doctor of Musical Arts Degree

1. Probation
2. Dismissal
- 1.

Student Records

The internal student records of the Institute will contain all notices of action taken in accordance with the policies on Metier and Academic Standing. However, students' official transcripts will not reflect a Metier or Academic standing history if all requirements are fulfilled and the Metier or Academic Standing is removed. The internal permanent record will reflect the following actions: warning, probation, suspension, dismissal and reinstatement.

Academic Policies - Accelerated Graduation

Academic Policies

Accelerated Graduation

Accelerated Graduation

Accelerated graduation is an honor conferred, on rare occasions, when a student has demonstrated 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.

Required Conditions

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

The Process:

1. 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.
2. 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.

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3. The Registrar will forward the recommendation to the Provost or his/her designee who will schedule presentation of the recommendation to the Deans Council.
4. 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.
5. Upon approval of these terms, the student's school will schedule an official graduation review.
6. Final approval for graduation rests with the school.

Academic Policies - Add/Drop

Academic Policies

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.

Academic Policies - Admissions Policies

Academic Policies

Admissions Policies

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, Academic Administration Building, 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, Academic Administration Building, 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 Bulletin. 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 twice a year prior to class-sign up. The Institute Academic Advisor will develop an ongoing plan individual to the student's needs which may include tutoring, counseling, or special workshops.

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 an official General Education Development Exam (GED) report with a total score of at least 300 with no individual score below 55; or
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 métier.

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.

Application Fee

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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.

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.

Provisional admission may be granted when:

- The dean and faculty have reservations about a student's preparedness to meet the artistic standards of admission established by the Schools; but the student is seen by them to have the potential which merits an opportunity to develop.
- A student has not completely fulfilled Institute requirements for admission, such as providing transcripts to substantiate high school or previous college work or such as obtaining an acceptable TOEFL or IELTS score.

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Whenever provisional admission is granted

The student will receive written notification that admission is provisional, the reasons for that status, what is required to gain admission to regular good standing, the time allowed to fulfill those requirements, and the consequences of not meeting them.

When provisional admission relates to an artistic/academic decision made within one of the Schools

- BFA students must complete the requirements for termination of the provisional status within the first two semesters of residence; MFA students must comply within the first semester of residence.
- A regular review of the student's work will be held within the BFA student's second semester of residence or the MFA student's first semester of residence. The review will be conducted by the mentor with a regular review committee. A decision shall be made either to terminate the provisional status and grant regular enrollment status, or to terminate the student's enrollment at CalArts.
- A written report of the decision of the review committee will be prepared and sent to the student, the Registrar, the Director of Financial Aid, and the Dean no later than one week before the last class day of the designated semester in residence.

When the provisional status relates to transcripts or administrative requirements:

- Both BFA and MFA students will be given one semester to fulfill requirements for termination of the provisional status.
- At the end of the first semester of residence, the Registrar will review the student's status and records. If the requirements to achieve regular student status have not been fulfilled, the student will receive written notification that their CalArts enrollment is in jeopardy of termination. Copies of the notice will be sent to the school dean, mentor, and Financial Aid Office. Students will have until the last day of late registration of the following semester to fulfill requirements or enrollment will be terminated.
- Non-English speaking students who fail to achieve the TOEFL or IELTS score required for CalArts admission may not be admitted to the BFA program.

Dated: May 15, 1998

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 Internet based version of the Test of English as a Foreign Language (TOEFL iBT), or the academic version of the International

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English Language Testing System (IELTS). Students attending U.S. accredited high schools abroad or in the U.S. may submit a SAT Critical Reading and Writing score of 500 or above in lieu of TOEFL/IELTS

2. Minimum scores for admission are 80 TOEFL ibt or 6.5 IELTS for undergraduates and 100 TOEFL ibt or 7 IELTS for graduates.

3. Any exceptions to the minimum standard requires special approval from the Provost, the Dean of the school, the Program Director, the Director of Admissions and the International Student Advisor or other designated officials. In some cases a student may be conditionally accepted. Students who have not taken the TOEFL or IELTS are not eligible for conditional acceptance. Students conditionally accepted for low test scores will be required to:

a. Complete an intensive English Language program prior to their enrollment.

b. Retake the TOEFL/IELTS and submit an updated score.

c. Meet with an Academic Advisor.

d. Take the English placement exam during Orientation.

4. CalArts reserves the right to require the TOEFL, IELTS, or SAT at any point during the application process of any applicant whose English proficiency is in question.

5. All students for whom English is a second language, whether they have met the TOEFL/IELTS requirements 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 course work until they have taken the test. CalArts reserves the right to require English as a Second Language, or Supplemental English for Artists (both two semester courses) of any student who demonstrates insufficient English proficiency on the writing placement test.

Academic Policies - Alcohol and Drugs Policy

Academic Policies

Alcohol and Drugs Policy

Alcohol and Drugs Policy

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 Institutes alcohol and drug policy will be addressed as disciplinary actions.

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 substance 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 of Facilities. 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. 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 of Facilities 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 Experience Office in order to schedule a trained bartender to serve the alcohol to those of legal drinking age.

Responsible Action: CalArts is concerned that in a medical emergency involving alcohol or drugs, students may refrain from calling for help because of fear that doing so might subject them to disciplinary action. Therefore, in order to encourage responsible actions, students for whom medical assistance is sought or those who seek medical assistance for themselves or others, will not be disciplined by CalArts for violating the Alcohol and Drug Policy. This Responsible Action policy applies only to alcohol and drug-related emergencies. Students granted amnesty will not be exempt from disciplinary sanctions resulting from other policies that they violate while under the influence. The use of alcohol and drugs can adversely affect one's health and may negatively impede the learning process and creative art making. In accordance with the Drug-Free Schools and Communities Act Amendments of 1989, CalArts is informing you of the Institute's policies of drugs and alcohol and the health risks associated with use.

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Drug	Known Possible Effects
Alcohol	Hangover, psychosis, ulcers, malnutrition, liver damage
Amphetamines	Nervousness, paranoia, hallucinations, dizziness, tremors, decreased mental ability, delusions, seizures, death
Cannabis (Marijuana, Hashish)	Increased heart rate, blood-shot eyes, dry mouth & throat, increased appetite, short term memory loss, reduced coordination, long term effects: chronic bronchitis, and lung cancer
Cocaine/Crack	Tremors, nasal bleeding & inflammation, toxic psychosis, convulsions, death
Hallucinogens (LSD, mescaline & psilocybin)	Dilated pupils, increased heart rate & blood pressure, & psilocybin) hallucinations, Violent episodes may result in self-inflicted injuries, paranoid & violent behavior
Heroin (opiate drug)	Slowing of heart-rate so that coma or death may occur
Inhalants, Nitrates	Headaches, dizziness, accelerated heart rate, hallucinations
Narcotics	Respiratory & circulatory depression, dizziness, vomiting, withdrawal, stupor, death
Psychedelics	Impaired driving ability, depression, paranoia, psychosis
Tranquilizers	Hangover, jaundice, coma, death

Referrals

Psychological Counseling Services, located in F201H, offers licensed Therapists for current students to talk with in a confidential setting. <https://calarts.edu/life-at-calarts/support-and-advocacy/health-and-wellness/counseling>

You may also contact the after hours counseling line at 855-364-7981.

Please check with your medical insurance benefits coordinator to determine if counseling services are available within your plan.

Off-campus referral information about Alcoholics Anonymous can be obtained by visiting www.alcoholics-anonymous.org. Other treatment options (such as SMART Recovery) may also be available.

Additional off-campus referrals and resources can be obtained by contacting: Santa Clarita Valley Central Office of Alcoholics Anonymous 24 Hour Phone: (661) 250-9922 26951 Ruether Ave. Suite B-6 Santa Clarita, CA 91351 www.aascv.org

Narcotics Anonymous (NA) Newhall/Saugus Santa Clarita (661) 299-5599

Academic Policies - Auditing of Classes

Academic Policies

Auditing of Classes

Auditing Classes

Auditing allows currently enrolled students to attend a course without receiving credit. Both undergraduate and graduate students may audit courses. Students must be enrolled full-time in order to audit classes. Auditing requests by part-time, enrolled students may be allowed and will be evaluated on a case-by-case basis. An auditing student should not take the place of an enrolled student.

Individual programs may propose to be excluded from this policy by submitting a rationale to the Provost Office.

During the regular academic year, currently enrolled students may audit a course (sit in unofficially) with the permission of the instructor (and program/school). Summer session auditing is not permitted unless granted by exception from the Provost. Auditors are not entitled to do assignments, to take examinations/quizzes, or required to participate in classroom discussion. Faculty are not obligated to work one-on-one with students who are auditing their courses. No record of the audited class appears on the student's semester schedule or CalArts transcript. Permission is initially at the discretion of the individual faculty member. Audited courses do not count toward full-time enrollment status or financial aid eligibility. Audited courses do not fulfill curricular requirements.

In order to become an auditor in a class a student must be granted permission from the instructor and the Program Director and the Dean's Office.

***Students who were enrolled at CalArts during Spring 2020 and graduated in May 2020 may audit up to 2 classes throughout the 2020-21 academic year for no additional cost.

Academic Policies - Censorship

Catalog Policies

Censorship

Censorship

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 not 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.

Academic Policies - Change of School

Academic Policies

Change of School

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.

Academic Policies - Classes Off Campus

Academic Policies

Classes off Campus

Classes Off Campus

All classes will be held on the campus at Valencia, unless specific permission is given by the Dean to hold a class elsewhere.

This policy does not inhibit classes whose nature specifically calls for their being off campus, or limit field trips or visits elsewhere; but does discourage the regular conduct of classes away from the campus.

Academic Policies - Creating, Modifying or Discontinuing Academic Plans and Sub-Plans

Academic Policies

Creating, Modifying or Discontinuing Academic Plans and Sub-Plans

Creating, Modifying or Discontinuing Academic Plans and Sub-Plans

Reason for the Policy

Planning for (1) academic programs and (2) minors/concentrations/specializations involving two or more schools (or not housed within a school) at CalArts is a multi-step process that rests on the foundation of faculty responsibility for academic content and quality. It is designed to ensure that academic plans:

- Reflect shared governance discussions involving faculty within programs/schools and across the Institute;
- Are aligned with the Institute's mission, strategic goals, policies and procedures;
- Benefit from opportunities for coordination and collaboration across the Institute; and
- Enhances availability, consistency, and coordination of information about the Institute's academic plans for transcript records, internal analysis, accountability reporting, and accreditation.

Definitions

This policy includes (1) undergraduate and graduate degree-granting programs and certificates and (2) minors/specializations/concentrations involving two or more schools (or not housed within a school).

Academic Plan – Undergraduate or graduate credit-bearing degrees, metiers, and certificates that may appear on official Institute transcripts.

Academic Sub-Plan – A formally designated, distinct content area within a broader discipline (e.g., minor, track, concentration, specialization).

Criteria for Evaluating a Plan or Sub-Plan

- Congruence with the mission and priorities of the Institute, the school, and the program;
- Need and demand for the plan or sub-plan;
- Comparative advantage over similar programs, minors, concentrations, or specializations offered elsewhere;
- Efficiency, effectiveness, and use of resources in support of the program, minor, concentration, or specialization,
- Quality and assessment;
- Appropriate review and approval mechanisms followed during development/review.

Adding or Discontinuing Academic Plans or Sub-Plans

Programs and Schools may not advertise or initiate new academic plans/sub-plans and recruit or admit students to them prior to formal approval in the below process. If a plan or sub-plan is discontinued, currently enrolled students are allowed to complete their plan or sub-plan within a reasonable amount of time to be specified in the proposal.

1. **Initial Interest Discussions:** The process begins with a group of faculty, program director/s or dean/s, etc. (the creators) holding initial discussions for the creation or discontinuation of an academic plan/sub-plan.

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2. **School discussions** (when applicable): If the academic plan/sub-plan currently resides in or will reside within one of the existing schools, the school's executive committee (composition of the committee is defined by the school) and dean consents to its creation or discontinuation.
3. **Need Statement:** The creators provide a written need statement with a proposed timeline for approval to both Academic Council and Deans Council. Consent should be given by the majority of Council members of at least one Council to proceed and then a timeline for review and approval will be set. If both Councils reject the need statement, the statement may be revised and re-presented.
4. **Plan/Sub-Plan Proposal:**
 1. The Office of the Provost will determine the type of review needed and will provide direction on how to develop the plan/sub-plan proposal.
 2. The creators submit plan/sub-plan proposal to the Office of the Provost to officially propose the creation or discontinuation of an academic plan/sub-plan and begin the review process.
 3. Provost (or designee) reviews the proposal, works with the creators to make edits if needed, and verifies the proposal meets accreditation standards/requirements (as needed).
5. **Campus Approval:**
 1. The proposal is presented to the Joint Academic Council & Deans Council. Each Council reviews the proposal.
 2. The creators present the proposal to the Joint Academic Council/Deans Council. Each Council reviews the proposal.
 3. If accepted, a recommendation to approve will be forwarded to the Provost.
 4. If both Councils reject the proposal, the proposal may be revised and re-presented. Provost approves the proposal.
6. **Substantive Changes Approval:**
 1. The Provost and dean present the academic plan proposals to the Academic & Campus Affairs Committee.
 2. Board of Trustees reviews and approves academic plan proposals.
 3. Accreditation reviews and approves (as applicable).
7. **Notices:**
 1. Office of the Provost sends final approval notice to school, Deans Council & Academic Council; notifies Registrar, Admissions, Communications, and Advancement (as applicable).
 2. School/area overseeing the proposal makes changes to recruiting materials, applications, and the following academic year's catalog.
 3. Office of the Provost conveys the approved changes to the campus through an official notification.

Modifying Requirements of an Existing Academic Plan or Sub-Plans

Programs and schools periodically change an academic plan or sub-plan requirements, following their individual governance procedures.

The Office of the Provost is responsible for reviewing and approving modifications to requirements of an existing academic plan/sub-plan. Academic plan/sub-plan changes must not take effect until they have the Provost's (or designee's) approval and are registered in the course catalog.

Any change in plan/sub-plan requirements takes effect no earlier than the following academic year and will not normally be imposed on currently enrolled students who have been admitted to the plan/sub-plan, but the new requirements may be offered to them as an option. If the faculty of a program or school conclude that a new requirement is essential even for currently enrolled students, approval of the dean of the school must be obtained before imposing the requirement on students.

Programs and schools are responsible for communicating to prospective and current students their program/school policies and decisions regarding changing requirements to an existing academic plan or sub-plan.

Academic Policies - Credit Hour Designation and Review Policy

Academic Policies

Credit Hour Designation and Review Policy

Credit Hour Definition

Each unit of undergraduate course credit at CalArts requires a minimum of three hours of student work per week, for each week over the duration of a given semester. For example, each two-unit course represents 6 hours of involvement per week throughout the fall or spring semester. Each unit of graduate course credit requires a minimum of four hours of student work per week, for each week throughout the spring or fall semester. Using this formula, 45 hours of study in one semester is the minimum requirement for one unit of credit, and this definition holds for all types of courses (lecture, seminar, studio, independent study, lab, practicum, interim, etc.) regardless of the amount of credit offered. Winter Session, 2-week intensive courses also follow this formula, but applied within the 2-week period. For a Winter Session course to receive 1 credit, the course must ensure that students are actively involved inside or outside the classroom for approximately 45 hours.

Student involvement may include class time and time spent in direct interaction with faculty, as well as time spent preparing for classes through art making, participating in rehearsals, completing assignments, conducting research, reading, participating in group study or discussing class topics with others, attending relevant lectures or cultural events, or any activity that will assist the student in achieving course objectives. Faculty might also require, or students might choose, to spend more hours than the minimum requirement.

Assignment of Course Credit

Units of credit are assigned by the Provost in response to requests submitted from the Dean's office from each school through the *Course Proposal Form*. The form is received and processed by the Associate Provost for Academic Affairs, and asks for detailed information about the anticipated learning outcomes, specific expectations for work outside of the classroom, and whether it fulfills a requirement for Critical Studies (general education), as well as

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the number of hours that students will be expected to engage both inside and outside of class. Once approved, the Provost notifies the registrar, and the registrar updates the academic catalog.

Review of Course Credit

Reviews of course credit are conducted as part of CalArts academic program review and the Council of Arts Accrediting Associations reviews. The Dean of each school is responsible for ensuring consistent adherence to the Credit Hour policy within their schools. The Provost's Office may also conduct periodic reviews of credit alignment across the curriculum.

Academic Policies - Degree Conferral

Academic Policies

Degree Conferral

Degree Conferral

Upon completion of overall unit requirements, Institute residency requirements, and all final program requirements, including all coursework, reviews, performances, and any other non-course requirements specified by the School, the Registrar's Office will post the degree or certificate to the academic transcript and order a diploma.

Neither the transcript nor the diploma will be released to students who have not fulfilled all obligations to the Institute.

CalArts has three conferral dates each year: the final date of the spring and fall semesters as determined by the academic calendar, and August 31 for students completing their degree requirements during the summer months.

Students will be assigned the conferral date most closely following the completion of all degree requirements. The date that degree requirements are completed may be the final day of the term, or it may be determined by the date of completion of the thesis project or dissertation, completion of an outstanding incomplete grade, or completion of approved transfer coursework. The completion date will be reflected on the transcript, and the conferral date will be reflected on the diploma.

Academic Policies - Exhibitions/Presentations Policy

Academic Policies

Exhibitions/Presentations Policy

Exhibitions/Presentations Policy

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:

The Institute Exhibit Review Committee shall consist of the following:

1. One representative from each School appointed by the deans
2. The Vice President/CFO
3. The Institute Scheduler

The following are the responsibilities of this committee:

1. The review of policy to govern the use of exterior space.
2. 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

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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.

Academic Policies - Exhibitions/Presentations Policy

Academic Policies - Exhibitions/Presentations: Safety

Academic Policies

Exhibitions/Presentations: Safety

Exhibitions/Presentations: 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 Vice President'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.

Academic Policies - Extension of Degree

Academic Policies

Extension of Degree

Extension of Degree / Extension of Program

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.

MA students are not eligible for an extension of degree.

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.

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.

Academic Policies - Faculty Merit Evaluation Process Overview

Academic Policies

Faculty Merit Evaluation Process Overview

Faculty Merit Evaluation Process Overview

Rationale and Philosophy

We, CalArts faculty, are highly productive across many fields, earning high profile awards on par with other leading institutions, and routinely innovating and adapting academic programs that attract top students to our programs. The distinguished role our faculty and programs hold among national arts institutions is, in part, related to our rejection of a traditional tenure model based in rank and hierarchy, in favor of an alternative model of radical pedagogy developed over many generations of faculty, making CalArts an exceptional presence in higher education. In this way, CalArts faculty have elaborated a creative and cooperative community of artists that values process and production and actively resists efforts to standardize our teaching and creative practices. Free of a fixed tenure clock or seniority rule, CalArts faculty are emboldened to take risks outside of traditional practices, innovate experimental genres in advance of their wider recognition, and approach the creation and delivery of our academic programs through collaboration and shared governance to the benefit of the Institution.

The comprehensive Faculty Salary Advancement Plan (FSAP) reflects the values of collectivity and collaboration by providing sustained salary progress through a step system that ensures the progress of at least one step with each contract renewal, or every three years for faculty with longer contracts. This step is in recognition of faculty merit and is part of our merit-based advancement for faculty.

Additionally, faculty may pursue further salary step increases, at each contract renewal or three year interval, through a transparent merit application process. Merit awards can increase faculty salaries by one or two FSAP steps. The peer-driven process of faculty merit evaluation is designed to be flexible enough to encompass the many types of work with distinction that exist within each of the schools and programs. The criteria for merit advancement reflects the work that we as faculty value most: innovation and excellence in teaching; service toward cooperatively building and adapting the dynamic programs that define our Institution; eclectic creative and professional practices within arts communities both large and small; and creating and sustaining

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a diverse, equitable, and inclusive learning environment for our students and community. The FSAP graduated salary structure and merit advancement with transparency, minimal bureaucracy, and a commitment to our community values enables all faculty to see their wide-ranging efforts reflected in routine and flexible salary improvements at levels that are responsive to established market ranges, while maintaining CalArts commitment to a more cooperative and egalitarian model of faculty careers.

Merit Application Process

Applying for merit review is optional and initiated by the individual faculty member. In addition to moving up one salary step automatically upon contract renewal (or every three years for those with longer contracts) faculty are also eligible to apply, at the same time, for another one or two step advancement for distinguished work during the period since their last merit award (minimum of three years) in one of, or any combination of the following categories: teaching, service, professional practice.

The purpose of the merit program is to recognize the specific and noteworthy achievements of individual CalArts faculty beyond the routine levels of activity expected in each of these category areas. While it is anticipated that most faculty will attain merit recognition at some point in their career at CalArts, it should not be expected each time a faculty member is eligible.

The core purpose of a merit award is to allow the distinguished accomplishments of faculty to be documented and acknowledged, even as we belong to a larger Institute faculty who routinely perform at a high level of accomplishment. It is an assessment process to determine when faculty have substantially evidenced a record of distinguished work in one or more of the four category areas. Provost Office will notify faculty of their eligibility to apply for merit and, according to a specified schedule of submission deadline(s), the faculty may initiate their merit review through the following steps:

1. Faculty applicant submits:

- A cover letter identifying the merit category(ies) they are applying within,
 - how many step advances requested, and a narrative of rationale for consideration, along with
 - all relevant documentation to evidence the specific achievements and the specific impacts this work has had for the period under consideration.
- Application will go to the faculty merit committee and to the School Dean simultaneously, then to the Provost Office.

2. Review by Committee

The Institute Merit Review Committee will meet to discuss and review the application and supporting documentation, applying the relevant merit guidelines (see below), and one committee member will write a brief statement incorporating the committee's collective assessment and recommendation or non-recommendation.

3. Review by Dean

The Dean will likewise independently review the application and write a separate statement of recommendation. All applications, along with both statements, will advance to the Provost Office for final review, regardless of whether they have the support of the faculty committee and/or Dean.

4. Review by Provost

The Provost's Office will review the applications and accompanying statements from the committee and Dean. The Provost may request further information or documentation from the applicants, and will request review by the Institute Merit Appeal Committee, a subcommittee of the Academic Council, when there is disagreement between the Institute Merit Review committee and the School Dean. The Provost will review all previous statements, perform an independent review, and make a list of recommendations.

5. Approval by the President

The recommendations from the Provost are sent to the President for final approval.

Notification and Appeal or Grievance

After final approval, the Provost will notify the faculty of their merit decision. The Provost's Office will provide each applicant with a decision on their merit application that includes the statements from the faculty merit committee and the Dean.

Applicants who feel either the process or application of criteria was in error may initiate an appeal of the merit award decision to the Provost Office, who will send it to the Institute Merit Appeal Committee for a recommendation. See details on procedures for Appeals and Grievances below.

Merit Review Process Guidelines

Eligibility: Regularized and Technical Faculty will be eligible to apply for merit at designated 3 year intervals, timed with contract renewal when possible.

If a faculty member chooses not to apply in their appointed application time, they must wait until their next merit review period to apply.

Only work completed during the period since submitting the application for the last successful merit award can be included in the merit application. E.g., a work completed in 2018 that was included in a successful merit application submitted in 2019 cannot be included again in subsequent application in 2022. However, if the application was not successful, or the faculty member did not apply for merit in 2019, the 2018 work may be included in the 2022 application.

Only faculty in good standing, who have met the requisites of contract renewal, may apply. If a faculty member is subject to disciplinary action, their merit review will be delayed until the matter is resolved. In the instance of such a delay, the merit review will resume once the matter is resolved, even if their designated merit eligibility window has expired.

Institute Merit Committee:

Merit will be reviewed by the Institute Merit Committee. This committee will be composed from the Academic Council, either by its members or their designees. In years with a large number of applications, there may be multiple committees formed. Each committee will:

1. Have a representative from every school with applicants.
2. Committee membership should rotate yearly and should exclude faculty with an application under review. Faculty can, with approval from the AC, serve on the committee multiple years but the committee must be reconstituted every year

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3. Faculty under review can not serve on the committee reviewing their application
4. The process of review and the materials reviewed are confidential
5. Committee members must inform the Director of Faculty Affairs of any conflict of interest they have with any of the applicants; applicants will be told the composition of their committee
6. The work of writing the one page summary evaluation of the applicant should be divided and shared among the committee (i.e., each statement written by a different member)
7. written statements should respond to the applicant's provided evidence.

Institute Merit Appeal Committee

This committee is constituted from the AC or its designees. It will review applications

- At the request of the Provost, when the original review committee and the Dean differ in their assessment or recommendation.
- When an applicant appeals their decision.

This committee must be constituted with different members than the ORIGINAL Institute Review Committee that reviewed the applicant's material.

Confidentiality:

Faculty merit review applications and decisions are confidential. Faculty review committee members must refrain from discussing individual merit applications outside of committee meetings.

There will be no public announcements made about merit award decisions.

The statements written by the faculty merit review committees and Deans will be provided to faculty applicants, but will not be used in future merit reviews or contract renewals.

Previous merit award decisions may not be considered when faculty submit new merit award applications. Yearly reports on the overall results of merit applications (without names) will be provided to the Academic Council for ongoing review (see Ongoing Assessment section, below), along with reports on any salary adjustments made outside the merit review process.

Because committees are not conducting a full review of all aspects of an applicant's work, the statements of the committee must be understood narrowly to comment only on the specific criteria identified in merit review and therefore cannot be used as, or in place of, a performance review.

Timeline:

Applicants will be notified of their upcoming merit review deadline the semester before the application will be due.

Before review begins, the Dean and Provost establishes that faculty is in good standing and has satisfied the requisites for contract renewal.

If during the time of merit review the faculty member is subject to disciplinary action, the merit review process will be paused until the disciplinary matter is resolved.

The Faculty Merit Review Committee's and the Dean's recommendations and accompanying statements should be forwarded to the Provost Office by March 30th.

The Provost Office, and Institute merit committee if applicable, will complete review decisions and statements by April 15th.

The Provost will notify the faculty who have been determined to not meet the standard for merit in order to give them [2 weeks] to appeal and provide any additional information. Appeals will be decided before the end of Spring semester (See Appeal/Grievance Process). When appeals are completed, the Provost gives a final merit recommendation list to the President, who makes final decisions and formally awards merit by the end of spring semester.

Appeal and Grievance Processes

Applicants may write a letter of appeal if their merit application is not approved, in which they can provide clarification and/or further evidence of merit in support of their original application. The Institute Merit Appeal Committee will review the appeal letter-- along with the initial decision and write a brief statement of review to the Provost. The Provost will then review and recommend to the President's Office for review and approval. This process should be completed by [insert date].

If the applicant feels there were flaws in the process of their merit review, they may submit a Grievance to the Institute Merit Review Committee which specifically outlines their critique. The Committee will review the case and write a response which goes to the Provost for adjudication. Grievances must be made within [xx time] after receipt of the initial merit review decision, and resolved within [yy time] after they're submitted.

The members of the Institute Merit Review Committee will rotate every 2 years, along with other Academic Council appointments.

Ongoing Assessment of Merit Process and FSAP

There will be a yearly assessment of the merit process conducted collaboratively between the Provost Office and Academic Council. By November of each year, Faculty Salary Committee, a subcommittee of the Academic Council, will receive a report of the results of the number of applications and decisions from the year before, as well as a report if any adjustments have been made to individual faculty salaries outside of the merit review process. This will allow the Faculty Salary Committee to assess the merit program as a vehicle for allowing most faculty to achieve salaries beyond the minimum introduced by FSAP over a long career at CalArts. Academic Council, Deans, and Provost Office will also continue to review and hone the criteria descriptions for the four categories of merit, along with revisions of the accompanying school-specific guidelines. It is expected that in the early stages of implementation, there will be changes and improvements toward the goals of transparency, clarity of criteria standards, equity and inclusivity in the process, and discernment within the committees in applying the standard of distinction. Any changes to the merit criteria and/or process will be subject to approval by Academic Council and the Provost's Office. It is also necessary to routinely complete comparative market studies against peer institutions every five years. (With the last Faculty Compensation Study completed in 2015, a new updated study should begin in 2020.)

Merit Criteria:

California Institute of the Arts

The merit review system allows a faculty member demonstrating excellence in teaching, service, and/or professional practices to apply for an accelerated progression through the salary step system.

The award of merit will be based upon a standard of distinction in the merit category(ies) selected. The applicant must provide a persuasive narrative in their cover letter, along with supporting documentation that evidences the impact of the meritorious work. As the Institute Committee, Deans and the Provost consider the merit application, they should practice discernment in holding a standard of distinction: productive activity in the areas of the merit category are expected by all faculty, awards of merit are for those faculty whose activity is both noteworthy and demonstrates a substantial and impressive impact as a result. Rather than strict metrics, we intentionally leave the criteria open so that faculty can most fully represent their unique approaches to teaching/mentoring, service, and professional practice with the expectation of substantive and discerning engagement by their peers in the in-school committees, their Dean, and their Provost.

Significant and evidenced impact around Inclusion, Diversity, Equity and Access are of primary importance to the Institute and will be considered within any of the three above categories.

Faculty who advance and augment recognition, knowledge and implementation of improved, equity, diversity, and inclusion (EDI) activities should be acknowledged through merit awards and other avenues. As with any educational institution, building and sustaining an active culture of equity, diversity, inclusion, and access at CalArts requires ongoing change at the systemic level of the Institute. Faculty contributions to a culture of greater EDI are essential to the CalArts mission; such work addresses past and present inequities, grows our capacity to include new and different voices, and is intrinsic to the radical and visionary aims of CalArts.

Equity describes providing individuals the access and tools they need in order to be successful. Diversity refers to categories including race, gender, sexuality, class, geography, ability, language, national origin, world view and other variations. Actively building a diverse community and pedagogy at CalArts brings crucial heterogeneous experiences and histories to the forefront of art practice and education. Inclusion actively addresses policies, pedagogy and institutional practices to remedy gaps and oversights in equity and diversity. All three categories of EDI address historical and contemporary imbalances in academic, artistic and professional access in U.S. society. This work will be recognized in all three of the merit categories.

Faculty work toward diversity, equity and inclusion can occur in the areas of research, creative work, teaching, mentorship and service. It is critical to note that merit in the EDI category does not reward general awareness of EDI issues but rather active programming that specifically addresses its concerns.

Guidelines and Evaluation:

Though the work of review is qualitative and evaluative, it must also adhere to the established guidelines: only the criteria named in the application can be considered, only activity in the specified window of eligibility, and the standard of distinction with evidence of impact must be maintained and applied without preference.

Below are examples of the types of activities that might reach the standard of distinction with evidence of impact according to criteria within each of the categories.

It is expected that these criteria guidelines will routinely be revised to best represent the range of faculty activity considered distinguished by our broad CalArts community of artist faculty.

Teaching/Mentoring:

CalArts teaching extends beyond one's course load and merit assessment enables all forms of mentoring and student enrichment to be articulated, valued and rewarded. Merit for teaching is awarded to recognize faculty who exemplify the kind of innovation, excellence, and transformative pedagogy that CalArts values. Distinction in the realm of teaching should be measured by the impact that an individual faculty member's teaching and mentoring has on student learning, development, and work, both within and outside of the faculty member's metier.

Teaching:

- Courses taught (including Winter Session and independent studies)
- Mentoring (student reviews, etc)
- CalArts production work involving students
- Significant initiatives focused on Inclusion, Diversity, Equity and Access within a program or school's curriculum or pedagogical culture
- Specific leadership roles in promoting dialogues around anti racist teaching and curriculum within the school
- Technical instruction
- Reference and research instruction
- Course integrated instruction
- Curricular planning.

Examples of evidence to demonstrate distinction in teaching include (but not limited to): development of outstanding courses that generate high demand and student engagement, documentation of high impact practices that demonstrably enhance student learning, initiative and innovation to expand research practices and information literacy, collaboration with students, use of new technologies in teaching to improve student learning, demonstrable efforts to increase Inclusion, Diversity Access and Equity within the classroom, curriculum or student learning environment, including but not limited to introducing curricular or pedagogical diversity into the program.

Service:

Merit for service is awarded to recognize faculty leadership at the program, school, and Institute level. Distinction in the realm of service should be measured by the sustained positive impact that an individual faculty member's leadership role has had on their program, school, and/or Institute. Though the work of some of these roles comes with a stipend, the specific activity and accomplishments within these roles are still eligible for merit consideration, depending on the applicant's ability to produce evidence of impact.

Institutional Service: Leadership and evidenced impact through participation in

California Institute of the Arts

1. School committees: meetings, search committees, admissions, recruitment
2. Program development or assessment
3. Institute committees: Academic Council (and subcommittees), Diversity and Equity, Faculty Development Fund, etc.
4. Administrative leadership roles: Program Chair, Associate Dean, Academic Council Chair, etc.
5. Creation of new initiatives that increase the Inclusion, Diversity, Equity and Access in the Institute or in a specific school

Examples of evidence of leadership impact may include (but not limited to): the creation of new programs or restructuring of curriculum within programs; leadership of a successful program review process; specific work to improve programs or schools in sustained ways e.g. recruitment and yield of new students, evidenced and substantial work towards creating or facilitating new initiatives around Inclusion, Diversity, Access and Equity, creation of support structures (organizations and clubs) for students, particularly ones that support underrepresented students, substantive revisions to curriculum, initiatives to improve outcomes for students; Institute level leadership of all kinds, specific leadership around anti racist or EDI initiatives; stewardship of new and/or revised policy, etc), leadership roles in programming, particularly programming that expands the diversity and inclusion of an individual school or the Institute.

It is also possible for applicants to articulate and evidence work that they have done in serving specific communities of students through practice or identity, including unofficial demands such as additional mentorship outside the program, student support or other often invisible demands as made to faculty of color or underrepresented identities.

Professional Practices:

Merit for professional practices is awarded to recognize faculty who create substantial works either independently or in collaboration with other artists that are met with substantive engagement beyond the community of CalArts. Distinction in the realm of professional practice should be measured by the impact that this external professional work has within the field(s) and audiences it is addressed to at the regional, national, or international level.

Professional Practices:

1. Individual or group artistic work or research
2. Exhibition, publication, or performance
3. External awards and honors
4. Work with external organizations or conventions
5. Worked professionally to increase Access, Diversity, Inclusion and Equity in their professional field or creative community
6. Work with external communities and social justice organizations
7. Other as specified by applying faculty

Examples of evidence of distinction in professional practices include (but not limited to): invited or public performances, peer reviewed publications by presses or journals relevant to your field; invited, juried, or public exhibitions, honors/awards; roles in professional organizations/festivals (boards, leadership in national organizations, editorial work for press/publication, curatorial work); recognition for community based initiatives or efforts, specifically those around social justice, inclusion, equity, diversity of community or access; selection of work for presentation at conferences or festivals. It is important that eclectic creative and professional practices within arts communities both large and small are recognized and given full consideration.

1FSAP refers to the automatic progress through steps along with availability of more selective merit application. CalArts faculty created and developed this plan with the current number of regular faculty at CalArts in mind. If regular faculty are dismissed (subject to fair practices as outlined in the Faculty Handbook) or retire, the regular faculty line must be maintained within the school and filled in a timely manner with another regular faculty member of the same FTE.

Academic Policies - Family Education Rights and Privacy Act of 1974 (FERPA)

Catalog Policies

Family Education Rights and Privacy Act of 1974 (FERPA)

Family Education Rights and Privacy Act of 1974 (FERPA)

The Family Educational Rights and Privacy Act ("FERPA") affords eligible students certain rights with respect to their education records. An eligible student is an individual for whom California Institute of the Arts ("CalArts") maintains education records, and who is or has been enrolled in and attended CalArts, the Los Angeles Conservatory of Music, or the Chouinard Art Institute.

These rights include:

The right to inspect and review education records, with certain exceptions.

Education records are defined as records maintained by CalArts, or persons acting for CalArts, that contain information directly related to the student.

Students who wish to review their education records must submit a written request to the Office of the Registrar identifying the specific records they wish to review; as a general rule, a request to review "all records" is not sufficiently specific. CalArts will make the education records available for inspection by the student within forty-five days of receiving the written request, and the Office of the Registrar will notify the student of the time and place where the records may be inspected. A student will not typically be provided with copies of any part of their record other than the transcript.

California Institute of the Arts

FERPA does not provide students with the right to access certain records, including but not limited to financial records of a parent, and confidential letters or statements of recommendation for admission, employment, or honorary recognition. In addition, where a record contains information that concerns more than one student, a student requesting inspection will be informed about the information only insofar as it pertains to that student.

The right to seek to amend education records.

Students who believe that specific items contained in their education records are inaccurate, misleading, or an invasion of privacy may seek to have their records amended.

Requests to amend education records must be submitted in writing to the Office of the Registrar, clearly identifying the record(s) that the student seeks to have amended and specifying the reasons they believe the record(s) to be inaccurate, misleading, or an invasion of privacy. If CalArts declines to amend the records as requested, the Registrar will notify the student in writing of the decision and advise the student of their right to a hearing regarding the request for amendment. If, after the hearing, CalArts determines that no amendment will be made to the record(s), the student has the right to place in their records a statement commenting upon the information and/or setting forth any reasons for disagreeing with the decision of CalArts. This statement will be maintained and released with future requests for information regarding the student.

The right to seek to amend an education record under this procedure may not be used to question substantive educational judgments that have been correctly recorded, or to contest a final grade or other written evaluations that reflect institutional judgment of the quality of a student's academic and artistic performance. For example, FERPA does not give a student the right to contest a grade given in a course, but does give the student the right to seek to correct an improperly recorded grade.

The right to exercise certain control over the disclosure of information contained in the student's education records.

Personally identifiable information contained in the student's education records may not be disclosed without the student's prior written consent, except to the extent that FERPA authorizes disclosure without consent.

CalArts has designated the following student information as directory information: name; address; telephone number; email address; date and place of birth; dates (terms) of attendance; enrollment status (full-time/part-time status and class level); degrees and awards received; program of study; photographs; most recent previous school attended; and participation in officially recognized activities. Directory information does not include social security number, student ID number, race, ethnicity, nationality, or gender.

FERPA does not require consent for the disclosure of "directory information," which may be disclosed for any purpose, at the discretion of CalArts. Students who wish to restrict the release of their directory information must notify the Office of the Registrar in writing. Upon receipt of this request, a hold will be placed to prevent further disclosure of directory information. This hold will then remain in effect until the student files a written request to remove it.

Additionally, FERPA does not require consent for disclosure of information to "school officials" with "legitimate educational interest." A "school official" is any person employed by CalArts in any administrative, supervisory, academic or research, or support staff position; any person or company with whom CalArts has contracted to provide a service to or on behalf of CalArts (such as an attorney, auditor, or collection agency); any person serving on CalArts' Board of Trustees; or any student serving on an official committee. A school official has a "legitimate educational interest" if the official needs to review specific information in an education record in order to fulfill the official's professional responsibility.

FERPA identifies other exceptions in which CalArts is permitted, and sometimes required, to make disclosures of personally identifiable information from student records without the student's prior written consent. Some of these exceptions are (i) to schools where the student plans to enroll or transfer; (ii) in connection with financial aid for which the student has applied or which the student has received; (iii) to authorized representatives of the U. S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local educational authorities; (iv) in connection with studies conducted for the purpose of development and validation of predictive tests, administration of student aid programs, or improvement of instruction; (v) to accrediting organizations to carry out their accrediting functions; (vi) to parents of an eligible student if the student is a dependent for IRS tax purposes; (vii) to comply with a judicial order or lawfully issued subpoena; (viii) to appropriate parties including, but not limited to, parents of an eligible student, whose knowledge of the information is necessary to protect the health or safety of a student or another individual; (ix) to the general public, the final results of a disciplinary proceeding if CalArts determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense, and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her; (x) to the victim of a crime of violence or non forcible sexual offense, who will be provided with the results of a disciplinary hearing conducted by CalArts against the alleged perpetrator; and (xi) to parents of a student regarding the student's violation of any federal, state, or local law, or of any rule or policy of CalArts, governing the use or possession of alcohol or a controlled substance if the student is under the age of 21. Information concerning these and other exceptions is available through the Registrar's Office.

A student may not use the withholding of directory information to prevent CalArts from disclosing or requiring the student to disclose their name, identifier, or e-mail address in a class in which the student is enrolled, or to prevent disclosure to school officials with legitimate educational interests, or to prevent disclosure otherwise required or permitted by law.

The right to file a complaint for alleged violations of their FERPA rights.

Students who have questions about their FERPA rights should be directed to the Registrar. Official complaints are submitted in writing within 180 days of the alleged violation to the US Department of Education at the following address:

The Family Policy Compliance Office

California Institute of the Arts

US Department of Education
400 Maryland Avenue SW
Washington DC 20202-5920

Academic Policies - Family Education Rights and Privacy Act of 1974 (FERPA)

Student Records

Catalog Policies

Student Records

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).

Academic Policies - Full-Time Enrollment

Academic Policies

Full-Time Enrollment

Full-Time Enrollment

All degree and certificate seeking students at CalArts are expected to attend on a full-time basis. Full-time status at CalArts depends on the School and the degree program in which a student is enrolled, and is defined as the following:

- 12 units per semester for all undergraduate students, all graduate students in the Schools of Art, Dance, and Music.
- 10 units minimum per semester for all doctoral students in the School of Music
- 9 units minimum per semester for all graduate students in the Schools of Critical Studies, Film/Video and Theater.
- 6 units minimum per semester for all second year, low-residency MA students in the School of Critical Studies.

These are the minimum units students must enroll in to qualify for full-time status and to remain in good academic standing. However, students typically must enroll in additional units each semester in order to meet program requirements, and to graduate within the expected number of semesters.

Students who fail to enroll in the minimum units required for full-time study will be flagged for failure to meet minimum expectations for progress to the degree, and will be subject to the terms of CalArts Academic Standing and Métier Standing policies.

Academic Policies - Grade Appeals

Academic Policies

Grade Appeals

Grade Appeals

When a student wishes to appeal a grade: the student must first appeal to the instructor who assigned the grade in question.

Where there is no satisfactory remedy through appeal to the instructor, the student may file written appeal to the dean of the school in which the course is offered. The decision of the dean is final.

"NC" 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 instructor of 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.

Complaint Procedure

An individual may contact the Bureau for Private Postsecondary Education for review of a complaint. The bureau may be contacted at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, <http://www.bppe.ca.gov/>, Tel: 916.431.6924, Fax: 916.263.1897.

Academic Policies - Grading Policy

Academic Policies

Grading Policy

Grading Policy

California Institute of the Arts

Standard Grading Options

- **High Pass (HP):** Passing with Excellence
- **Pass (P):** Passing with Quality
- **Low Pass (LP):** Passing
- **No Credit (NC):** Work did not meet the criteria for credit.

Other Grading Options

- **Incomplete (I):**
A temporary Incomplete grade may be given to a student who has maintained satisfactory attendance and completed passing work throughout most of a course, but as a result of extenuating circumstances is unable to complete the course requirements by the end of the semester. Incomplete grades are not assigned for Summer, Interim, Practicum, or Winter Session courses. Incomplete grades are assigned through submission of an Incomplete Contract to the Registrar's Office. The Incomplete Contract is an explicit agreement between student and faculty of the work remaining to be completed, and the date by which the work must be submitted for final review. The contract must also be approved by the school or program responsible for the course. Incomplete grades assigned for fall semester courses must be resolved no later than the end of the following spring semester. Incomplete grades assigned for spring courses must be resolved no later than the end of the following fall semester. Earlier deadlines for completion may be set at the discretion of the faculty and must be specified on the Incomplete Contract. Incomplete grades not replaced by final LP, P, or HP grades by the stated deadline will revert to NC (No Credit) grades on the transcript.
- **No Grade Recorded (NG):**
Placeholder grade entered by the Registrar's Office at the close of the grading period which indicates that no grade has yet been assigned by the faculty of record. "NG" grades not changed to a final evaluation by the end of the following semester will convert to "NC" on the transcript.
- **Withdrawn (W):** Grade assigned by the Registrar to indicate withdrawal from a course after the end of the add/drop period. Students may withdraw from a course without academic penalty through the 10th week of the semester. The course remains on the student's record with a "W" grade. "W" grades have no impact on semester or cumulative grading calculations, and do not count toward a student's residency or full-time status.

Auditing

Auditing a class is an arrangement made between the student and the instructor. No official record will be kept and no credit will be given.

GPA Equivalencies

On the official academic transcript, CalArts calculates student progress by indicated attempted units and the completed units, but does not use a Grade Point Average (GPA) as part of its marking system. However, when a GPA is required for external purposes, the following formula may be used: HP=4.00, P=3.00, LP=2.00, NC=0.00.

Grading Procedures

All grades are to be submitted by the faculty of record online through Self Service. Online grading opens on Monday of the final week of the semester and remains open for two weeks, until 5pm on the second Monday following the last day of the semester. The grading deadline will be published on the academic calendar for reference by faculty and students.

Grades not entered through the secure online system must be submitted through individual grade change forms that are signed by the faculty of record. This may be done through a digital form, available on HubHelper. The same process is followed to change a grade that was entered incorrectly online, or to replace temporary "I" or "NG" grades with a final evaluation.

Academic Policies - Graduation Process: General Statement

Academic Policies

Graduation Process: General Statement

Graduation Process: General Statement

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 and one year of low-residency 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:

California Institute of the Arts

1. 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.
 2. Pay the Student Experience' Graduation fee of \$25 to the Accounting Office.
 3. Present an application for graduation and the fee receipt to the Registrar.
 4. Complete settlement of outstanding obligations in records, accounts and property commitments with Institute offices.
 5. Complete all loan exit interviews with the Financial Aid Office and/or the Accounting Office.
 6. Complete the Graduation Exit Survey sent to each graduating student via email.
2. **Registrar's Office:**
1. 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.
 2. Prepares a tentative list of candidates for graduation to be reviewed by the schools.
 3. Notifies students of obligations to be met for the degree or certificate.
 4. 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.
 5. Reviews all eligible students for degree completion at the close of each semester, and follows through with any pending graduates not yet completed.
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.

Commencement Participation

CalArts celebrates degree conferrals through a yearly commencement ceremony held at the end of each spring semester. Students will be cleared to participate in the commencement ceremony following their final term in residency. In order to qualify to participate in commencement, students must be enrolled in all final course requirements, including transfer work or courses to be completed during the summer following commencement. Students will be cleared to participate in only one commencement ceremony for each degree program that they complete at CalArts.

Academic Policies - Graduation Process: Post-Residence (Delayed) Graduation

Academic Policies

Graduation Process: Post-Residence (Delayed) Graduation

Graduation Process: 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. MA students may be eligible for this option only under special circumstances. 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 preparedness 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:

- This provision is available to degree candidates only;
- Students who have at any time been advanced in year-level will be eligible only under exceptional circumstances;
- Time between the regularly scheduled review and the post-residence review shall ordinarily 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.
- The graduation review committee must prepare a written statement detailing:
 1. What the student must achieve to receive the degree;
 2. How and where the post-residence review will be conducted;
 3. 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.

- 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.

Academic Policies - Grievance Procedures - Student

Catalog Policies

Grievance Procedures - Student

California Institute of the Arts

Grievance Procedures - Student

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 Prohibited Discrimination, Harassment, and Sexual Misconduct Policy. Students who seek to grieve the imposition of disciplinary sanctions are directed to review the Disciplinary Policy.

Students who seek to grieve matters pertaining to academic warning, probation, suspension, and/or dismissal are directed to Metier Standing and Academic Standing policies.

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 Vice President for Student Experience. 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 Vice President for Student Experience.

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 Vice President for Student Experience 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 Vice President for Student Experience. 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 Vice President for Student Experience. 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 Vice President for Student Experience. 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 their designee shall consider the report and, at their discretion, take whatever action they deem 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 their decision in writing to the student, Vice President for Student Experience and members of the Appeals Committee. The decision of the Provost shall be final.

Title IX Coordinators

Title IX of the Education Amendments of 1972 is a federal law that prohibits sex discrimination in education. Sex discrimination includes sexual harassment, sexual assault and sexual exploitation. CalArts' Title IX Coordinator is Eva Graham, Institute Diversity Officer, and Deputy Title IX Coordinator is Jennie Watson, Senior Human Resources Officer (661-253-2637, jwatson@calarts.edu, Room A210). The Title IX Coordinator and Deputy Coordinator are available to receive reports of sex discrimination at CalArts, including sexual harassment, sexual assault, and sexual exploitation, to discuss questions or concerns relating to the investigation of complaints received, reporting and complaint procedures, and education and training opportunities across campus. Information concerning Title IX can also be obtained from the Office for Civil Rights, U.S. Department of Education (415-486-5555, <https://www.ed.gov/> 50 Beale Street, Suite 7200, San Francisco, CA 94105-1813).

Complaint Procedure

An individual may contact the Bureau for Private Postsecondary Education for review of a complaint. The bureau may be contacted at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, <http://www.bppe.ca.gov/>, Tel: 916.431.6924, Fax: 916.263.1897.

An individual who wishes to make a complaint relating to the accreditation requirements shall be referred to the [Western Association of Schools and Colleges Senior College and University Commission \(WSCUC\)](#).

Below are the Complaint Process and Complaint Form.

- WASUC-Complaint-Process
- WSCUC Complaint Form

Academic Policies - Honorary Degrees

Academic Policies

Honorary Degrees

Honorary Degree

I. Purpose

The California Institute of the Arts bestows Honorary Degrees to individuals in recognition of extraordinary achievements; to highlight the values of the Institute and the contributions that an individual makes or has made to the community or the broader society; and to provide positive acknowledgement of the importance of these contributions to the Institute, its mission, its values, and its community. The recipient shall embody the statement "Through artistic practice, we transform ourselves, each other, and the world."

The process of selection of an Honorary Degree recipient shall reflect our values, which include agency, empathy, persistence, distinction, equity, rigor, diversity, inclusivity, social justice, openness, experimentation, critical engagement, and creative freedom.

II. Selection Criteria

The Board of Trustees seeks to highlight the broadest spectrum of achievements inclusive of all callings, careers and services which impact the Institute and more importantly the broader world whether local, regional, national or international. Affiliation with or affinity for the Institute is important, but a lack thereof shall not be a disqualifying factor in awarding an honorary degree. The following factors represent important criteria for consideration during the review of nominees for an Honorary Degree:

- Achievements of extraordinary and lasting distinction in an activity consonant with the mission of the Institute. (examples of an ideal candidate can include one or more of the following: the advancement of learning and creation in the arts; distinguished contribution in elective or appointive office; demonstrated advocacy, leadership, or philanthropy related the Institute's mission; or career service notable for demonstrated qualities of intellect and character)
- Sound justification for recognition by the Institute of such achievement and distinction: either an association of the individual with the Institute, or a recognizable relationship of a nominee's achievement to the mission of the Institute;
- High qualities of personal and professional character and competence;
- Appropriateness of recognition at a ceremony attended by undergraduate and advanced degree candidates reflecting a diversity of interests and concerns.
- Current employees and Trustees are not eligible. Provided the above factors are met, a former employee or Trustee may be considered for an Honorary Degree after five years of separation from California Institute of the Arts. Alumni are always eligible.

III. Honorary Degree Types

The Institute always grants the honorary degree title of Doctor of Fine Arts, honoris causa. This designation happens regardless of an honoree's vocation, or the nature of their accomplishments.

IV. The Institute Committee on Honorary Degrees; Membership.

The Institute Committee on Honorary Degrees (hereinafter "the Committee") shall administer the solicitation, collection and review of nominations for Honorary Degrees. The Committee shall be chaired by the Provost. Its membership shall be appointed by the President and shall include the following: The Provost (Chair), The Senior Vice President for Advancement (Vice-Chair), three (3) faculty members recommended by the academic council, one (1) academic dean, and two (2) members selected by the President (to include, without limitation, individuals from amongst the faculty at various ranks, the Deans or other administrators, alumni, staff, Trustees, or other members of the community). All appointments should take into consideration community participation and diversity, which shall be broadly defined. Terms shall be staggered as three-year (academic year) appointments. Each member, including the Provost and Senior Vice President for Advancement, shall have one vote.

V. Procedures

The procedures for proposing and awarding Honorary Degrees are as follows:

- The Committee shall establish its own schedule regarding the nomination and selection process, which shall be coordinated with the meeting schedule of the Board of Trustees. The solicitation for nominees for Honorary Degrees shall normally be undertaken in the fall semester of each academic year.
- Nominations shall be solicited in writing for review by the Academic Council from all members of the campus community, including the Board of Trustees. All nominations shall be made in writing in accordance with application guidelines and shall be considered in strictest confidence. Following their review the Academic Council will pass along their recommendations to the Committee for their consideration.
- The Committee shall establish a process to assure that nominees are thoroughly reviewed and vetted prior to the Committee making its nominations to the Academic and Campus Affairs Committee and the Board of Trustees.
- The Committee shall present its nominations to the Academic and Campus Affairs Committee of the Board of Trustees during the fourth quarter of the current fiscal year. The Committee's recommendation shall be presented by the Provost, acting as Chair of the Committee, shall be based on the Committee's deliberations, and shall represent the majority consensus of the Committee. The honorary degree recipient shall be finalized by vote at the annual meeting of the full Board of Trustees.
- The Board of Trustees shall consider only those nominations recommended by the Committee.
- Awardees are expected to be present to receive an Honorary Degree, although it is within the Board of Trustees discretion to make an award in absentia

California Institute of the Arts

assuming an alternate engagement plan is possible.

G. It is the goal of the Institute to present at least one Honorary Degree each year.

H. Honorary Degrees shall be awarded only at a Commencement.

I. The Committee and/or the Board of Trustees may maintain in its pool for consideration any person recommended, but not selected by the Board of Trustees, for a period of five years. Any person not selected from the pool at the conclusion of the five-year period will be ineligible for re-nomination in the following two years, unless waived by the Board of Trustees.

J. The Board of Trustees on its own motion may revoke, or the Committee may recommend to the Board of Trustees the revocation of, an Honorary Degree if there is a material change in the reputation of the honoree which would compromise the public trust, dishonor the Institute's standards, or otherwise be contrary to the best interest of the Institute. The mere passage of time shall not be a justification for the revocation of an Honorary Degree and shall not constitute a material change in reputation. Honors should not be altered simply because later observers would have made different judgments.

VI. Nomination and Approval of Honorary Degrees by the Board of Trustees

The Board of Trustees is the final authority in granting an Honorary Degree. It may be that individuals nominated in a given year may be proposed to the Board to receive an Honorary Degree in a later academic year, depending on the total number of nominations in a given year, and other considerations.

The Honorary Degrees Committee will submit a recommendation to the Academic and Campus Affairs Committee of which nominees should receive Honorary Degrees. The Full Board of Trustees shall receive the recommendation from the Academic and Campus Affairs Committee and vote to grant final approval of Honorary Degree recipients.

The Board of Trustees may approve multiple nominees in a given year with the understanding that, due to scheduling and logistics, an individual nominee may receive the award that year or in a subsequent year's commencement. Only another vote of the Board of Trustees can rescind the Board's approval for an Honorary Doctorate after it has been made.

Upon final action by the Board of Trustees, the President or designee shall notify the awardee(s) of their selection. In the event of the death of a nominee after the Board of Trustees has given final approval of the award, a posthumous award of the Honorary Degree may be bestowed by the Institute. If appropriate, a designee may represent the recipient at the award ceremony.

Academic Policies - Independent Study

Academic Policies

Independent Study

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-scheduled 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:

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.

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.

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.

Academic Policies - Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts

Academic Policies

Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts

Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts

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.

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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.

Academic Policies - Institute Degree and Certificate Requirements: Bachelor of Fine Arts (BFA)

Academic Policies

Institute Degree and Certificate Requirements: Bachelor of Fine Arts (BFA)

Institute Degree and Certificate Requirements: Bachelor of Fine Arts (BFA)

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 semesters 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 course work. 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 only. Students tentatively scheduled to graduate in December can make up the course during the following spring semester or summer following graduation only. Approval of the appropriate Dean must be obtained prior to enrollment for the coursework. Upon completion of the coursework an official transcript must be sent to the CalArts Registrar for transfer toward the CalArts degree.
 2. Return to CalArts during the following fall semester for tentative May graduates or the following spring semester for December tentative graduates. Tuition will be charged on a per-unit basis, calculated at the current annual tuition divided by 40 (the annual number of allowable units). Approval for return to complete the course must be presented to the CalArts Registrar no later than the last day of late registration of the semester of intended enrollment. Forms for approval of either of these options may be obtained in the Registrar's Office.

Post-Residence Transfer Credit

This policy defines the number and conditions under which students may transfer external credits to CalArts as pending graduates. All proposed transfer credits must be approved **in advance and in writing** by the dean (metier or Critical Studies) in consultation with the student's mentor, and by the Registrar. Please note that prior to receiving pre-approval from the Dean and Registrar, the following conditions must be met:

- The student must have fulfilled all metier and Critical Studies residency requirements. (*Please see the policy titled "Institute Degree and Certificate Requirements: Residency Requirement."*)
- The student must have advanced to the final semester of residence for his/her program (e.g., BFA4-2).
- The student has successfully passed his/her graduation review or recital. If s/he has not done so, formal, written arrangements for completing this requirement, approved by the mentor, Program Director and Dean, must have been made (as articulated in the Special Conditions section of the Transfer Credit Approval Form).

The student *must* receive the Dean's and Registrar's permission prior to enrolling in any coursework at another regionally accredited institution. If the above conditions are met **and** the student has received pre-approval from both the appropriate dean and the Registrar, then the student may transfer to CalArts a maximum of five (5) units of credit from another regionally accredited institution. As stated in the policy titled "*Institute Degree and Certificate Requirements: Transfer Credit*," coursework must be completed with a grade of "C" or better or a grade of "Pass."

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These additional units will be accepted without incurring additional fees, if they are completed within two (2) years after the final semester of residency. If more than two years have elapsed since the end of the final semester of residency, then the student must apply for readmission in order to complete the required units at CalArts.

A student can also complete his/her remaining units at CalArts, either during the academic year at a per-unit cost or during Summer Session. Students who need six or more units to graduate must enroll in the Institute (half-time or more, based on the remaining requirements).

Transfer Credit (BFA), For Purposes of Admission

Students with previous bachelors degrees who are entering the BFA program will be required to complete at least 8 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 8 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 course work to a maximum of 38 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.

* Residency Requirement Exception for Academic Year 2020-2021: Given the COVID-19 pandemic is an exceptional circumstance, the Provost has approved a residency exception for Fall 2020. For students who opt to enroll part-time for Fall 2020, their degree length will not be extended solely for the purposes of fulfilling residency. Students will still need to complete all other requirements of the degree.

Academic Policies - Institute Degree and Certificate Requirements: Certificate of Fine Arts

Academic Policies

Institute Degree and Certificate Requirements: Certificate of Fine Arts

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.

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:

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.

Academic Policies - Institute Degree and Certificate Requirements: Doctor of Musical Arts Degree (DMA)

Academic Policies

Institute Degree and Certificate Requirements: Doctor of Musical Arts Degree (DMA)

Institute Degree and Certificate Requirements: Doctor of Musical Arts Degree (DMA)

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.

California Institute of the Arts

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.

Academic Policies - Institute Degree and Certificate Requirements: MA in Aesthetics and Politics

Academic Policies

Institute Degree and Certificate Requirements: MA in Aesthetics and Politics

Institute Degree and Certificate Requirements: MA in Aesthetics and Politics

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.

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 of full-time residency and two semesters of low-residency enrollment.

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.

Thesis Completion

The thesis for MA in Aesthetics and Politics candidates will be due by September 1st of the fall semester following the final semester of enrollment, i.e., students completing coursework in spring 2017 will have a thesis due date of September 1, 2017. 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.

Academic Policies - Institute Degree and Certificate Requirements: Master of Fine Arts Degree (MFA)

Academic Policies

Institute Degree and Certificate Requirements: Master of Fine Arts Degree (MFA)

Institute Degree and Certificate Requirements: Master of Fine Arts Degree (MFA)

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.

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

California Institute of the Arts

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*.

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.

* Residency Requirement Exception for Academic Year 2020-2021: Given the COVID-19 pandemic is an exceptional circumstance, the Provost has approved a residency exception for Fall 2020. For students who opt to enroll part-time for Fall 2020, their degree length will not be extended solely for the purposes of fulfilling residency. Students will still need to complete all other requirements of the degree.

Academic Policies - Internships

Academic Policies

Internships

Internships

All students interested in pursuing an internship opportunity must schedule an appointment with the Center for Life & Work in the Office of Student Experience. Although the Center for Life & Work 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 Center for Life & Work. 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 apply to the Center for Life & Work to receive credit at the same site a second time. The maximum number of academic credits for internships each semester is 6.

At no time can an internship count towards fulfilling Critical Studies course requirements.

The Center for Life & Work 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 Center for Life & Work, and the Registrar's Office. International students must have written approval of the Office of International Students and Programs 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 Center for Life & Work for more information.

The faculty supervisor is responsible for the following:

- 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;
- 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);
- 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
- Reporting any problems or feedback to the Center for Life & Work.

Students are responsible for the following:

- Meeting with the Center for Life & Work and understanding the procedure for securing an internship;
- Making sure that a completed and signed internship contract is submitted to the Center for Life & Work prior to starting the internship;
- Fulfilling all requirements of the internship;
- 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
- Submitting, to the Center for Life & Work, complete reports on evaluation forms (provided by the Center for Life & Work) by both the intern and the internship site supervisor before the end of the semester. Grades are based, in part, on these completed reports.

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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 Center for Life & Work and the supervising faculty member will help ensure that the student's investment is matched by a valuable educational experience. Regular communication among the Center for Life & Work, the faculty member and the student is crucial to this process.

Academic Policies - InterSchool Policy

Academic Policies

InterSchool Policy

InterSchool Policy

Overview

InterSchool Degree Programs provide students with the opportunity to pursue one joint degree from two different CalArts Schools (e.g., a BFA degree jointly awarded by the Schools of Art and Film/Video).

Structure: CalArts' InterSchool option is structurally similar to a "double-major"; however, InterSchool students are expected to use and explore the integration of both artistic disciplines in their practice and final projects. InterSchool Degree Programs are possible only between programs within the same degree level and type (for example, both are MFA programs).

Eligibility: Applicants to an InterSchool Degree Program must (1) meet admission criteria for both courses of study; (2) show that their artistic work would benefit substantially from two areas of study; and (3) demonstrate that they have the artistic and academic capacity to complete two programs. InterSchool Degree Programs are not available with the Master of Arts in Aesthetics in Politics or the Doctor in Musical Arts Program in Performer/Composer.

Length: Acceptance and enrollment into most InterSchool Programs will increase by *at least* one semester the degree time to completion. Time to completion will be estimated during the application process, through the proposal of a specific combination of curricula. For InterSchool Degree Programs, the *minimum* residency is the length of the longest Program. For example, if a student is enrolled in a three-year Theater MFA, and becomes an InterSchool student with a two-year MFA Program in Writing, the minimum residency requirement will be three years, although students may anticipate adding time-to-degree beyond this minimum.

Requirements: InterSchool Degree Programs' requirements vary based on the participating Programs' curricula and degree type. National and regional accreditation standards for each Program must be fulfilled in their entirety. InterSchool students, regardless of degree type, must demonstrate all skills and competencies for graduation in both Programs and make good progress in all coursework and review processes, as determined by the faculty.

Requirements for Undergraduate Students: All undergraduate students enrolled in InterSchool Programs must complete – at minimum – all required third and fourth year courses as listed in the *Course Catalog* (minus any electives that may be taken in the other Program) and any additional coursework deemed necessary by the Program Directors and mentors to meet graduation requirements. Curricula for the Schools of Art and Dance are designed in compliance with national accreditation standards and must be completed in their entirety, as listed in the *Course Catalog*. Some of the first and second-year requirements may be waived during the admissions process, when students have regionally accredited transfer credits that qualify them for admission at a higher year-level and demonstrate the level of artistic accomplishment commensurate with that year-level. InterSchool undergraduates students must successfully complete all Critical Studies requirements (46 units) and are expected at all times to maintain good progress in Critical Studies and all coursework for both artistic programs.

Requirements for Graduate Students: Graduate students enrolled in MFA InterSchool Programs must complete all core curricula for both programs, minus any electives or graduate transfer credit considered during the admissions process for the purpose of year-level placement.

Application Process: New Students

New Undergraduate Students: New BFA students are not eligible to apply for an InterSchool Program. Faculty wish to see the quality and direction of students' work prior to considering them for InterSchool study.

New Graduate Students: Potential MFA students may apply for admission to the InterSchool Program. Successful applicants will exhibit extraordinary strength and ability in the two disciplines of choice, with portfolio/performance work that demonstrates the ability to successfully pursue a rigorous interdisciplinary arts study. New MFA students applying for InterSchool must meet all established Institute application deadlines for both Programs and be admitted into both Programs.

Application Process

1. **Admissions Counselors Consultation:** Before being admitted, students should discuss ideas for combining MFA programs with the Admissions Counselors from both disciplines.
2. **Associate Provost Consultation:** After speaking with student's Admissions Counselors and receiving admission to both programs, the student should make an appointment with the Associate Provost to obtain and discuss the InterSchool Approval Form and InterSchool Proposal process.
3. **InterSchool Proposal:** The student will develop an InterSchool Proposal (2-3 pages) that contains the following elements:
 1. A description of why it is important to the student's development as an artist to pursue the InterSchool Degree option.
 2. A detailed description of the course of study to be followed, developed in consultation with the student's mentors and the Associate Provost. This should include a semester-by-semester list of courses-to-be-taken (including independent studies courses), and must include all required courses for both Programs. **Proposed course-loads may not exceed 20-units per semester.** For most Programs, an average course-load of 15-units per semester is recommended. The proposed course of study must be approved by the Directors and Deans of both Programs and must conform to all national and regionally accreditation standards.

California Institute of the Arts

3. A list of requested facilities and equipment necessary for the student's work from each School, including personal studio, exhibition and performance spaces, as applicable.
4. A description of the final thesis project(s) to be completed. If the student anticipates completing one thesis project for both Programs, s/he should describe this plan in detail.
5. A time frame in which all the work is to be completed, including a target graduation date that is to be aligned with the courses to be taken.
6. The name of the requested mentors (if known) within each of the involved Schools.
4. **School Reviews:** The Provost Office will present the InterSchool Proposal, along with the InterSchool Approval Form, to the Program Directors of both Schools, who will review the InterSchool Proposal with the student's requested mentors and deans.
 1. If the InterSchool Proposal is approved, the InterSchool Approval Form is signed by both mentors, Program Directors and Deans.
 2. Each InterSchool Approval Form must have all six signatures (two Deans, two Program Directors and two mentors) for the application to move forward.
5. **Provost Review:** The InterSchool Approval Form, along with the student's InterSchool Proposal, will then be submitted to the Office of the Provost for final signature.
 1. Students are encouraged to keep a copy of the InterSchool Proposal and the fully signed InterSchool Approval Form for their records.
6. **Decision:** The Office of Admissions will issue an official decision letter on behalf of the Institute.

Application Process: Continuing Students

Admission to InterSchool Degree Programs is highly competitive. Each Program generally accepts a *maximum* of two InterSchool students per year. Applicants must be students in good academic standing, with the demonstrated ability to complete an intense course of interdisciplinary study. Due to the rigors of completing core requirements in two distinct Programs, applicants must also have ability and previous training in both of the disciplines.

Timeline: InterSchool applications must be completed by the institutional deadline for admission (usually early January, please see the CalArts website for the current deadline). The application process, from initial discussion with the current mentor/Program Director, to the issuance of a final letter of decision, takes four to six weeks. Therefore, it is highly recommended that students begin the InterSchool application process no later than November 1 of the academic year prior to when the InterSchool Degree Program would begin. It is the applicant's responsibility to begin the process early and to track the progress of his/her forms and proposals to ensure timely submission of all materials by the established deadlines.

Timeline for Continuing Undergraduate Students: BFA applicants generally begin the application process for InterSchool during the fall of their second year (BFA-2). Those accepted will begin their InterSchool Program in the fall semester of their third year (BFA-3).

Timeline for Continuing Graduate Students: MFA applicants should apply for InterSchool during the fall of their first year (MFA-1). Those accepted will begin their InterSchool Program in the following fall semester at the MFA-2 year level.

Application Process:

1. **Current Program Consultation:** Students should first meet with their current mentor and Program Director, who will advise the student, informally, on the feasibility of an InterSchool course of study, based on the student's current curriculum, preliminary plan for InterSchool study, and current performance in his/her existing program.
2. **Associate Provost Consultation:** After this preliminary consultation and with the approval of their mentor and Program Director, students should make an appointment with the Associate Provost to obtain and discuss the InterSchool Application Form and application process. Current and Second Program Consultation: After consultation with the Associate Provost, the Provost's Office will schedule an initial meeting with both Program Directors, the student's mentor and the student.
3. **Current and Second Program Consultation:** After consultation with the Associate Provost, the Provost's Office will schedule an initial meeting with both Program Directors, the student's mentor and the student.
4. **InterSchool Proposal:** Based on this meeting and with the conditional encouragement of the Programs, the student will develop an InterSchool Proposal (2-3 pages) that contains the following elements:
 1. A description of why it is important to the student's development as an artist to pursue the InterSchool Degree option.
 2. A detailed description of the course of study to be followed, developed in consultation with the Program Directors of each Program. This should include a semester-by-semester list of courses-to-be-taken (including independent studies courses), and must include all required courses for both Programs. Proposed course-loads may not exceed 20-units per semester. For most Programs, an average course-load of 15-units per semester is recommended. The proposed course of study must be approved by the Directors and Deans of both Programs and must conform to all national and regionally accreditation standards.
 3. A list of requested facilities and equipment necessary for the student's work from each School, including personal studio, exhibition and performance spaces, as applicable.
 4. A description of the final thesis project(s) to be completed. If the student anticipates completing one thesis project for both Programs, s/he should describe this plan in detail.
 5. A time frame in which all the work is to be completed, including a target graduation date that is to be aligned with the courses to be taken.
 6. The name of the requested mentors (if known) within each of the involved Schools.
5. **Current School Review:** The student presents the InterSchool Proposal, along with the InterSchool Application Form, to the Program Director of the student's current School, who will review the InterSchool Proposal with the student's mentor and dean.
 1. The current School may request a portfolio or audition from the applicant to determine his/her readiness to pursue InterSchool study or decline the InterSchool Proposal on the basis of the student's artistic/academic progress.

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2. If the InterSchool Proposal is approved, the InterSchool Application Form is signed by the mentor, Program Director and Dean.
6. **Second School Review:** Once approved by the current School, the InterSchool Proposal and InterSchool Application Form will be forwarded to the Program Director of the second School for consideration.
 1. At this stage of the process, the Program Director of the second School, in consultation with the Dean and the School Admissions Counselor, may waive or require an admissions portfolio or audition.
 2. If the student is accepted for InterSchool study, the InterSchool Application Form is then signed by the second School's mentor, Program Director and Dean.
 3. Each InterSchool Application Form must have all six signatures (two Deans, two Program Directors and two mentors) for the application to move forward
7. **Provost Review:** The InterSchool Application Form, along with the student's InterSchool Proposal, will then be submitted to the Office of the Provost for final signature.
 1. Students are encouraged to keep a copy of the InterSchool Proposal and the fully signed InterSchool Application Form for their records.
8. **Decision:** The Office of Admissions will issue an official decision letter on behalf of the Institute.

Financial Aid: Continuing Students

CalArts makes every effort to maintain a student's financial aid funding throughout their time here. In order to maintain consistent funding, students must maintain satisfactory academic progress and meet Institute deadlines, including FAFSA deadlines, and remain financially eligible for aid. If all deadlines and criteria are met and academic progress is satisfactory, students may assume that InterSchool status will not alter their overall financial aid package. Students should also note that their current level of aid will generally not increase with the addition of the second Program, even though the time to degree will likely increase. As a result of, Students should note that, due to the extra semester(s) required to complete coursework for both Programs, the total cost of tuition to degree generally will be more than the cost of a single-focus degree Program.

Academic Policies - Late Registration

Catalog Policies

Late Registration

Late Registration

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.

Academic Policies - Leave of Absence

Catalog Policies

Leave of Absence

Leave of Absence

Students who wish to temporarily discontinue their enrollment at CalArts must request a Leave of Absence through the Office of the Registrar or through the Office of Student Experience, depending on the circumstances of the leave. Students who receive financial aid must also meet with the Office of Financial Aid to learn whether there are consequences of a leave on their financial aid eligibility or loan repayment, and international students must meet with the Office of International Students and Programs to ensure compliance with their visa status. Tuition refunds for a semester in progress are granted according to the Withdrawal from the Institute and Dormitory – Refunds policy in the CalArts Catalog.

Students placed on academic or métier warning or probation are eligible to apply for a leave of absence, but their academic status will remain in effect upon their resumption of studies at the Institute.

CalArts allows for leaves of absence in the following categories: Personal Leaves, Medical Leaves, and Institute-Initiated Leaves.

Personal Leave

A personal leave of absence enables students to work, to travel, to pursue an interest not involving formal studies, or to handle personal or family issues. Depending on School policy, students may request a personal leave for either one semester or one academic year. Students who are approved for a one semester leave may request to extend the leave to a full academic year; these requests must be received prior to the start of the second semester of the leave.

To request a personal leave of absence, students must submit a completed Leave of Absence form to the Office of the Registrar. Approval of any personal leave of absence is at the discretion of students' Dean and faculty.

At the end of a personal leave, students may re-enroll for the semester indicated on the Leave of Absence form without being required to complete any re-enrollment or readmission paperwork. Students who do not return as expected will be withdrawn from the Institute and subject to the terms of the Withdrawal from the Institute policy.

Students approved for personal leaves of absence during the Add/Drop period will have all in progress courses dropped from their transcript. Students

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approved for personal leaves during the Withdrawal period will be assigned "W" notations for all in progress courses. A personal leave of absence will not be approved after the Withdrawal period has ended.

Medical Leave

Students may be granted a medical leave of absence from the Institute in those instances in which the student's health is impeding normal academic or artistic progress. A medical leave may be approved for up to one full academic year. If medically necessary, students may request to extend a medical leave for up to one additional academic year. Approval of requests to extend medical leaves beyond one year is made at the discretion of the school, in consultation with the Executive Director, Health & Wellness and in consideration of the physical demands of the student's program.

To apply for a medical leave, students must complete the Leave of Absence form and provide documentation of the need for medical leave from their treating licensed and relevant non-familial health care professional within 30 days of declaring a leave. Approval of the leave is at the discretion of the Executive Director, Health & Wellness (or designee). In cases where a medical leave is denied, or appropriate documentation is not provided, the leave will be processed as a personal leave of absence and will be subject to the Personal Leave policy detailed above.

Upon receiving documentation for a medical leave, the Executive Director, Health & Wellness (or designee) will provide a decision to approve or deny the medical leave in writing. If the leave is approved, Student Experience will provide further written communication to the student documenting the reason for the leave, the conditions that must be met to return from medical leave, and the process by which the student will request to return. Prior to re-enrolling, all students on medical leaves will be required to submit medical clearance from their treating licensed and relevant non-familial health care professional stating that, in their professional opinion, the student is now capable of handling the academic and artistic demands of the Institute. Student Experience will also communicate approved medical leave status to the Office of the Registrar.

Students approved for medical leaves taking effect during the Add/Drop period will have all in progress courses dropped from the transcript. Students approved for medical leaves taking effect during the Withdrawal period will be assigned "W" notations for all in progress courses. In rare cases, and at the discretion of the Executive Director, Health & Wellness (or designee) in consultation with the Registrar, students may be approved for medical leaves taking effect after the end of the Withdrawal period. Requests for late semester medical leaves will not be considered after the last day of the semester.

Students approved for medical leave will have an administrative hold placed on their registration record to prevent re-enrollment without clearance from Student Experience. Students intending to return from a medical leave must submit clearance documentation to the Executive Director, Health & Wellness (or designee) no less than one month prior to the start of the semester in which the student intends to re-enroll. The Executive Director, Health & Wellness (or designee) will consider students' requests based on a review of the entire record, including any new information relevant to the matter, and may impose conditions on students' re-enrollment.

Institute-Initiated Leave

Students are subject to Institute-initiated leave if the Vice President for Student Experience (or designee), in consultation with the School Dean, is persuaded by the evidence that they exhibit behavior which substantially disrupts or impedes the educational process or proper activities or functions of the Institute. Students may also be placed on institute-initiated leave pending the outcome of a disciplinary investigation if the evidence indicates that they pose a direct threat to the health or safety of others.

In the case of Institute-initiated leave, the Vice President for Student Experience (or designee), in consultation with the School Dean, may state a specific date after which students may seek to re-enroll, and may also stipulate conditions that must be met before students may re-enroll, including but not limited to a requirement that students provide medical clearance from their treating licensed and relevant non-familial health care professional. Student Experience will communicate this decision to the Office of the Registrar.

Unless otherwise specified by the Vice President for Student Experience (or designee), any decision to place a student on involuntarily leave will take immediate effect. However, this decision is subject to automatic review within seven days by the Provost (or designee), including the Institute Diversity Officer. Should students choose to challenge the institute-initiated medical leave decision, they may do so through the student Grievance Procedure, but the initiation of a grievance will not delay the effective date of the leave.

Absence without Leave

Students who discontinue enrollment for a single academic semester (fall or spring) at CalArts without following the leave of absence procedures described above will be withdrawn from the Institute and, in accordance with the Withdrawal from the Institute policy, will be required to reapply to the Institute if they wish to return. Schools and programs are not required to approved readmission of withdrawn students, and all readmitted students will be subject to current policies governing degree requirements and catalog rights.

Academic Policies - Mentoring Policy

Academic Policies

Mentoring Policy

Mentoring Policy

Each student entering the Institute is assigned a faculty mentor from the School in which the student enrolls. 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.

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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 metier. 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).

Academic Policies - Metier & Academic Standing Appeal Policy

Academic Policies

Metier & Academic Standing Appeal Policy

Metier & Academic Standing Appeal Policy

Students may appeal a metier or academic warning, probation, suspension or dismissal. To appeal, students must submit a petition stating the grounds for appeal. The appeal must be received by the Registrar within 15 working days after the date of the notice of warning, probation, suspension or dismissal. If readmitted, students may be placed on probation with special requirements for one semester. If at the end of the semester, students have not met all the requirements of continued enrollment, they will be dismissed from the Institute.

Upon receipt of a notice of appeal, the Registrar will convene the Academic Appeals Committee to review the appeal. *The committee's decision should be made by the 15th working day after the date of the emailed petition or as soon thereafter as practical given the circumstances. Students may contact the Student Advocate in the Office of Student Experience for information and support during the appeal process. The decision of the Academic Appeals Committee is final.* If the Academic Appeals Committee* does not make a decision by its deadline, then the Provost (or designee) will make the final decision.

The Academic Appeals Committee's* decision will be sent by email and U.S. first class mail to students within 5 working days or as soon thereafter as practical given the circumstances after the decision. Copies of the decision are sent to the students' mentor, program director, dean, Dean of Critical Studies (if academic standing appeal), Registrar, Director of Financial Aid, Vice President of Student Experience, Office of the Provost, and members of the review committee.

Student Records

The internal student records of the Institute will contain all notices of action taken in accordance with the policy on Metier and Academic Standing. However, students' official transcripts will not reflect an academic warning/probation/suspension history if all requirements are fulfilled and the academic warning/probation/suspension is removed. The internal permanent record will reflect the following actions: warning, probation, suspension, dismissal and reinstatement.

Complaint Procedure

An individual may contact the Bureau for Private Postsecondary Education for review of a complaint. The bureau may be contacted at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, <http://www.bppe.ca.gov/> [1], Tel: 916.431.6924, Fax: 916.263.1897.

* Academic Appeals Committee - Academic Council Chair (or designee), one Academic Council Representative (or designee), Provost Office representative, Registrar Office representative.

Academic Policies - Metier Standing Policy

Academic Policies

Metier Standing Policy

Metier Standing Review

Students' metier progress will be reviewed each semester by the students' mentor, program faculty and/or dean. Students whose performance includes two or more of the following criteria may be placed on metier warning, probation or suspension at the end of the semester and go into effect the following semester:

- Insufficient progress in achieving published program learning goals as described in the Academic Requirements section of the course catalog at <https://calarts.edu/academics/registrar/academic-requirements>
- Failure to participate in program curriculum, scheduled exhibitions, screenings, rehearsals, performances, and productions.
- Failure to participate in program expectations concerning attendance and engagement.
- Unsatisfactory mentor reviews, mid-residency review and/or graduation review.
- Inadequate and/or underdeveloped studio practice.
- Failure to uphold academic honesty (including but not limited to cheating, fabrication, and plagiarism) and facilitating such misconduct.
- Failure to perform at a minimum level of "P" in required metier course(s).
- Unsatisfactory first year review, advancement-to-candidacy examination and/or concomitant formative portfolio review (applicable to DMA only).

California Institute of the Arts

Notifications

Letter of Concern

The School and Program may opt at any point to issue a letter of concern to students whose performance is indicating they will not meet artistic progress by the end of the semester, consequences of not satisfying those requirements, and may also recommend those students meet with their mentor and/or program director for assistance.

Placing Students on Warning, Probation or Suspension

Students placed on metier warning, probation or suspension shall be notified in writing by the dean explaining the reasons for the action, the requirements the students must satisfy in order to be removed from warning/probation/suspension, and the consequences of not satisfying those requirements. Notifications will be sent to the students' CalArts e-mail. Copies of the notice are sent to the mentor, Program Director, Provost, Registrar, Director of Financial Aid, and the Vice President for Student Experience.

Removing Students on Warning, Probation or Suspension

When students are removed from metier warning/probation/suspension, the school must send the students, the mentor, Program Director, Provost, Registrar, Director of Financial Aid and the Vice President for Student Experience written notice.

Dismissal

Once the Provost (or designee) acknowledges receipt of the notification, the dean sends the students a dismissal letter, which includes reasons for the action and information about appeal procedures. Notifications will be sent to the students' CalArts e-mail. Copies of the notice are sent to the mentor, Program Director, Provost, Registrar, Director of Financial Aid, and the Vice President for Student Experience.

Deadlines for Notification

Notification	Deadline
Letter of Concern	May be sent anytime during the semester.
Warning/Probation	End of Fall Semester - Issued after the end of the semester and no later than two weeks into the next semester. End of Spring Semester - Issued within two weeks of grades being issued and no later than 1 month before the start of the next semester.
Suspension/Dismissal	End of Fall Semester - Issued after the end of the semester and no later than 7 calendar days before the start of the next semester. End of Spring Semester - Issued within two weeks of grades being issued and no later than 1 month before the start of the next semester.
Removal from Warning/Probation/Suspension	Issued within two weeks after the end of the semester.

Definitions of Metier Standing Stages

Metier Warning - Expectations for improvement and any restrictions on course choice, unit load and co-curricular activities associated with warning are defined by the School and Program in the notification letter, as are the required next steps to be removed from warning.

Metier Probation - Students on probation may not participate in study abroad or internship programs and are expected to focus fully on addressing the deficiencies that have led to probation. Additional expectations for improvement and restrictions on course choice, unit load and co-curricular activities may be defined by the School and Program in the notification letter, as are the required next steps to be removed from probation.

Metier Suspension - Suspension may be imposed for either a semester or a year (depending on program requirements). Students placed on suspension will be required to meet with the Institute Academic Advisor and their school dean (or designee) to determine the conditions for returning to CalArts; these conditions will be articulated in the notification letter, and will be monitored by the Registrar's Office.

Expedited Metier Suspension - The School must provide evidence from three criteria listed above; in the case of expedited suspension, criteria may include disorderly or disruptive conduct that interferes with the educational and artistic activities of others - including but not limited to studying, teaching, research, rehearsals, performances, and productions. The final determination regarding Expedited Suspension is made by the Provost (or designee).

Dismissal - The dean submits written notification to the Provost (or designee) providing reasons and documentation in support of dismissal. The Provost (or designee) must approve the dismissal. Once approval has been granted, the dean will notify the students. The dismissal action will be noted on the students' permanent record.

Expedited Dismissal - The school must provide evidence from three criteria listed above. In the case of expedited dismissal, criteria may include disorderly or disruptive conduct that interferes with the educational and artistic activities of others - including but not limited to studying, teaching, research, rehearsals, performances, and productions. The final determination regarding Expedited Dismissal is made by the Provost (or designee).

Progression Through Stages of Metier Standing

Bachelor of Fine Arts Degrees & Certificates

1. **Warning** - Students who fail to make metier progress in a given semester are placed on warning.
2. **Probation** - Students on warning who fail to meet expectations in the following semester of enrollment will be placed on probation.
3. **Suspension** - Students who are currently or who have been placed on probation may be placed on suspension following any subsequent semester of unsatisfactory work.
4. **Expedited Suspension** - In some cases, Schools may determine that students' metier progress is so insufficient that suspension is necessary after a single semester of warning.

California Institute of the Arts

5. **Dismissal** - Students who return to CalArts following a suspension may be dismissed from the Institute following any semester of unsatisfactory work.
6. **Expedited Dismissal** - In some cases, Schools may determine that students' metier progress is so insufficient that dismissal is necessary after a single semester of warning.

Master of Fine Arts Degrees & Master of Arts Degrees & Advanced Certificates

1. **Probation** - Students who fail to make metier progress in a given semester are placed on probation.
2. **Suspension** - Students who are currently or who have been placed on probation may be placed on suspension following any subsequent semester of unsatisfactory work.
3. **Dismissal** - Students who return to CalArts following a suspension may be dismissed from the Institute following any semester of unsatisfactory work.
4. **Expedited Dismissal** - In some cases, Schools may determine that students' metier progress is so insufficient that dismissal is necessary after a single semester of probation.

Doctor of Musical Arts

1. **Probation** - Students who fail to make metier progress in a given semester are placed on probation.
2. **Dismissal** - Students who are currently or who have been placed on probation may be dismissed following any subsequent semester of unsatisfactory work.

Student Records

The internal student records of the Institute will contain all notices of action taken in accordance with the policy on Metier Academic Standing. However, students' official transcripts will not reflect a metier warning/probation/suspension history if all requirements are fulfilled and the metier warning/probation/suspension, dismissal and reinstatement.

Financial Aid Eligibility

BFA or certificate students placed on academic warning will retain eligibility for financial aid for the one semester they are on academic warning.

BFA or certificate students placed on probation will lose their eligibility for federal and state financial aid for the semester(s) on probation or extended probation. The student may appeal on the basis of injury or illness, the death of a relative, or other special circumstances. A written appeal must be submitted to the Director of Financial Aid before the start of the semester on probation/extended probation and it must explain why the student failed to make satisfactory progress and what has changed in the situation to allow the student to make satisfactory progress at the end of the semester of probation or extended probation. The Financial Aid Committee will review the request and notify the student, in writing, of the Committee's decision.

Academic Policies - Missing Persons Policy

Catalog Policies

Missing Persons Policy

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.

Academic Policies - Part-Time Study

Academic Policies

Part-Time Study

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 and MA 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.

California Institute of the Arts

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 their designee.

Students are encouraged to discuss their specific award and billing consequences with Financial Aid and Student Accounts.

- **Three-Quarter (3/4) Time** - If a student chooses to enroll three-quarter time (3/4 time), their CalArts institutional aid will be adjusted to three-quarter (75%) of the amount. Federal grants (if applicable) will also be adjusted to three-quarter. Federal and private loans will be re-calculated according to the three-quarter time tuition budget.
- **Half (1/2) Time** - If a student chooses to enroll half-time (1/2 time), their CalArts institutional aid will be adjusted to half (50%) of the amount. Federal grants (if applicable) will also be adjusted to half. Federal and private loans will be re-calculated according to the half-time tuition budget.
- **Less Than Half-Time (1/4 Time)** - All students must be enrolled at least half-time in order to receive CalArts institutional aid. Students enrolling less than half-time (1/4 time) are not eligible for CalArts institutional scholarship and grants, nor are they eligible for federal loans (private educational loans may be a viable, alternative option). For Pell eligible students, the Pell Grant will be adjusted to one-quarter (25%) of the award amount, if applicable.

The grace period on loan repayment begins when a student drops below half-time enrollment.

*Please note that all CalArts donor and endowed (Named Scholarship) funds require full-time enrollment. This does NOT pertain to the Lillian Disney, President's Aspiring or Alexander Mackendrick awards.

* Exception for Academic Year 2020-2021: Given the COVID-19 pandemic is an exceptional circumstance, the Provost has approved for the School of Film/Video to offer part-time study. Character Animation students are only eligible for part-time during their BFA-4 year and if they are on track with Critical Studies requirements and overall units completed.

Academic Policies - Plagiarism

Academic Policies

Plagiarism

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.

Academic Policies - Program-Level Adjustment

California Institute of the Arts

Academic Policies

Program-Level Adjustment

Program-Level Adjustment

Policy:

A student's year-level in a degree program (e.g., BFA2-1) may be adjusted upward when both of the following conditions exist:

1. The student's level of achievement (both artistic and academic, as determined by the student's mentor, program faculty, program director, and school dean) 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 program-level adjustment, 15 semester units of transfer credit is considered equivalent to one semester. These units may be completed prior to enrollment at CalArts, during summer sessions or concurrent with CalArts enrollment. 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 program-level adjustment.
3. Documentation of transfer credit consists of official transcripts evaluated by the Registrar.

Limitations:

1. The request for program-level adjustment must be supported by and presented to the student's program director by the mentor.
2. A program-level adjustment will generally not exceed one year of advancement.
3. Program-level adjustment will normally be considered at the student's mid-residence review.
4. Recommendations for program-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. The student discusses the request for program-level adjustment with his/her mentor and Registrar or the Registrar's designee.
 1. Program-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 Program-Level Adjustment Petition form must be completed by the petitioning mentor in consultation with the Registrar.
3. Then, the following people must approve and sign the Program-Level Adjustment Petition (in this order):
 1. The student's mentor
 2. The student's program director
 3. The student's school dean
 4. The Dean of Critical Students (for BFA candidates)
 5. The Registrar
 6. 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.

Academic Policies - Reports

Academic Policies

Reports

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 Hub, hub.calarts.edu.

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 Hub 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.

Academic Policies - Reviews

Academic Policies

Reviews

(BFA, Certificate, MA, 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 on-going mentoring relationship and responsibility. 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 MA, 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 or 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 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 Metier Standing and Academic Standing policies. 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 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 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.

Academic Policies - Satisfactory Academic Progress and Financial Aid Eligibility

Catalog Policies

Satisfactory Academic Progress and Financial Aid Eligibility

Satisfactory Academic Progress and Financial Aid Eligibility

To receive federal and state funds administered by the Financial Aid Office at California Institute of the Arts (CalArts), students must be making measurable academic progress toward completion of an eligible degree program. Accordingly, the following Satisfactory Academic Progress (SAP) Policy for students who receive financial aid is in place. These standards require that a student make academic progress during all periods of enrollment, including periods when a student did not receive financial aid. **CalArts will be consistent in applying the SAP policies to full- and part-time, independent and dependent students.**

Students enrolling at CalArts for the first time (including transfers) are initially considered to be meeting SAP. The measurement of academic progress will be made at the conclusion of the first enrollment period and will include all acceptable transfer credits/units that the CalArts academic record contains.

Minimum Financial Aid Satisfactory Academic Progress Standards

- Maintain required cumulative Grade Point Average (GPA) based on matrix below, or higher (qualitative measure)

Undergraduate Students	2.0 GPA for all coursework completed at CalArts based on equivalency.
Graduate Students	3.0 GPA for all coursework completed at CalArts based on equivalency.
Doctoral Students	3.0 GPA for all coursework completed at CalArts based on equivalency.

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AND

- Successfully complete at least 67% of the cumulative attempted units (a quantitative measure) **and**
- Make positive progress toward a program of study **within** 150% of the average published program length (units needed to earn a degree).

Financial Aid Eligibility Statuses

- **Eligible** – Student is meeting the minimum academic standards or has no academic history. Fully **eligible** for financial aid.
- **Warning** – Student did not meet minimum standards for cumulative GPA and/or 67% completion rate in the previous evaluation period. Student is still **eligible** for financial aid, but must reach all minimum standards by the end of the next evaluation period to maintain eligibility.
- **Ineligible** – Student has failed to meet minimum standards for cumulative GPA and/or 67% completion rate SAP at the end of the evaluation period. Student is **ineligible** for financial aid.
- **Timeframe** – Student has attempted more than 150% of the published program length toward a Bachelor's Degree. For example, majors requiring 120 units will be allowed up to 180 attempted units ($120 \times 1.5 = 180$). Graduate and Doctoral students must earn their degree within 150% of the timelines set by the Graduate or Doctoral School per their program. If a student exceeds these unit limits, they are **not** making progress toward a degree within 150% federal requirement. Student is **ineligible** for financial aid.

How is the 67% completion rate calculated? The calculation is made as follows: earned units divided by attempted units = completion rate (result will be rounded to closest whole number).

Successful completion of a class: Although CalArts does not follow a standard letter grading system, grades of High Pass, Pass, and Low Pass are assigned to reflect the quality of a students' work in each course. The equivalencies are calculated as follows:

HP = 4.0

P = 3.0

LP = 2.0

AND

- Will be used to determine cumulative GPA, Completion Rate and Timeframe.

Incomplete Grades: An (I) grade is given if the student has been given approval to extend the amount of time needed to complete the course. This grade will be factored into the completion rate and maximum timeframe.

Non-Passing Grades: NC and NG=0.0. A No Credit grade is assigned to students who do not meet the minimum course requirements, and a No Grade is given if the instructor does not submit a grade for the students and will be used in determining completion rate and timeframe. If the grade is submitted later by the instructor, the student will need to contact the Financial Aid Office and we will recalculate the SAP status for the student.

Withdrawals: All institutional withdrawals are factored into the completion rate and the maximum timeframe.

When is Academic Progress Evaluated? A student's satisfactory academic progress will be evaluated at the end of each semester (Fall and Spring). Students will not be eligible for federal funding during this time if in an **ineligible** SAP status.

New Financial Aid Students with prior academic history: CalArts students with prior academic history will be evaluated at the time they apply for financial aid. They will receive one of four financial aid statuses.

- **Eligible** – Student is meeting the minimum academic standards or has no academic history. Fully **eligible** for financial aid.
- **Warning** – Student is below minimum standards in their prior semester. Student is still **eligible** for financial aid, but must reach the minimum standards at the end of the next evaluation period to maintain eligibility.
- **Ineligible** – If after evaluating all prior semesters, and it is determined that the student is not making SAP based on the standards outlined prior, the student is **ineligible** for financial Aid.
- **Timeframe** – Student has attempted more than 150% of the published program length toward a Bachelor's Degree. For example, majors requiring 120 units will be allowed up to 180 attempted units ($120 \times 1.5 = 180$). Graduate and Doctoral students must earn their degree within 150% of the timelines set by the Graduate or Doctoral School per their program. If a student exceeds the unit limits, they are **not** making progress toward a degree within the 150% federal requirement. Student is **ineligible** for financial aid.

Transfer Students and Transfer units: Students transferring to CalArts are required to have all prior college transcripts evaluated for transfer units. All units accepted by CalArts will be used to determine 67% completion rate and maximum timeframe of 150%.

Repeat Courses: Students repeating courses, for the first time only, can receive aid for that repeated course. All repeat courses will be used in determining completion rate and timeframe. Actual equivalent grades are included in the cumulative GPA.

Audited Courses: Courses taken on an audit basis are not counted when determining the completion percentage or for purposes of determining your cumulative GPA.

Second Degree/Interschool Programs: Undergraduate students seeking second degrees and students with interschool programs (double majors) are monitored like any other student under this policy. If the Financial Aid Office determines that the student will exceed maximum timeframe or when the students exceed the maximum timeframe allowed for their respective programs, the student will not be eligible for additional aid. Students can appeal for

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additional time, please see appeal section.

Likewise, when determining eligibility for graduate and doctoral students who complete one graduate degree program at CalArts and begin another graduate degree program, hours from the prior degree are calculated toward maximum time frame. If the Financial Aid Office determines that the student will exceed maximum timeframe or when the students exceed the maximum timeframe allowed for their respective programs, the student will not be eligible for additional aid. Students can appeal for additional time, please see appeal section. If the appeal is approved, the hours from the prior graduate degree will be removed from the maximum timeframe calculation.

How to Reestablish Eligibility:

- A student must bring their GPA completion rate up to the minimum standards of the required cumulative GPA, and 67% completion rate. A student is **ineligible** for financial aid and cannot be reimbursed during this time.
- Mitigating Circumstances: If a student has experienced mitigating circumstances (illness, family illness, change of major) during the most recent evaluation period, they may submit an Appeal to reinstate financial aid eligibility. A deadline for appeal submission will be published each semester. Appeals received after the deadline will not be reviewed until the next semester.

In the appeal, the student must explain what has changed that will now allow them to meet the SAP requirements. The student must also submit supporting documentation with the appeal. The following may be considered acceptable documentation to support reason for appeal (examples):

- Statement from physician or health professional reflecting condition, dates of occurrence, treatment and resolution.
- Copy of death certificate, obituary or statement from physician.
- Other documentation that support circumstances and resolution.

Appeals that are incomplete, and/or lack supporting documentation are not reviewed and the student is notified. If the request is granted, the student will be placed on one of two Financial Aid Eligibility Statuses:

- **Probation** – The student is expected to improve to minimum standards by the end of the next evaluation period. The student is eligible for financial aid, but must meet minimum standards by the next evaluation period. A student cannot be on probation for two consecutive semesters.
- **Academic Plan** – The student cannot be expected to improve to minimum standards by the next evaluation period. The student and CalArts have agreed to an academic plan to allow the student to meet minimum standards within a fixed number of evaluation periods. The student is fully **eligible** for financial aid as long as they are strictly following the academic plan. If at any time the student stops following the plan and they are not meeting minimum standards they will become **ineligible** for financial aid. If a student meets minimum standards at any time while on an academic plan their Financial Aid Eligibility Status will be updated to **eligible**.

If the request is not granted, the student will remain **ineligible** for financial aid until they meet all minimum standards.

- Timeframe Mitigating Circumstances: If a student has not completed their program of study within the 150% timeframe and there are mitigating circumstances (illness, job related, family illness, change of major), they may submit an Appeal to reinstate financial aid eligibility. If this application is granted, the student will be placed on the following Academic Eligibility Status:
 - **Timeframe Academic Plan** – The student and CalArts have agreed to an academic plan. The student is fully **eligible** for financial aid, as long as they are strictly following the success plan. If at any time the student stops following the academic plan, they will become **permanently ineligible** for financial aid.

If the request is not granted, the student will be **ineligible** for financial aid. All students are limited to **one** Timeframe Academic Plan.

- All appeals are reviewed by the Financial Aid SAP Appeals Review Group. All decisions of this group are final.

Availability of SAP Policy: The SAP policy is available to students on the CalArts Financial Aid website. Office staff may also print copies of the policy in the office if a request is made. The policy is updated as needed or whenever changes in federal regulations occur.

STUDENTS WILL BE NOTIFIED BY EMAIL, OF THEIR SAP STATUS, AT THE END OF EACH SEMESTER

NOTICE TO APPLICANTS

Student Financial Assistance Programs Disclosure of Social Security Account Number

Section 7(a) of the Privacy Act of 1974 (5U.S.C.552a) requires that when any federal, state, or local government agency requests an individual to disclose their Social Security Account Number, that individual must also be advised whether that disclosure is mandatory or voluntary, by what statutory or other authority the number is solicited, and what use will be made of it. Accordingly, applicants are advised that disclosure of the applicant's Social Security Account Number (SSAN) is required as a condition for participation in student financial assistance programs sponsored by the federal government, state, or the local government, in view of the practical administrative difficulties that would be encountered in maintaining adequate program records without the continued use of the SSAN. The SSAN will be used to verify the identity of the applicant and as an account number (identifier) throughout the life of the loan or other type of assistance in order to report necessary data accurately. As an identifier, the SSAN is used in such program activities as determining program eligibility, certifying school attendance and student status, determining eligibility for deferment or repayment of student loans, and for tracing and

California Institute of the Arts

collecting in cases of defaulted loans. Authority for requiring the disclosure of an applicant's SSAN is grounded on Section 7(a)(2) of the Privacy Act, which provides that an agency may continue to require disclosure of an individual's SSAN as a condition for the granting of a right, benefit, or privilege provided by law where the agency required this disclosure under statute or regulation prior to Jan. 1, 1975, in order to verify the identity of an individual.

Academic Policies - Smoking

Catalog Policies

Smoking

Smoking

In accordance with City Ordinance, smoking is only allowed in outside areas that are designated for smoking. The entire artistic/academic building and the other annex buildings have been designated as smoke-free buildings.

Smoke-Free Areas on Campus

The smoke-free area begins at the curb leading from the parking lot at the front entrance of the main building and continues along the entire path to the front door as well as the area leading to the doors of the Music School. The entire area in front of our main building is also a smoke-free area.

In addition to this area, CalArts currently prohibits smoking within 25 feet of any door to any building on campus or from any equipment supplying fresh air to a building.

Definition of "Smoke-Free"

Smoke-free means that smoking, the use of smokeless tobacco products, and the use of unregulated nicotine products (e.g. "e-cigarettes") will be strictly prohibited.

Enforcement

All members of our community should work together to enforce this policy. If you see someone smoking in this smoke-free zone, please say something to encourage this person to join us in this endeavor to improve the health of our community.

Designated Smoking Areas

A number of designated smoking areas have been established on campus and are marked as smoking areas.

Academic Policies - Structure of Degrees and Certificates

Academic Policies

Structure of Degrees and Certificates

Structure of Degrees and Certificates

California Institute of the Arts defines its degrees and certificates as Institute degrees and certificates given through the Schools of the Institute.

The programs within the Schools are structured to allow for majors, but the degrees or certificates granted are from the School and are not distinguished by sub-discipline. For example: Students concentrating in Acting would receive a degree or certificate from the School of Theater.

Academic Policies - Student Records

Academic Policies

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 ledger 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).

Academic Policies - Transfer Credit and Credit by Examination: Credit by Examination

Academic Policies

Transfer Credit and Credit by Examination: Credit by Examination

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.

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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 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 38 semester units will be allowed for transfer toward the CalArts Critical Studies requirements.

CRITICAL STUDIES

Critical/Intellectual Skills credit

- AP English Language and Composition

Computing & Research Skills credit

- AP Computer Science A

Humanities credit

- AP English Literature and Composition

Social Science credit

- AP Comparative Government and Politics
- AP European History
- AP Human Geography
- AP Psychology
- AP United States Government and Politics
- AP United States History
- AP World History

Science & Math credit

- AP Calculus AB
- AP Calculus BC
- AP Statistics
- AP Biology
- AP Chemistry
- AP Environmental Science
- AP Physics B
- AP Physics C: Electricity and Magnetism
- AP Physics C: Mechanics
- AP Physics 1
- AP Physics 2

Metier Studies/Other Metier Studies credit

- AP Art History

Critical Studies Elective credit

- AP Macroeconomics
- AP Microeconomics
- AP Chinese Language and Culture
- AP French Language and Culture
- AP German Language and Culture
- AP Italian Language and Culture
- AP Japanese Language and Culture
- AP Latin
- AP Spanish Language and Culture
- AP Spanish Literature and Culture

NON-CRITICAL STUDIES

Studio credit

- AP Music Theory
- AP Studio Art: 2-D Design
- AP Studio Art: 3-D Design
- AP Studio Art: Drawing

Academic Policies - Transfer Credit and Credit by Examination: Transfer Credit

Academic Policies

Transfer Credit and Credit by Examination: Transfer Credit

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 curriculum requirements in Critical Studies. A maximum of 38 semester units will be allowed for transfer toward the CalArts Critical Studies requirement.

Students with previous bachelors degrees who are accepted at the BFA level will be required to complete at least 8 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 8 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:* We will give credit for courses that combine 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 requirements for foreign language courses.
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.
5. *Speech/Oral Communication:* Courses that highlight oral communication in conjunction with critical thinking and evidenced based reasoning are accepted. Through course descriptions and syllabi we wish to be assured that there is a significant and sustained critical thinking within the courses for which transfer credit is awarded.

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.

Academic Policies - Tuition and Fees Refund Policy

Catalog Policies

Tuition and Fees Refund Policy

Tuition and Fees Refund Policy

Students who are admitted and register for classes at California Institute of the Arts are financially responsible for fees and charges associated with those classes. Students who officially withdraw from ALL courses or take a leave of absence during the first 4 weeks of a semester will receive a tuition refund in accordance with the following schedule:

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Official notice received within the first week of classes	90%
Official notice received within the second week of classes	75%
Official notice received within the third week of classes	50%
Official notice received within the fourth week of classes	25%
Official notice received after the fourth week of classes	0%

*Official notice is the date a withdrawal or leave of absence form is received by the Office of the Registrar.

- Required fees are non-refundable.
- Course fees will be refunded until the last day to add or drop classes.
- Refunds will be issued for complete withdrawal or leave of absence based on the above schedule. No refunds will be issued for a change in mode of instruction.
- In direct correlation with the tuition refund policy, CalArts institutional scholarships/grants will be calculated according to the same percentage(s) as the tuition being charged/refunded to students who, for any reason, take a Leave of Absence or Withdraw from the Institute, following the start of an academic term.

Academic Policies - Understanding of CalArts Promotional Use of Student Name, Image, and Creative Work

Catalog Policies

Understanding of CalArts Promotional Use of Student Name, Image, and Creative Work

Understanding of CalArts Promotional Use of Student Name, Image, and Creative Work

I understand that the CalArts Office of Communications is responsible for initiatives promoting the Institute and its educational and artistic programs, and that, in the course of doing so, this office may engage in the following:

- Use of my name.
- Use of my photographic or video likeness.
- Reference to artistic, musical, literary, or any other student creative work produced in connection with my studies at CalArts.
- Use of representation, reproduction, display, or performance of any such student work as listed above.

I further understand and acknowledge that:

- Such uses by CalArts shall be limited to the development and promotion of the Institute's non-profit educational objectives.
- All documentation made by CalArts of student work is the property of CalArts and may be used for promotional, informational, and instructional purposes, including reproduction or other representation in printed and electronic publications, websites, press kits, promotional presentations, and classroom instruction.
- Any such uses shall comply with the United States Copyright Law of 1976.
- CalArts has a non-exclusive right to the promotional, informational or instructional uses of my student creative work.
- I will not receive any compensation for the uses of my student creative work by CalArts as cited above. The aforementioned non-exclusive right to the promotional use of work made as a CalArts student may continue after I graduate.

Students who do not wish CalArts to display their creative work for Institute promotional, informational or instructional purposes, or who do not wish their names and/or photographic or video likenesses to appear in CalArts publications, websites, press kits, or any other promotional materials, must notify the CalArts Office of Communications to this effect. Students may also specify conditional uses, if any, of their names, likenesses, and representations of creative work. Notifications must be made via email, addressed to communications@calarts.edu.

Upon receiving such e-mail notifications, the Office of Communications will return to the student a confirmation of receipt, which the student should retain for their records. The date of the Communications e-mail confirmation constitutes the date after which CalArts will no longer use that student's name, likeness, or representation of their creative work for Institute promotional purposes.

Academic Policies - Veterans Administration Yellow Ribbon Program

Catalog Policies

Veterans Administration Yellow Ribbon Program

Veterans Administration Yellow Ribbon Program

California Institute of the Arts is a proud participant in the Post 9/11 GI Bill Yellow Ribbon Program for the 2012-2013 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 <https://benefits.va.gov/gibill/>.

CalArts Yellow Ribbon Policy

CalArts has pledged to contribute a maximum of \$9000 in scholarship/grant funds for tuition and fees to no more than 10 students each year, who qualify for the benefit. The CalArts contribution is first met by institute scholarship/grant funds from your program. If scholarship or grant funds do not meet the \$9000 maximum, the institute will make up the difference in matching grant funds. This amount is then matched by the Veterans Administration.

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How to Apply

1. Apply for Financial Aid at CalArts

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 each year of attendance at <https://calarts.edu/tuition-and-financial-aid/financial-aid/apply-financial-aid>

2. Submit Letter of Eligibility

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 submit this document to the VA Advisor at CalArts (located in the Office of the Registrar) immediately upon receipt. Students who submit Letters of Eligibility after registration will not qualify for Yellow Ribbon benefits until the following semester.

<https://www.va.gov/education/about-gi-bill-benefits/post-9-11/yellow-ribbon-program/>

Please note that participation in the Post 9/11 GI Bill Yellow Ribbon Program is subject to annual approval by CalArts administration.

Academic Policies - Withdrawal from the Institute

Catalog Policies

Withdrawal from the Institute

Withdrawal from the Institute

Any non-graduating students who terminate their enrollment at CalArts during or at the end of any semester must complete a Withdrawal form in the Office of the Registrar.

Students who choose to formally withdraw during the Add/Drop period will have all in progress courses dropped from their transcript. Students who formally withdraw during the Withdrawal period will be assigned "W" notations for all in progress courses. Students who withdraw after the Withdrawal period or after the end of the semester will receive the grades assigned by their faculty. Students who fail to enroll from one semester to the next, or who do not return from an approved leave as expected, will be automatically withdrawn from the Institute by the Office of the Registrar.

Students who have withdrawn from the Institute may request readmission by submitting a new application through the Admissions Office. It is at the discretion of the School and Program to determine specific portfolio requirements for individual students requesting readmission; Schools are not required to readmit withdrawn students. In order for transfer credit to be applied to the CalArts degree, transcripts for all work completed since leaving CalArts must be presented at the time of readmission.

All withdrawn students readmitted to the Institute will be subject to current policies governing degree requirements and catalog rights. Students who withdraw while on academic warning or probation must meet the terms of their warning or probation, if readmitted.

Administrative/Unofficial Withdrawal

An "unofficial withdrawal" occurs when a student stops attending all classes and stops participating in any academic activities beyond the date they last attended classes. Students may be administratively withdrawn from the Institute in cases where their non-attendance (unofficial withdrawal) has been confirmed by all currently assigned faculty. The decision to administratively withdraw a student is made by the Vice President for Student Experience (or designee), in collaboration with the student's School and the Registrar.

Procedures

1. Determination of Actual Unofficial Withdrawals

Faculty and/or Mentors can submit Care Reports for students who have ceased attending classes or participating in academic activities, and/or contact the Director of Care and Well-being or Office of the Registrar directly. The Director of Care and Well-being in partnership with the Registrar, will conduct an attendance audit with the faculty and School. The student's last date of attendance will be confirmed by the Registrar, and the student will be administratively withdrawn.

B. Determination of Potential Unofficial Withdrawals

At the end of the semester/session when final grades have been recorded, the Office of the Registrar will run a report to identify students whose grades for the term are all NC, I or a combination of NC, I, and W grades. At the end of the semester the CalArts Financial Aid staff will review the list and evaluate each student to determine whether the student should be considered to have unofficially withdrawn. Follow up with the faculty and/or Registrar may be required to determine whether or not a student ceased attendance in all classes.

C. Last Date of Attendance

1. The last date of attendance for W grades is generally the withdrawal date. When a NC grade is recorded, the faculty must supply the last date of attendance.
2. Faculty are to participate in the Registrar's attendance audit. This allows the registrar to maintain accurate records while complying with federal financial aid requirements.

Unless otherwise specified by the Vice President for Student Experience (or designee), any decision to administratively withdraw a student will take immediate effect. However, this decision is subject to automatic review within seven days by the Provost (or designee), including the Institute Diversity Officer. Should students choose to challenge the administrative withdrawal decision, they may do so through the Student Grievance Procedure, but the

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initiation of a grievance will not delay the effective date of the withdrawal.

Students who are administratively withdrawn may pursue readmission under the same guidelines detailed above.

If you need to withdraw from all of your classes, you should speak to a financial aid advisor before doing so to determine how it may affect your financial aid and your Satisfactory Academic Progress. If you have any questions about your Title IV program funds, contact the CalArts Financial Aid Office.

Treatment of Title IV Aid When a Student Withdraws

Unofficial Withdrawals and how it impacts your Financial Aid

Per federal regulations, schools are required to review students who received federal financial aid and did not pass any classes. An assessment must be made to determine whether the student earned the non-passing grades while attending classes or stopped attending classes but did not officially withdraw. Students who stopped attending classes may be required to repay a portion of the federal financial aid for that semester. If it is determined that a student never began attendance in some or all classes, aid may be canceled completely. The review process must be completed within 30 days after the end of each semester.

If a student follows Institute procedures and withdraws, they will have an official withdrawal date and their financial aid refund calculation will be completed according to the CalArts Return to Title IV policy.

At the end of each semester, all federal financial aid recipients who receive no passing grades will be reviewed to determine if the non-passing grade was earned while attending or due to no longer attending class. The CalArts Financial Aid office receives the Last Date of Attendance from the Registrar to determine how much aid needs to be returned.

Any refund owed to a federal financial aid program is the student's responsibility and will appear as a charge on the student's next CalArts bill.

The bottom line is to make sure you attend and participate in your classes! If you have any concerns about your courses please be sure to contact your academic advisor.

This policy is in accordance with Federal financial aid regulations published in the November 1, 1999 Federal Register, volume 64, number 210, section 668.22 and DCL GEN-04-03 Revised published November 2004.

Institute Department

In addition to CalArts' naturally collaborative atmosphere, the Institute offers opportunities for undergraduates and graduates to pursue other courses of study concurrently with their chosen discipline.

Integrated Media Concentration

Integrated Media is a supplemental concentration offered by many MFA programs at CalArts. It is designed specifically for advanced students whose creative use of technology—in particular digital media—goes beyond their primary areas of study.

The Center for Integrated Media supports all IM students across CalArts, enabling them to apply new technologies and integrate multiple media and disciplines into new forms of expression. Prospective graduate students who are interested in IM as a supplemental concentration apply to the relevant métier MFA program and indicate their intention to be considered for IM on their admissions application.

Applicants to IM should review the IM portfolio and essay requirements in addition to their métier program requirements. These applications are reviewed jointly by MFA program faculty and IM faculty. For more information, visit the Center's website.

[Integrated Media Concentration Requirements](#)

Digital Arts Minor

The Digital Arts Minor is designed to help undergraduate students grasp the knowledge to build, engineer and design innovative custom systems to impact our understanding of how technology can be used in the arts. A student who completes the Digital Arts Minor has demonstrated aptitude in computer programming, web design, video editing, digital fabrication, digital sound production, and knowledge of the historical context of digital arts.

For more information on the Digital Arts Minor, please email [Ajay Kapur](mailto:ajay.kapur@calarts.edu), associate provost for Creative Technologies and director of Music Technology: Interaction, Intelligence & Design (MTIID), at ajay.kapur@calarts.edu.

[Digital Arts Minor Requirements](#)

Arts Education Minor (BFA)/Arts Education Concentration (MFA)

Beginning in Fall 2024, the Arts Education minor/concentration will prepare undergraduate (BFA) and graduate (MFA) students to develop their own personal teaching philosophy in preparation for classroom teaching at all levels. The undergraduate minor will be focused on teaching K-12 students, and the graduate concentration will address both K-12 and higher education.

Students will explore historical and contemporary theories of learning from a critical perspective, as well as develop fundamental skills in course planning, classroom management, and working with today's diverse student populations.

The design of the program requires: two core academic courses (6 units), two electives (6 units), and one teaching practicum (3 units), for a total of 15 units. The two core courses and one of the electives will be offered through the School of Critical Studies and count as Critical Studies (core) requirements so that in most cases BFA students will not need to take additional courses. A teaching practicum will provide teaching experience and serve as a capstone for the program.

As a result of participating in the Arts Education minor/concentration, a student will be able to:

- Develop a personal teaching philosophy based on their artistic practice that cultivates cultural and linguistic relevance, equity, and inclusivity.
- Apply contemporary theories of learning within the arts from a critical perspective toward practical aspects of teaching.
- Explain the historical development of educational philosophies and the role of education in society.
- Identify indicators of learning differences and mental health issues and modify teaching style and materials appropriately.
- Demonstrate skills in course planning, syllabus development, assignment and assessment design, and classroom management.

[Arts Education Minor Requirements \(BFA\)](#)

[Arts Education Concentration Requirements \(MFA\)](#)

InterSchool Degree

An InterSchool Degree, or double major, is available to a small number of advanced third- and fourth-year undergraduates and graduate students whose skills, previous training and artistic interests warrant pursuing a degree in more than one school at CalArts. Such specialized courses of study must set clearly defined objectives and have the approval of the deans of the participating Schools.

Courses

CSOC308 - Cognitive Foundations in Arts Education

General

Course Long Title

Cognitive Foundations in Arts Education

Subject Code

CSOC

Course Number

CSOC309 - Arts Pedagogy: Approaches to Teaching General

Course Long Title

Arts Pedagogy: Approaches to Teaching

Subject Code

CSOC

Course Number

309

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308

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Students will learn about cognitive development in children and adolescents as related to arts learning, theories of learning in the arts and current research on creativity and imagination. Students will apply these theories to their experience of studying the arts to inform the development of a teaching philosophy. This course will contribute to students' preparation for teaching in K-12 and postsecondary settings.

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will develop fundamental skills in course planning and classroom management for arts learning and working with today's diverse student populations. Students will learn methods for inclusive pedagogy, approaches to curriculum development that is equity-minded, and strategies for developing a classroom environment that strengthens students' sense of belonging and personal accomplishment. This course will contribute to preparation for teaching at the K-12 and postsecondary levels.

ICOM101 - Media & Web Development

General

Course Long Title

Media & Web Development

Subject Code

ICOM

Course Number

101

School(s)

Institute

Program(s)

Digital Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course provides an introduction to the process of modern web development. Each student will learn the basics of HTML, CSS, and JavaScript and how to combine them into a functioning portfolio website. Students will learn how to work with rich media sources, create dynamic animations, and deploy content to the web using free and open source tools. In addition, students will explore modern development tools like Github, Visual Studio Code, CMS (content management systems) like Wordpress, Contentful and others. We will also explore how to deploy virtual machines (VM's) on cloud servers (Google, Amazon AWS) to host our web applications and infrastructure. Furthermore, throughout the course, students will also gain essential skills in uploading, managing,

ICOM111 - Intro to Sound Production

General

Course Long Title

Intro to Sound Production

Subject Code

ICOM

Course Number

111

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course provides a basic understanding of working with a digital audio workstation. 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. In addition to core audio and mixing concepts, students will learn various production techniques, such as sequencing, using virtual instruments (e.g. synth and drum machine plugins), working with MIDI, plugin formats such as VST/Audio-Units, and mapping digital USB controllers. Additionally, introductory analog/digital audio theory will be covered, and other topics such as loudness and mastering will be discussed.

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and analyzing media content online, enabling them to effectively showcase their work and track its performance in the digital landscape.

ICOM120 - Introduction to Programming I

General

Course Long Title

Introduction to Programming I

Subject Code

ICOM

Course Number

120

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course provides an introduction to object-oriented programming languages and how students can use them to make custom software for artistic expression. Processing, a creative coding environment designed by and for artists will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. Each student will present a final project which demonstrates how Processing can be used in creating generative static works, algorithmic animations, and real-time audio analysis for dynamic music visualization.

ICOM121 - Introduction to Programming II

General

Course Long Title

Introduction to Programming II

Subject Code

ICOM

Course Number

121

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course extends previous graphics related programming experience into the audio domain. ChuckK, a strongly-timed computer music language will be the focal language of the class, with opportunities to communicate to physical computing platforms like Arduino, or graphics frameworks like Processing. Various facets of digital audio will be explored, including synthesis, analysis, and interactive performance tools for live performance or composition.

ICOM301 - Digital Fabrication

General

Course Long Title

Digital Fabrication

Subject Code

ICOM

Course Number

301

School(s)

Institute

Academic Level

UG - Undergraduate

IDAR201 - Videomaking for Digital Artist

General

Course Long Title

Videomaking for Digital Artist

Subject Code

IDAR

Course Number

201

School(s)

Institute

Academic Level

UG - Undergraduate

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Credit Hours

Min Credit
Hours
2

Description

This course teaches students modern skills in digital design. Students will learn how to express their ideas using CAD software in 2D and 3D forms. Mathematical measurements and scaling will be addressed throughout the assignments. Students will also learn how to take their designs and use laser cutting, 3D printing, C & C Routing and other modern fabrication tools to create physical objects for use in their artwork. A historical context of Design practice and the evolution of the Artform with technology will be presented.

Credit Hours

Min Credit
Hours
1

Description

An Exploration of principles of holistic filmmaking and the practice of integrating a variety of skills and disciplines. Concepts explored in lecture include mise-en scene (the meaning of props, characters, light setting, etc); cinematography (dynamic framing, lens angles and movement or stasis, light and lighting); sound design (functions and meaning of sounds and technique of basic recording, editing, and mixing); and temporal design, (editing techniques and concepts). The course includes 5 weeks of lecture with assigned projects and in-class assignments followed by an assigned final project and critique.

IDAR201W - Videomaking for Digital Artist

General

Course Long Title
Videomaking for Digital Artist

Subject Code
IDAR

Course Number
201W

School(s)
Institute

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

An Exploration of principles of holistic filmmaking and the practice of integrating a variety of skills and disciplines. Concepts explored in lecture include mise-en scene (the meaning of props, characters, light setting, etc); cinematography (dynamic framing, lens angles and movement or stasis, light and lighting); sound design (functions and meaning of sounds and technique of basic recording, editing, and mixing); and temporal design, (editing techniques and concepts). The course includes 5 weeks of lecture with assigned projects and in-class assignments followed by an assigned final project and critique.

IDAR202 - Demystifying Design

General

Course Long Title
Demystifying Design

Subject Code
IDAR

Course Number
202

School(s)
Institute

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

A Crash Course in Graphic Design, Visual Culture, and Basic Design Application
Through a set of online lectures in design history and culture, as well as weekly hands-on assignments and in-person discursions, this workshop is designed to give you a basic understanding of the fundamentals of graphic design. We will explore how graphic design functions in the world and the importance it holds in our daily interaction with just about everything we see and touch. The lectures will outline important historic design movements and help contextualize principles such as layout, typography, logo design, composition, hierarchical structure, and illustration. The assignments will provide you with an opportunity to try your hand at designing and conceptual

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problem solving either on a computer or by traditional analog techniques. We will go over each assignment weekly with an in-class participatory critique followed by a general discussion and Q & A.

IDAR202W - Demystifying Design

General

Course Long Title

Demystifying Design

Subject Code

IDAR

Course Number

202W

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

A Crash Course in Graphic Design, Visual Culture, and Basic Design Application

Through a set of online lectures in design history and culture, as well as weekly hands-on assignments and in-person discursions, this workshop is designed to give you a basic understanding of the fundamentals of graphic design. We will explore how graphic design functions in the world and the importance it holds in our daily interaction with just about everything we see and touch. The lectures will outline important historic design movements and help contextualize principles such as layout, typography, logo design, composition, hierarchical structure, and illustration. The assignments will provide you with an opportunity to try your hand at designing and conceptual problem solving either on a computer or by traditional analog techniques. We will go over each assignment weekly with an in-class participatory critique followed by a general discussion and Q & A.

IDAR206W - Practical Electronics for Artists

General

Course Long Title

Practical Electronics for Artists

Subject Code

IDAR

Course Number

206W

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This is an intro level course aimed at developing fundamental electronics skills and literacy for artists, using practical circuits to generate sound and video. Understanding electronics and technology is a fundamental part of navigating the modern world as an Artist.??This course meets on Monday January 14, Wednesday January 16, Friday January 18, Wednesday January 23, and Friday January 25.

IDAR300 - Interdisciplinary Art and AI Lab

General

Course Long Title

Interdisciplinary Art and AI Lab

Subject Code

IDAR

IDAR399 - Independent Proj: Digital Arts

General

Course Long Title

Independent Proj: Digital Arts

Subject Code

IDAR

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Course Number

300

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to students throughout the institute, this interdisciplinary course explores holistic approaches to music making, artificial intelligence, and data interpretation, led by composer and musician Derrick Skye and writer, speaker, and musician Kenric Allado-McDowell along with AI language model GPT-3. // How can we use AI to create a model for generative music, and how can that model work with living, breathing musicians and composers to include vocabulary from a variety of musical cultures? // The class will approach this question through both theoretical and historical background, and hands-on experience. Students will learn about the history of AI and data analysis, an introduction to neuroscience behind the measurement of brainwaves, and implications for music as a tool for healing. They will also perform hands-on work to interpret pre-existing EEG behavioral data, and to collect new data through recording a variety of ensembles from different musical cultures at CalArts.

Course Number

399

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

3

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

IDAR400 - Blockchain, NFTs, and Crypto Currencies

General

Course Long Title

Blockchain, NFTs, and Crypto Currencies

Subject Code

IDAR

Course Number

400

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course provides an overview of blockchain technologies and how they can use it to make a

IDAR419 - Immersive Experience Design

General

Course Long Title

Immersive Experience Design

Subject Code

IDAR

Course Number

419

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class is taught by a Director at Meow Wolf. Together they will take you through real life experiences of working in the field and create a

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living as an artist in the new digital age. NFTS and crypto currency will be discussed and how artists can use them and how to make self made business's out of these technologies.

premise for students to get prepared to work in this industry professionally. Students will work in groups to design and pitch an idea based on a series of options given by teachers. They will present their ideas to professionals in the field and get critiques on there combined team effort.

IDAR490 - Digital Portfolio

General

Course Long Title

Digital Portfolio

Subject Code

IDAR

Course Number

490

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course is a the final requirement for the Digital Arts Minor to be taken at as a BFA 4. This course requires you to assemble a digital portfolio webpage showcasing all your work from CalArts combining your creativity using technology. Online lectures will guide students on how to prepare their portfolios, along with group meetings from your peers. Portfolios will be assessed by the Digital Arts Minor committee.

IDAR500 - Interdisciplinary Art and AI Lab

General

Course Long Title

Interdisciplinary Art and AI Lab

Subject Code

IDAR

Course Number

500

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to students throughout the institute, this interdisciplinary course explores holistic approaches to music making, artificial intelligence, and data interpretation, led by composer and musician Derrick Skye and writer, speaker, and musician Kenric Allado-McDowell along with AI language model GPT-3. // How can we use AI to create a model for generative music, and how can that model work with living, breathing musicians and composers to include vocabulary from a variety of musical cultures? // The class will approach this question through both theoretical and historical background, and hands-on experience. Students will learn about the history of AI and data analysis, an introduction to neuroscience behind the measurement of brainwaves, and implications for music as a tool for healing. They will also perform hands-on work to interpret pre-existing EEG behavioral data, and to collect new data through recording a variety of ensembles from different musical cultures at CalArts.

IDAR600 - Blockchain, NFTs, and Crypto Currencies

General

Course Long Title

Blockchain, NFTs, and Crypto Currencies

Subject Code

IDAR

IDAR601W - Videomaking for Digital Artist

General

Course Long Title

Videomaking for Digital Artist

Subject Code

IDAR

California Institute of the Arts

Course Number

600

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course provides an overview of blockchain technologies and how they can use it to make a living as an artist in the new digital age. NFTS and crypto currency will be discussed and how artists can use them and how to make self made business's out of these technologies.

Course Number

601W

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

An Exploration of principles of holistic filmmaking and the practice of integrating a variety of skills and disciplines. Concepts explored in lecture include mise-en scene (the meaning of props, characters, light setting, etc); cinematography (dynamic framing, lens angles and movement or stasis, light and lighting); sound design (functions and meaning of sounds and technique of basic recording, editing, and mixing); and temporal design, (editing techniques and concepts). The course includes 5 weeks of lecture with assigned projects and in-class assignments followed by an assigned final project and critique.

IDAR619 - Immersive Experience Design

General

Course Long Title

Immersive Experience Design

Subject Code

IDAR

Course Number

619

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class is taught by a Director at Meow Wolf. Together they will take you through real life experiences of working in the field and create a premise for students to get prepared to work in this industry professionally. Students will work in groups to design and pitch an idea based on a series of options given by teachers. They will present their ideas to professionals in the field and get critiques on there combined team effort.

IDAR699 - Independent Project

General

Course Long Title

Independent Project

Subject Code

IDAR

Course Number

699

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

4

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

IDAR799 - Independent Project

General

Course Long Title

Independent Project

Subject Code

IDAR

Course Number

799

School(s)

Institute

Academic Level

DR - Doctorate

Credit Hours

Min Credit
Hours

0.5

Max Credit
Hours

6

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

IIDS102 - Themed Events Development Practicum

General

Course Long Title

Themed Events Development Practicum

Subject Code

IIDS

Course Number

102

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

This course will focus on the two largest internal events CalArts produces: Halloween and Drag Ball. Both of these events, requiring a well developed theme, and artistic and managerial participation from all areas of the school, are funded by the institute (through the Student Union) and therefore are developed at an institute level.

Halloween, being both famous and infamous for its themed implementations and high energy execution, has been a part of the CalArts experience since its beginnings in the early 70's. This multidisciplinary collaboration sets forth the development of this year's event through story development, design, marketing, immersive soundscapes, and musical performances.

Drag Ball, while a more recent development within CalArts culture, is an expression of CalArts' commitment to queer performance and celebration. Still constructed on a foundation of multidisciplinary collaboration, Drag ball is a kaleidoscope of themed entertainment, performance based experimentation, high energy music productions all resulting in a show that has launched the careers of multiple drag performers.

This practicum will develop and construct the theme, scenic, lighting, soundscape, experience design, and management of production of the events, build and produce the events at a high level with materials sourced from rental houses or paid for by the institute for the production of them.

Students will develop pieces for their portfolio, and engage with industry professionals, including alumna producers and designers, at the Industry Walkthrough, when these outside guests are given a

tour of the spaces in advance of the event opening.

(THIS IS NOT A CALL FOR PERFORMERS, DJs, OR BANDS - THAT WILL HAPPEN LATER IN THE SEMESTER)

IIDS402 - Halloween Design and Production Team

General

Course Long Title
Halloween Design and Production Team
Subject Code
IIDS
Course Number
402
School(s)
Institute
Program(s)
Provost
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description
CalArts' annual Halloween event has grown from a party with some bands to a themed story telling experience centered around the main dance party in Main Gallery. In this class, we will create as story for the event that will be carried through arrival to exit, including designing the entrance, the Main Gallery stage, a beer room, a "chill room", and the outdoor smoking area. Once the story is developed, the designers working on the spaces will create designs for the space that communicate the story through scenic, lighting, and audio elements. Additionally, students will work on graphic design and marketing strategies for the party and keeping the theme clear and build anticipation for the event. Once the theme and story are determined, and designs have begun, the class will work on drafting, budgeting, and securing necessary vendors for each space.

IIDS403 - Startup Incubator

General

Course Long Title
Startup Incubator
Subject Code
IIDS
Course Number
403
School(s)
Institute
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description
This course is designed to help CalArts students develop their entrepreneurial ideas into real life startups. We will cover legal, finance, marketing and how to get your company up and running. We will bring in guest lectures who are business gurus to act as mentors to critique and guide you on your entrepreneurial journey.

No Requirements

IIDS404 - Calarts Expo Production Team

General

Course Long Title
Calarts Expo Production Team
Subject Code
IIDS
Course Number
404

IIDS406 - Graduation Design and Production Team

General

Course Long Title
Graduation Design and Production Team
Subject Code
IIDS
Course Number
406

California Institute of the Arts

School(s)
Institute
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This course is for team members involved in the design, production, and implementation of the CalArts Expo Production. Students should communicate with the Associate Provost for Creative Technologies to learn more about this opportunity

School(s)
Institute
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
1	2

Description

This course is for team members involved in the design, production, and implementation of CalArts Graduation Production.

Students will apply to the course through a form to register, and therefore interested students should speak with their mentor to determine eligibility.

Further information about the process can be obtained by speaking with the Office of Student Experience and the Center for Life and Work.

IIDS407 - The Fine Art of Radical Gardening

General

Course Long Title
The Fine Art of Radical Gardening
Subject Code
IIDS
Course Number
407
School(s)
Institute
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

As a collective, we will be creating a permanent on-campus garden from building the beds and soil to planting the seeds. The course will be taught by environmental artist Fritz Haeg, who created a community garden at Calarts in 2005 centered around community organizing and gardening as an ancient art form (look up Calarts Garden Fritz Haeg). This Winter Session will serve as the creation of the garden, and will extend into an independent study course to continue maintenance and development in the Spring semester. By registering for this course, you are committing to the maintenance of your plot and commitment to the communal care of the garden during the spring

IIDS408 - Creative Career Job Search Strategies

General

Course Long Title
Creative Career Job Search Strategies
Subject Code
IIDS
Course Number
408
School(s)
Institute
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Learn how to pursue jobs, gigs, internships, apprenticeships, and other professional opportunities efficiently and effectively. Develop fluency with platforms and search strategies to maximize your time management and results. Build a toolkit to arrange your priorities, contacts, and content in order to find, apply for, and secure career opportunities in a streamlined, thoughtful, sustainable way. Develop your profiles, portfolios, and presence for employer and collaborator audiences as well as a suite of documents and templates from which to customize future application submissions. Determine your priorities pertaining to future work environments,

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semester.

We will be exploring the possible alternatives to the conventional practice of the contemporary artist. This generally involves the solitary creation of work in a generic non-imposing studio space and the solitary experience of the completed work in an equally generic and non-imposing gallery space. Perhaps this model is the most expedient way to market the work of the artist. What are the other social, political and economic forces at work? Through these classes we will look at the opportunities for the contemporary artist to respond to the unique conditions that surround them, to directly interact with the complex reality of their time and place and the people that are a part of their lives. These classes will look in particular at the marginalized and ephemeral art forms of gardens and events. Of particular interest will be issues of public space, communal experience and organic processes..

The garden will include a small xeriscape low-water garden of plants native to the region and a community garden with approximately 30 plots available to students, faculty and staff. Plots could be used for anything from food production and flower beds to experiments and art installations. As an alternative to the computer and technical labs, this space will provide students with a location on campus to observe and experiment with organic processes.

companies, teams, pathways, and goals. Learn how to find opportunities (even if they are unlisted!) no matter how well or poorly they are being described and how to expand your search to reflect your holistic identity as a working artist. Consider and determine how you define career success for yourself as well as what kind of career rhythm you seek. Think about possible pivots; prior planning prevents poor performance when you expect the unexpected. Examine ways to broaden your network by connecting directly with peers, recruiting professionals, and others with whom you have a shared area of interest. Depending on your area(s) of career interest, you may be tasked with developing resumes, cover letters, CVs (curriculum vitae), and other documents as well as digital content for specific professional networking platforms, apps, and websites. The creative economy is complex, demanding, and ever-changing. Boost your confidence as a future job-seeker taking this class as a 'test-drive' to immerse yourself in what it will be like to apply for career opportunities. Pivot out of 'the struggle is real' into 'the juggle is real' as a creative professional in pursuit of great opportunities to make art, make a living, make community, make a difference, and make life and work plans and priorities tailored to your individual artistic practice and goals.

IIDS409 - Your Brilliant Idea As Fundable Project!

General

Course Long Title

Your Brilliant Idea As Fundable Project!

Subject Code

IIDS

Course Number

409

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Develop your brilliant idea(s) into a clear, strong, fundable, producible project proposal with help from specialists in grant writing, budgeting, feasibility, and production. Strongly encouraged for students seeking CalArts support for spring

IIDS411 - Funding Strategies for Artists

General

Course Long Title

Funding Strategies for Artists

Subject Code

IIDS

Course Number

411

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

'Funding Strategies for Artists' will help any artist, at any phase of their career, understand best practices in how to identify relevant funding sources, apply for and secure funding for their personal or creative goals. The first part of the

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projects and beyond.

In this course we will focus on crafting successful proposals for collaborative projects to be produced on campus during the CalArts 50ish Anniversary Reunion Weekend. We will cover all aspects of proposal writing from describing your project in a compelling narrative, to budgeting, research synthesis, and production coordination with facilities. This will be an opportunity for students to be mentored by faculty and staff across the institute. While using the 50ish project proposal guidelines as our springboard, these skills are 100% transferable for preparing all your future funding requests.

EXAMPLES OF PROJECTS may include (pending approval of project proposals): live and sound art, site-specific performances and actions, public interventions inside and outside the campus, multi-media projections, sculptural and environmental installations, curated film programs and/or collaborative exhibitions. All brilliant ideas welcome.

IIDS412 - Decolonization, Indigenization, and Your

General

Course Long Title

Decolonization, Indigenization, and Your

Subject Code

IIDS

Course Number

412

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

...Art Practice

Fueled by the climate crisis and BLM, social and environmental justice movements have gathered momentum over the past few years, with calls to decolonize and Indigenize various sectors of society increasing in volume and urgency. Working with established Indigenous artists from various métiers as co-instructors, this course will explore the following question: How does an artist decolonize- and perhaps Indigenize- their art practice?

Using their own representative works as an entry

class helps students learn how to search for grants, identify fit between funding sources and their projects, and differentiate between different forms of funding from foundations, government entities, nonprofits, and corporations. The second part of the class is a deeper dive into helping students actually apply for a specific funding opportunity. Students will be tasked with assembling written materials and documentation to apply for funding by the end of the course. Feedback on materials will be given by peers in class presentations and through the LMS (Learn) as well as through a 1:1 meeting with the instructor.

IIDS413 - The Real Deal

General

Course Long Title

The Real Deal

Subject Code

IIDS

Course Number

413

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The Real Deal: Managing a Creative Business covers a wide range of entrepreneurial and managerial strategies, structures, standards, and nuanced soft skills required of anyone leading or living a creative life. Built from lived experiences, perspectives, and insights of working visual artists, arts administrators, artist-run gallery directors, and creative entrepreneurs, examples of contracts and professional relationships pertain most directly to visual arts, but can be easily adapted to any creative field. Subjects include contracts, copyrights, business structures, budgeting and accounting, communications, networking in your field, taxes, branding and

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point, visiting artists/faculty will delve into their process and praxis to provide critical insights into the above question. Students will also read literature drawn from art and Indigenous studies, incorporating what they've learned into a culminating project or paper centered on their own art practice.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

marketing, the value of authenticity and loyalty, competition and collaboration, negotiation, interpersonal relations, saying no, and much more. Assignments and projects include analysis of and discussions about successful creative entrepreneurs, business operations, team management, communications, and maintaining authenticity and integrity in one's creative work. Throughout the course, students will map out their ideal vision as a creative in their field 10 years into the future: essentially, creating their business plan.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

IIDS416 - Solar Punk and Hacktivism

General

Course Long Title

Solar Punk and Hacktivism

Subject Code

IIDS

Course Number

416

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

A course in discussing and developing artistic ideas and projects in relation to Solarpunk and Hacktivism. This class will discuss optimistic "futuring," imagining creative solutions for the world's problems using art, data, and our imagination.

Solarpunk is a nascent movement of ideas and culture that embodies aesthetics and functionality in science and the creative process, allowing us to imagine a post-capitalist world with strong reconnections to nature and technology. This class will have students create ideas and works that embody these values and themes.

The course will also discuss and tackle elements of Hacktivism, using open source data as methods for art making and ways data usage can allow us to examine society and power.

IIDS417 - Makeover My Brand

General

Course Long Title

Makeover My Brand

Subject Code

IIDS

Course Number

417

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In the dynamic and competitive landscape of the modern creative industry, the ability to craft and communicate a unique and authentic brand identity is an indispensable skill for both emerging and established artists and creatives. This course is designed to equip individuals with the confidence, knowledge and skills necessary to shape a distinctive brand identity and formulate an effective marketing strategy. In this course, participants will learn how to successfully promote themselves to consumers and stakeholders in the ever-evolving digital age.

IIDS502 - Themed Events Development Practicum

IIDS602 - Halloween Design and Production Team

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General

Course Long Title

Themed Events Development Practicum

Subject Code

IIDS

Course Number

502

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will focus on the two largest internal events CalArts produces: Halloween and Drag Ball. Both of these events, requiring a well developed theme, and artistic and managerial participation from all areas of the school, are funded by the institute (through the Student Union) and therefore are developed at an institute level.

Halloween, being both famous and infamous for its themed implementations and high energy execution, has been a part of the CalArts experience since its beginnings in the early 70's. This multidisciplinary collaboration sets forth the development of this year's event through story development, design, marketing, immersive sound scapes, and musical performances.

Drag Ball, while a more recent development within CalArts culture, is an expression of CalArts' commitment to queer performance and celebration. Still constructed on a foundation of multidisciplinary collaboration, Drag ball is a kaleidoscope of themed entertainment, performance based experimentation, high energy music productions all resulting in a show that has launched the careers of multiple drag performers.

This practicum will develop and construct the theme, scenic, lighting, soundscape, experience design, and management of production of the events, build and produce the events at a high level with materials sourced from rental houses or paid for by the institute for the production of them.

Students will develop pieces for their portfolio, and engage with industry professionals, including alumna producers and designers, at the Industry Walkthrough, when these outside guests are given a tour of the spaces in advance of the event opening.

(THIS IS NOT A CALL FOR PERFORMERS, DJs, OR BANDS)

General

Course Long Title

Halloween Design and Production Team

Subject Code

IIDS

Course Number

602

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

CalArts' annual Halloween event has grown from a party with some bands to a themed story telling experience centered around the main dance party in Main Gallery. In this class, we will create as story for the event that will be carried through arrival to exit, including designing the entrance, the Main Gallery stage, a beer room, a "chill room", and the outdoor smoking area. Once the story is developed, the designers working on the spaces will create designs for the space that communicate the story through scenic, lighting, and audio elements. Additionally, students will work on graphic design and marketing strategies for the party and keeping the theme clear and build anticipation for the event. Once the theme and story are determined, and designs have begun, the class will work on drafting, budgeting, and securing necessary vendors for each space.

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- THAT WILL HAPPEN LATER IN THE SEMESTER)

IIDS603 - Startup Incubator

General

Course Long Title

Startup Incubator

Subject Code

IIDS

Course Number

603

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is designed to help CalArts students develop their entrepreneurial ideas into real life startups. We will cover legal, finance, marketing and how to get your company up and running. We will bring in guest lectures who are business gurus to act as mentors to critique and guide you on your entrepreneurial journey.

No Requirements

IIDS604 - Calarts Expo Production Team

General

Course Long Title

Calarts Expo Production Team

Subject Code

IIDS

Course Number

604

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is for team members involved in the design, production, and implementation of the CalArts Expo Production. Students should communicate with the Associate Provost for Creative Technologies to learn more about this opportunity

IIDS605 - Artist As Educator

General

Course Long Title

Artist As Educator

Subject Code

IIDS

Course Number

605

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Artist as Educator: Pedagogy, Planning, and Practice.
Participants will learn how to effectively and

IIDS606 - Graduation Design and Production Team

General

Course Long Title

Graduation Design and Production Team

Subject Code

IIDS

Course Number

606

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Max Credit

Hours

2

Description

This course is for team members involved in the design, production, and implementation of CalArts Graduation Production.

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ethically engage with the diverse communities of K-12 students-including English Learners and students with special needs-as artists and educators. This program aims to provide you with tools to better engage with youth participants in and out of formal educational settings to foster an environment of creativity, criticality, and equity. Student-centered learning, project-based teaching, inquiry-based pedagogy, theories of child development, social emotional learning, as well as trauma informed pedagogy will be explored. We hope to provide you with the tools, practice, and exposure to experts in the field of arts education to guide you in a career as an artist-educator. All sessions will include lecture, discussion, and participatory activities.

Students will apply to the course through a form to register, and therefore interested students should speak with their mentor to determine eligibility.

Further information about the process can be obtained by speaking with the Office of Student Experience and the Center for Life and Work.

IIDS607 - The Fine Art of Radical Gardening

General

Course Long Title

The Fine Art of Radical Gardening

Subject Code

IIDS

Course Number

607

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

As a collective, we will be creating a permanent on-campus garden from building the beds and soil to planting the seeds. The course will be taught by environmental artist Fritz Haeg, who created a community garden at Calarts in 2005 centered around community organizing and gardening as an ancient art form (look up Calarts Garden Fritz Haeg). This Winter Session will serve as the creation of the garden, and will extend into an independent study course to continue maintenance and development in the Spring semester. By registering for this course, you are committing to the maintenance of your plot and commitment to the communal care of the garden during the spring semester.

We will be exploring the possible alternatives to the conventional practice of the contemporary artist. This generally involves the solitary creation of work in a generic non-imposing studio space and the solitary experience of the completed work in an equally generic and non-imposing

IIDS608 - Creative Career Job Search Strategies

General

Course Long Title

Creative Career Job Search Strategies

Subject Code

IIDS

Course Number

608

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

Learn how to pursue jobs, gigs, internships, apprenticeships, and other professional opportunities efficiently and effectively. Develop fluency with platforms and search strategies to maximize your time management and results. Build a toolkit to arrange your priorities, contacts, and content in order to find, apply for, and secure career opportunities in a streamlined, thoughtful, sustainable way. Develop your profiles, portfolios, and presence for employer and collaborator audiences as well as a suite of documents and templates from which to customize future application submissions. Determine your priorities pertaining to future work environments, companies, teams, pathways, and goals. Learn how to find opportunities (even if they are unlisted!) no matter how well or poorly they are being described and how to expand your search to reflect your holistic identity as a working artist. Consider and determine how you define career success for yourself as well as what kind of career rhythm you seek. Think about possible

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gallery space. Perhaps this model is the most expedient way to market the work of the artist. What are the other social, political and economic forces at work? Through these classes we will look at the opportunities for the contemporary artist to respond to the unique conditions that surround them, to directly interact with the complex reality of their time and place and the people that are a part of their lives. These classes will look in particular at the marginalized and ephemeral art forms of gardens and events. Of particular interest will be issues of public space, communal experience and organic processes..

The garden will include a small xeriscape low-water garden of plants native to the region and a community garden with approximately 30 plots available to students, faculty and staff. Plots could be used for anything from food production and flower beds to experiments and art installations. As an alternative to the computer and technical labs, this space will provide students with a location on campus to observe and experiment with organic processes.

pivots; prior planning prevents poor performance when you expect the unexpected. Examine ways to broaden your network by connecting directly with peers, recruiting professionals, and others with whom you have a shared area of interest. Depending on your area(s) of career interest, you may be tasked with developing resumes, cover letters, CVs (curriculum vitae), and other documents as well as digital content for specific professional networking platforms, apps, and websites. The creative economy is complex, demanding, and ever-changing. Boost your confidence as a future job-seeker taking this class as a 'test-drive' to immerse yourself in what it will be like to apply for career opportunities. Pivot out of 'the struggle is real' into 'the juggle is real' as a creative professional in pursuit of great opportunities to make art, make a living, make community, make a difference, and make life and work plans and priorities tailored to your individual artistic practice and goals.

IIDS609 - Your Brilliant Idea As Fundable Project!

General

Course Long Title

Your Brilliant Idea As Fundable Project!

Subject Code

IIDS

Course Number

609

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Develop your brilliant idea(s) into a clear, strong, fundable, producible project proposal with help from specialists in grant writing, budgeting, feasibility, and production. Strongly encouraged for students seeking CalArts support for spring projects and beyond.

In this course we will focus on crafting successful proposals for collaborative projects to be produced on campus during the CalArts 50ish Anniversary Reunion Weekend. We will cover all aspects of proposal writing from describing your project in a compelling narrative, to budgeting,

IIDS611 - Funding Strategies for Artists

General

Course Long Title

Funding Strategies for Artists

Subject Code

IIDS

Course Number

611

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

'Funding Strategies for Artists' will help any artist, at any phase of their career, understand best practices in how to identify relevant funding sources, apply for and secure funding for their personal or creative goals. The first part of the class helps students learn how to search for grants, identify fit between funding sources and their projects, and differentiate between different forms of funding from foundations, government entities, nonprofits, and corporations. The second part of the class is a deeper dive into helping students actually apply for a specific funding opportunity. Students will be tasked with

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research synthesis, and production coordination with facilities. This will be an opportunity for students to be mentored by faculty and staff across the institute. While using the 50ish project proposal guidelines as our springboard, these skills are 100% transferable for preparing all your future funding requests.

EXAMPLES OF PROJECTS may include (pending approval of project proposals): live and sound art, site-specific performances and actions, public interventions inside and outside the campus, multi-media projections, sculptural and environmental installations, curated film programs and/or collaborative exhibitions. All brilliant ideas welcome.

assembling written materials and documentation to apply for funding by the end of the course. Feedback on materials will be given by peers in class presentations and through the LMS (Learn) as well as through a 1:1 meeting with the instructor.

IIDS612 - Decolonization, Indigenization, and Your

General

Course Long Title

Decolonization, Indigenization, and Your

Subject Code

IIDS

Course Number

612

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

...Art Practice

Fueled by the climate crisis and BLM, social and environmental justice movements have gathered momentum over the past few years, with calls to decolonize and Indigenize various sectors of society increasing in volume and urgency. Working with established Indigenous artists from various métiers as co-instructors, this course will explore the following question: How does an artist decolonize- and perhaps Indigenize- their art practice?

Using their own representative works as an entry point, visiting artists/faculty will delve into their process and praxis to provide critical insights into the above question. Students will also read literature drawn from art and Indigenous studies, incorporating what they've learned into a culminating project or paper centered on their own art practice.

IIDS613 - The Real Deal

General

Course Long Title

The Real Deal

Subject Code

IIDS

Course Number

613

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The Real Deal: Managing a Creative Business covers a wide range of entrepreneurial and managerial strategies, structures, standards, and nuanced soft skills required of anyone leading or living a creative life. Built from lived experiences, perspectives, and insights of working visual artists, arts administrators, artist-run gallery directors, and creative entrepreneurs, examples of contracts and professional relationships pertain most directly to visual arts, but can be easily adapted to any creative field. Subjects include contracts, copyrights, business structures, budgeting and accounting, communications, networking in your field, taxes, branding and marketing, the value of authenticity and loyalty, competition and collaboration, negotiation, interpersonal relations, saying no, and much more. Assignments and projects include analysis of and discussions about successful creative entrepreneurs, business operations, team management, communications, and maintaining authenticity and integrity in one's creative work.

Throughout the course, students will map out their ideal vision as a creative in their field 10 years into the future: essentially, creating their business plan.

IIDS616 - Solar Punk and Hacktivism

General

Course Long Title

Solar Punk and Hacktivism

Subject Code

IIDS

Course Number

616

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

A course in discussing and developing artistic ideas and projects in relation to Solarpunk and Hacktivism. This class will discuss optimistic "futuring," imagining creative solutions for the world's problems using art, data, and our imagination.

Solarpunk is a nascent movement of ideas and culture that embodies aesthetics and functionality in science and the creative process, allowing us to imagine a post-capitalist world with strong reconnections to nature and technology. This class will have students create ideas and works that embody these values and themes.

The course will also discuss and tackle elements of Hacktivism, using open source data as methods for art making and ways data usage can allow us to examine society and power.

IIDS617 - Makeover My Brand

General

Course Long Title

Makeover My Brand

Subject Code

IIDS

Course Number

617

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In the dynamic and competitive landscape of the modern creative industry, the ability to craft and communicate a unique and authentic brand identity is an indispensable skill for both emerging and established artists and creatives. This course is designed to equip individuals with the confidence, knowledge and skills necessary to shape a distinctive brand identity and formulate an effective marketing strategy. In this course, participants will learn how to successfully promote themselves to consumers and stakeholders in the ever-evolving digital age.

IIDS708 - Cognitive Foundations in Arts Education

General

Course Long Title

Cognitive Foundations in Arts Education

Subject Code

IIDS

Course Number

708

School(s)

Institute

IIDS709 - Arts Pedagogy: Approaches to Teaching

General

Course Long Title

Arts Pedagogy: Approaches to Teaching

Subject Code

IIDS

Course Number

709

School(s)

Institute

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Students will learn about cognitive development in children and adolescents as related to arts learning , theories of learning in the arts and current research on creativity and imagination. Students will apply these theories to their experience of studying the arts to inform the development of a teaching philosophy. This course will contribute to students' preparation for teaching in K-12 and postsecondary settings.

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This course will develop fundamental skills in course planning and classroom management for arts learning and working with today's diverse student populations. Students will learn methods for inclusive pedagogy, approaches to curriculum development that is equity-minded, and strategies for developing a classroom environment that strengthens students' sense of belonging and personal accomplishment. This course will contribute to preparation for teaching at the K-12 and postsecondary levels.

IIMC299 - Independent Study

General

Course Long Title
Independent Study

Subject Code
IIMC

Course Number
299

School(s)
Institute

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

IIMC351 - Coding for Artists: Build A Chatbot

General

Course Long Title
Coding for Artists: Build A Chatbot

Subject Code
IIMC

Course Number
351

School(s)
Institute, IM

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This course provides a comprehensive overview of the fascinating world of chatbot development with a specific focus on how it can enhance the artistic practice. Throughout the duration of this course, artists will explore the fundamentals of chatbot creation, learning the necessary technical skills and gaining insights into the creative possibilities that chatbots offer. By the end of the course, students will have the ability to design and build their own unique chatbots, opening up new avenues for artistic expression and interaction with audiences.

Simple Requisites

Section restricted to BFA3 & BFA4 students only.

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

Take 1 course; From rule RGLVL34;

A Subrequirement block where all groups are required

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The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

IIMC352 - Transforming Reality: From 3D Scan to AR

General

Course Long Title

Transforming Reality: From 3D Scan to AR

Subject Code

IIMC

Course Number

352

School(s)

Institute, IM

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Transforming Reality: From 3D Scan to AR is a workshop class designed for artists who want to explore the potential of 3D scanning in their art-making practice. In this class, students will learn how to take physical objects and transform them into digital assets that can be used in augmented reality environments.

The class will cover two methods of 3D scanning: portable 3D scanning and photogrammetry 3D capture using Adobe Substance Sampler. Students will learn how to optimize the resulting .obj file for further processing with Zbrush. This includes cleaning up the mesh, filling in gaps, smoothing out rough edges, and reducing the polygon counts. Once the mesh is optimized, students will move on to digital painting techniques using Adobe Substance Painter. They will learn how to modify the texture of the mesh and create custom textures that can be applied to the digital asset.

The final part of the class will cover how to export the painted mesh to an AR environment with Reality Composer. Students will learn how to use AR software to create immersive experiences that showcase their 3D assets in the real world.

By the end of the class, students will have a solid understanding of how to use 3D scanning, digital painting, and AR exporting techniques to create unique and engaging art pieces.

Simple Requisites

Section restricted to BFA3 & BFA4 students only.

Type

Year Level Requisite

33

'Take X COurses' type block

Additional Comments:

IIMC353 - Technology as Measurable Space

General

Course Long Title

Technology as Measurable Space

Subject Code

IIMC

Course Number

353

School(s)

Institute, IM

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Introduction to mechanical activity that provides a framework for contemporary art practices modifies the temporality of the object in the space: The Time factor influences the attitude of the object that moves in space with repeated temporal cadence, rhythms and sounds that lead to a renewal and transformation of the life of the object.

Just as telescopes and microscopes open new perspectives within our interface, mimicking simulation of humans in technology as measurable space to organize our perceptions. To describe probabilities of experiences and actions in kinetic abstract machines, which they are set in a mode of constant production and form-making. They are connected to the human compulsion to produce forms connected to the technological system of production that we have set into motion. The behavior of technological systems of production is random and opportunistic, just like the behavior of humans.

Symbols of physical objects with color, texture, shape, movement and sound allow us to manipulate our reality in the ways we need to survive and reproduce. To live is to continue solving such tasks and to present an endless variety of solutions. "Survival" as replication, synchronicity, control, regulation and movement: Time as a vital rhythm of transformation and progress. Requiring the continuous transfer of energy, these ordering systems will almost always be found in a state of maximum disorder or will move towards it. This is like having a moral contract, especially your own body, you have to maintain it just to ensure its continued existence. This is an anti-entropic process.

The workshop will introduce various electronic and mechanical components to explore these concepts: servo motors, electric and gear

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10 A Requirement block where all subrequirements are required
Take 1 course; From rule RGLVL34; A Subrequirement block where all groups are required
33 'Take X COurses' type block
Additional Comments:

motors, relay circuits, motor drivers, Arduino, LED, diodes, resistors, etc. The learning process is to practice implementing mechanical principles to re-conceptualize (and/or intervene in) our perceptions of space (as pertinent to bodily/corporeal limitations) and systems in time. We will incorporate electric motors and Arduino in innovative ways suitable for our aesthetic/theoretical ends.

Simple Requisites

Section restricted to BFA3 & BFA4 students only.
Type Year Level Requisite
10 A Requirement block where all subrequirements are required
take 1 course; From rule RGLVL34; A Subrequirement block where all groups are required
33 'Take X COurses' type block
Additional Comments:

IIMC399 - Independent Study

General

Course Long Title
Independent Study
Subject Code
IIMC
Course Number
399
School(s)
Institute
Academic Level
UG - Undergraduate

Credit Hours	
Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

IIMC420 - Lens Space Code

General

Course Long Title
Lens Space Code
Subject Code
IIMC
Course Number
420
School(s)
Institute, IM
Academic Level
UG - Undergraduate

Credit Hours	
Min Credit Hours	Max Credit Hours
1	

Description

A six week technical course in which students will make a simple working piece utilizing code written in the Processing programming language. This course introduces the creation and use of code modules which will be fitted together to form a working piece. Each student will create a piece that uses the modules learned in class. The piece may be anything time-based, and can include participatory aspects, interactivity, and other approaches. Topics/modules include acquiring camera data, using that data for triggers, timing, user interaction, thresholding strategies, display of graphical items (video, images, and text), and basic playing of sound

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This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

files. Each student will create their own variation on the following flow.

Programming building blocks (constructs, such as if-then, loops, and arrays) will be introduced briefly and in such a way that students can make both immediate and repeated use of those building blocks. In the process, students will learn ways in which those building blocks can be connected.

No prior programming experience required.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

IIMC446 - Code As Nature

General

Course Long Title

Code As Nature

Subject Code

IIMC

Course Number

446

School(s)

Institute, IM

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Multi digital software explorations, network communications, and immersive environments for interactive media.

Code as Nature is a studio workshop that introduces a variety of contemporary artworks, computational software, networking strategies, and artificial environments used in integrated media. Artists use algorithms and simulations to explore and invent new approaches in the field of generativity, interactivity, transcoding and transmediality, connectivity, corporeality and virtuality. The learning process is a study and critique between simulations and the natural world. In this course, participants might employ artificial intelligence (AI), machine deep learning, augmented reality (AR), virtual reality (VR), extended reality (XR) technologies, using OpenAI Gym, Unreal Engine, Google Colab, RunwayML, Visual Studio Code, et al. to create artworks.

IIMC448 - Machine Deep Dreaming

General

Course Long Title

Machine Deep Dreaming

Subject Code

IIMC

Course Number

448

School(s)

Institute, IM

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class explores artistic experiments with emerging technologies related to Artificial Intelligence and more specifically a subset of AI called Machine Learning. We will look at hands-on approaches to working with these Machine Learning models by interfacing via code and data collection to look at the impact of these emerging technologies on human-centric perspectives of creativity, property and ownership, data collection, and algorithmic control mechanisms in cultural production, finance, and surveillance.

The class will take the form of a series of workshops looking at various machine learning models in order to explore the future possibilities and unintended uses in relation to each student's individual art practices. Topics include using Generative Adversarial Networks to generate new images from our own datasets, text to image generation with Diffusion models,

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According to Thomas Hauer's 2017 paper "technological determinism and new media", our regular use of technologies may influence the users and their surroundings, and the converse is also true. Artificial neural networks were invented, inspired by human cognition, and we can now observe machine intelligence and their vision through images, texts, sound, videos, 3D environments, and more.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

collaborative writing with GPT, deep fakes with first order motion, voice-cloning, and other neural network explorations. We will be learning some basics of the Python coding language in order to better understand how these AI models are constructed.

In addition to workshops, students will engage in critiques/ discussions around topics related to AI such as biometric surveillance, predictive policing algorithms, computer vision, anthropomorphic projections and cultural perceptions of AI.

IIMC449 - Sonic Vectors and Digital Territories

General

Course Long Title

Sonic Vectors and Digital Territories

Subject Code

IIMC

Course Number

449

School(s)

Institute, IM

Program(s)

Integrated Media

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

How can sound create various webs between self and surrounding through reimagining all objects as potential sonic performers? Sounds can operate by forming deep links and various conjunctions into weaving the individual into the surrounding sonic environment and larger social fabric. This class looks at the ways sound operates and travels through objects in relation to sonic spaces and digital territories. We will look at the history of sound art, multichannel sound installations, and mechatronics through experimentation and deep listening practices. How can artists working with sound reconfigure the spatial distinctions of inside and outside by thinking of all objects as having immersive sonic possibilities? Through hands-on making and collecting sounds, we will practice extending everyday objects into sound objects through speaker transducers and motors. What are the possibilities for sounds when any object can become a sonic source? How can we abstract, attenuate, or actuate these objects by rethinking their sonic potential? Can each speaker be treated as a performer, a poet, node, vector or sculpture in a larger acoustic network? How can we extend these objects through electronics, code, and motors? In a series of hands-on workshops, we will explore the technical possibilities of working with multiple sound sources, networking and configuring multi-channel audio sound installations, and controlling basic motors and solenoids using Arduinos and code. We will explore the digital sound space and think of various ways to actualize these sounds in acoustic space outside and inside of the computer. How can we reconfigure the sonic space by treating every object

IIMC452 - Useless Software

General

Course Long Title

Useless Software

Subject Code

IIMC

Course Number

452

School(s)

Institute, IM

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"Useless Software" is a graduate level studio course that explores the history and practices of creative coding by engaging with computation, poetry, non-functional glitchy software, and web based digital image production. This course offers students an opportunity to explore noncommercial, art-oriented software in shaping online artistic communities and "radical" software culture through programming using the p5.js javascript library, computer graphics programming, and community based software distribution.

In this course, we will not only engage with the history and theory of "creative coding" but we will also gain hands-on and "minds-on" experience in coding and developing software that doesn't serve any direct commercial purpose. Useless Software creates a space to explore self developed algorithms, systems aesthetics, and the nature of the glitch. Classes will encompass an examination of a wide array of software art, including methods for the generation and/or manipulation of audio-visual data, text/digital poetry, surface hacks, and the innovative use of instruction sets/algorithms, and code as artistic anti-material. This approach will enable students to create their own programs and projects, bridging the gap between technical skill and artistic experimentation. Students will be encouraged to author their own algorithms and programs while navigating the potential of web based media. No programming experience is required.

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as a potential sound actuator and extend these objects through creating complex interactions with code? This class is a series of workshops looking at the various ways we can use sound to reimagine, extend or reconfigure our understandings of space.

No Requirements

IIMC453 - The Implicit Body

General

Course Long Title

The Implicit Body

Subject Code

IIMC

Course Number

453

School(s)

Institute, IM

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This graduate level studio course explores the collisions and entanglements of technology and the human body, offering students an opportunity to create interactive and immersive installations and performances through movement, space and time. Visual programming biosensors, projection mapping, webcams, spatialized sound and computer vision will be explored. Utilizing the programming language, TouchDesigner, participants will learn to extract data from their own bodies to make interactive artworks that responds to and critiques physical and temporal presence through perceptual states of becoming.

Simple Requisites

Course restricted to BFA3 & BFA4 students only.

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

take 1 courses; from rule RGLVL34;

A Subrequirement block where all groups are required

33

'Take X COurses' type block

Additional Comments:

IIMC454 - The Python Recoils

General

Course Long Title

The Python Recoils

Subject Code

IIMC

Course Number

454

School(s)

Institute, IM

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

We will snake our way through large language models. Python has become the defect standard for accessing and talking to AI systems via code. With Python and LLM APIs (programming interfaces), coding can simplify down to one line of code. We gain a degree of both control and power not available otherwise. In this course, we will travel a middle-route: not merely using tools of artificial intelligence, but also not building AI either. Instead, we can address AI much like a tailor custom-fits a suit. Instead of using apps, we can diy the app, putting our own app together a bit like Legos. And we can use AI to generate our code also. No prior coding experience expected or required. Goal: an absurd increase in capability, including in pursuit of works that question: "What is this art-thingie anyway?"

For noobs and coders alike.

Simple Requisites

Course restricted to BFA3 and BFA4 students only.

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

take 1 courses; from rule RGLVL34;

A Subrequirement block where all groups are required

33

'Take X COurses' type block

Additional Comments:

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IIMC490 - Computation Reconsidered

General

Course Long Title

Computation Reconsidered

Subject Code

IIMC

Course Number

490

School(s)

Institute, IM

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

How can computation be reconsidered within the critical context of an art practice? Within the digital realms of computation, what ways can artists rethink and engage with "physical" space and touch. This class will explore the basics of programming and physical computing/ speculative interaction design in relation to working with data inputs and sensors that engage with our immediate environment and body. Through understanding how energy is converted into data, we can find new ways of sculpting these data flows (whether touch, light, sound) with computational processes. This subtly altering this feedback between input and output data will allow us to create environments that constantly change in response to our own bodies. We will look at how to transform this energy back into the analog world through sound, image, and light. Programming experience is not required as we will engage in computational concepts in class and learn various methods for engaging with digital and physical systems in class by creating networked environments and installations that engage in fluid real time processes or performance. A final project will implement the body, sensors, and microprocessors using custom computer programs written in class.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

IIMC499 - Independent Study

General

Course Long Title

Independent Study

Subject Code

IIMC

Course Number

499

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

3

Description

Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

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IIMC500 - Conversations on Media and Culture

General

Course Long Title

Conversations on Media and Culture

IIMC510 - IM Research & Practice Seminar

General

Course Long Title

IM Research & Practice Seminar

California Institute of the Arts

Subject Code

IIMC

Course Number

500

School(s)

Institute, IM

Program(s)

Integrated Media

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class is required for all MFA1 Integrated Media students. There are limited openings for graduate students from other programs across the institute. This class is an advanced visiting artist seminar focusing on topics in cross-disciplinary practice, history and theory with in-depth analysis and discussion of critical issues inherent in the use of media and technology. Readings and lectures will be used to address contemporary media and digital work that have led to the present state of the art. We will be hearing from artists whose creative practices and cultural production provide an insight to the ever changing nature of global networked culture.

Registration Restrictions

RGINTM - Integrated Media Only

Subject Code

IIMC

Course Number

510

School(s)

Institute, IM

Program(s)

Integrated Media

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This is a required class for the Integrated Media MFA1 students. In this class we will review the history of technology 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 17th Century through to the 21st Century. The conversations will be augmented with visiting artists currently working at the intersections of cross-disciplinary art and technology.

Registration Restrictions

RGINTM - Integrated Media Only

IIMC551 - Coding for Artists: Build A Chatbot

General

Course Long Title

Coding for Artists: Build A Chatbot

Subject Code

IIMC

Course Number

551

School(s)

Institute, IM

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course provides a comprehensive overview of the fascinating world of chatbot development with a specific focus on how it can enhance the artistic practice. Throughout the duration of this course, artists will explore the fundamentals of chatbot creation, learning the necessary technical skills and gaining insights into the creative possibilities that chatbots offer. By the end of the course, students will have the ability to design and build their own unique chatbots, opening up new avenues for artistic expression and interaction with audiences.

IIMC552 - Transforming Reality: From 3D Scan to AR

General

Course Long Title

Transforming Reality: From 3D Scan to AR

Subject Code

IIMC

Course Number

552

School(s)

Institute, IM

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Transforming Reality: From 3D Scan to AR is a workshop class designed for artists who want to explore the potential of 3D scanning in their art-making practice. In this class, students will learn how to take physical objects and transform them into digital assets that can be used in augmented reality environments.

The class will cover two methods of 3D scanning: portable 3D scanning and photogrammetry 3D capture using Adobe Substance Sampler. Students will

IIMC553 - Technology as Measurable Space

General

Course Long Title

Technology as Measurable Space

Subject Code

IIMC

Course Number

553

School(s)

Institute, IM

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Introduction to mechanical activity that provides a framework for contemporary art practices modifies the temporality of the object in the space: The Time factor influences the attitude of the object that moves in space with repeated temporal cadence, rhythms and sounds that lead to a renewal and transformation of the life of the object.

Just as telescopes and microscopes open new perspectives within our interface, mimicking simulation of humans in technology as measurable space to organize our perceptions. To describe probabilities of experiences and actions in kinetic abstract machines, which they are set in a mode of constant production and form-making. They are connected to the human compulsion to produce forms connected to the technological system of production that we have set into motion. The behavior of technological systems of production is random and opportunistic, just like the behavior of humans.

Symbols of physical objects with color, texture, shape, movement and sound allow us to manipulate our reality in the ways we need to survive and reproduce. To live is to continue solving such tasks and to present an endless variety of solutions. "Survival" as replication, synchronicity, control, regulation and movement: Time as a vital rhythm of transformation and progress. Requiring the continuous transfer of energy, these ordering systems will almost always be found in a state of maximum disorder or will move towards it. This is like having a moral contract, especially your own body, you have to maintain it just to ensure its continued existence. This is an anti-entropic process.

The workshop will introduce various electronic and mechanical

learn how to optimize the resulting .obj file for further processing with Zbrush. This includes cleaning up the mesh, filling in gaps, smoothing out rough edges, and reducing the polygon counts. Once the mesh is optimized, students will move on to digital painting techniques using Adobe Substance Painter. They will learn how to modify the texture of the mesh and create custom textures that can be applied to the digital asset.

The final part of the class will cover how to export the painted mesh to an AR environment with Reality Composer. Students will learn how to use AR software to create immersive experiences that showcase their 3D assets in the real world.

By the end of the class, students will have a solid understanding of how to use 3D scanning, digital painting, and AR exporting techniques to create unique and engaging art pieces.

IIMC590 - Computation Reconsidered

General

Course Long Title

Computation Reconsidered

Subject Code

IIMC

Course Number

590

School(s)

Institute, IM

Program(s)

Integrated Media

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Computation Reconsidered is a series of hands-on workshops exploring building multi-channel video installations, video art, and sound installations through building our own custom systems and tools for real time graphics and video editing. Together through the workshops we will investigate how video feedback, haptics and proximity can play a role in how we interact with computational material and digital spaces. We will rethink and reimagine how we interact with the computer by rapidly prototyping ideas using Touchdesigner and projection mapping.

In addition, we will look at procedural graphics, spatial, and generative strategies using Touchdesigner which will allow us to quickly work with real time graphics in connection to our user data. The focus of this class will be exploring various ways we can customize, extend, and build systems to work in a real time environment as well as various ways we can experiment with projectors.

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components to explore these concepts: servo motors, electric and gear motors, relay circuits, motor drivers, Arduino, LED, diodes, resistors, etc. The learning process is to practice implementing mechanical principles to re-conceptualize (and/or intervene in) our perceptions of space (as pertinent to bodily/corporeal limitations) and systems in time. We will incorporate electric motors and Arduino in innovative ways suitable for our aesthetic/theoretical ends.

IIMC599 - Independent Study

General

Course Long Title
Independent Study

Subject Code
IIMC

Course Number
599

School(s)
Institute, IM

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and

IIMC620 - Lens Space Code

General

Course Long Title
Lens Space Code

Subject Code
IIMC

Course Number
620

School(s)
Institute, IM

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

A six week technical course in which students will make a simple working piece utilizing code written in the Processing programming language. This course introduces the creation and use of code modules which will be fitted together to form a working piece. Each student will create a piece that uses the modules learned in class. The piece may be anything time-based, and can include participatory aspects, interactivity, and other approaches. Topics/modules include acquiring camera data, using that data for triggers, timing, user interaction, thresholding strategies, display of graphical items (video, images, and text), and basic playing of sound files. Each student will create their own variation on the following flow.

Programming building blocks (constructs, such as if-then, loops, and arrays) will be introduced briefly and in such a way that students can make both immediate and repeated use of those building blocks. In the process, students will learn ways in which those building blocks can be connected.

No prior programming experience required.

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if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

IIMC635 - Algorithmic Practices I

General

Course Long Title

Algorithmic Practices I

Subject Code

IIMC

Course Number

635

School(s)

Institute, IM

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

There is a long history of algorithmic processes in art. We will approach our study through the history of Fluxus and conceptual art, as well as trace the lineage of generative art methods. In addition, there will be a focus on using rules, chance, scripts and scores to understand computers as performers. Using both analog and digital means to communicate and visualize ideas, students will begin to find new ways of implementing algorithms in their individual art practice. In the process of critically rethinking our relationship to algorithms, we will examine how we can engage with computation by repurposing these algorithmic processes in creative ways. Designed for the student with no programming experience, this course will require both analog and digital experimentation. We will be making work throughout the semester with the computer as a collaborator and executor.

IIMC646 - Code As Nature

General

Course Long Title

Code As Nature

Subject Code

IIMC

Course Number

646

School(s)

Institute, IM

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Multi digital software explorations, network communications, and immersive environments for interactive media.

Code as Nature is a studio workshop that introduces a variety of contemporary artworks, computational software, networking strategies, and artificial environments used in integrated media. Artists use algorithms and simulations to explore and invent new approaches in the field of generativity, interactivity, transcoding and transmediality, connectivity, corporeality and virtuality. The learning process is a study and critique between simulations and the natural world. In this course, participants might employ artificial intelligence (AI), machine deep learning, augmented reality (AR), virtual reality (VR), extended reality (XR) technologies, using OpenAI Gym, Unreal Engine, Google Colab, RunwayML, Visual Studio Code, et al. to create artworks. According to Thomas Hauer's 2017 paper "technological determinism and new media", our regular use of technologies may influence the users and their surroundings, and the converse is also true. Artificial neural networks were invented, inspired by human cognition, and we can now observe machine intelligence and their vision through images, texts, sound, videos, 3D environments, and more.

IIMC648 - Machine Deep Dreaming

General

IIMC649 - Sonic Vectors and Digital Territories

General

California Institute of the Arts

Course Long Title

Machine Deep Dreaming

Subject Code

IIMC

Course Number

648

School(s)

Institute, IM

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class explores artistic experiments with emerging technologies related to Artificial Intelligence and more specifically a subset of AI called Machine Learning. We will look at hands-on approaches to working with these Machine Learning models by interfacing via code and data collection to look at the impact of these emerging technologies on human-centric perspectives of creativity, property and ownership, data collection, and algorithmic control mechanisms in cultural production, finance, and surveillance.

The class will take the form of a series of workshops looking at various machine learning models in order to explore the future possibilities and unintended uses in relation to each student's individual art practices. Topics include using Generative Adversarial Networks to generate new images from our own datasets, text to image generation with Diffusion models, collaborative writing with GPT, deep fakes with first order motion, voice-cloning, and other neural network explorations. We will be learning some basics of the Python coding language in order to better understand how these AI models are constructed.

In addition to workshops, students will engage in critiques/discussions around topics related to AI such as biometric surveillance, predictive policing algorithms, computer vision, anthropomorphic projections and cultural perceptions of AI.

IIMC652 - Useless Software**General****Course Long Title**

Useless Software

Subject Code

IIMC

Course Long Title

Sonic Vectors and Digital Territories

Subject Code

IIMC

Course Number

649

School(s)

Institute, IM

Program(s)

Integrated Media

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

How can sound create various webs between self and surrounding through reimagining all objects as potential sonic performers? Sounds can operate by forming deep links and various conjunctions into weaving the individual into the surrounding sonic environment and larger social fabric. This class looks at the ways sound operates and travels through objects in relation to sonic spaces and digital territories. We will look at the history of sound art, multichannel sound installations, and mechatronics through experimentation and deep listening practices. How can artists working with sound reconfigure the spatial distinctions of inside and outside by thinking of all objects as having immersive sonic possibilities? Through hands-on making and collecting sounds, we will practice extending everyday objects into sound objects through speaker transducers and motors. What are the possibilities for sounds when any object can become a sonic source? How can we abstract, attenuate, or actuate these objects by rethinking their sonic potential? Can each speaker be treated as a performer, a poet, node, vector or sculpture in a larger acoustic network? How can we extend these objects through electronics, code, and motors? In a series of hands-on workshops, we will explore the technical possibilities of working with multiple sound sources, networking and configuring multi-channel audio sound installations, and controlling basic motors and solenoids using Arduinos and code. We will explore the digital sound space and think of various ways to actualize these sounds in acoustic space outside and inside of the computer. How can we reconfigure the sonic space by treating every object as a potential sound actuator and extend these objects through creating complex interactions with code? This class is a series of workshops looking at the various ways we can use sound to reimagine, extend or reconfigure our understandings of space.

IIMC653 - The Implicit Body**General****Course Long Title**

The Implicit Body

Subject Code

IIMC

California Institute of the Arts

Course Number
652

School(s)
Institute, IM

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
3

Description

"Useless Software" is a graduate level studio course that explores the history and practices of creative coding by engaging with computation, poetry, non-functional glitchy software, and web based digital image production. This course offers students an opportunity to explore noncommercial, art-oriented software in shaping online artistic communities and "radical" software culture through programming using the p5.js javascript library, computer graphics programming, and community based software distribution.

In this course, we will not only engage with the history and theory of "creative coding" but we will also gain hands-on and "minds-on" experience in coding and developing software that doesn't serve any direct commercial purpose. Useless Software creates a space to explore self developed algorithms, systems aesthetics, and the nature of the glitch. Classes will encompass an examination of a wide array of software art, including methods for the generation and/or manipulation of audio-visual data, text/digital poetry, surface hacks, and the innovative use of instruction sets/algorithms, and code as artistic anti-material. This approach will enable students to create their own programs and projects, bridging the gap between technical skill and artistic experimentation. Students will be encouraged to author their own algorithms and programs while navigating the potential of web based media. No programming experience is required.

IIMC654 - The Python Recoils

General

Course Long Title
The Python Recoils

Subject Code
IIMC

Course Number
654

School(s)
Institute, IM

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
3

Description

We will snake our way through large language models. Python has become the defect standard for accessing and talking to AI systems via code. With

Course Number
653

School(s)
Institute, IM

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
3

Description

This graduate level studio course explores the collisions and entanglements of technology and the human body, offering students an opportunity to create interactive and immersive installations and performances through movement, space and time. Visual programming biosensors, projection mapping, webcams, spatialized sound and computer vision will be explored. Utilizing the programming language, TouchDesigner, participants will learn to extract data from their own bodies to make interactive artworks that responds to and critiques physical and temporal presence through perceptual states of becoming.

IIMC670 - IM Project Development

General

Course Long Title
IM Project Development

Subject Code
IIMC

Course Number
670

School(s)
Institute, IM

Program(s)
Integrated Media

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
3

Description

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Python and LLM APIs (programming interfaces), coding can simplify down to one line of code. We gain a degree of both control and power not available otherwise. In this course, we will travel a middle-route: not merely using tools of artificial intelligence, but also not building AI either. Instead, we can address AI much like a tailor custom-fits a suit. Instead of using apps, we can diy the app, putting our own app together a bit like Legos. And we can use AI to generate our code also. No prior coding experience expected or required. Goal: an absurd increase in capability, including in pursuit of works that question: "What is this art-thingie anyway?"
For noobs and coders alike.

IIMC690 - Integrated Media Studio/Critique

General

Course Long Title
Integrated Media Studio/Critique

Subject Code
IIMC

Course Number
690

School(s)
Institute, IM

Program(s)
Integrated Media

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This is a required class for the Integrated Media MFA2 students. Studio/Critique 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 artist's work with their 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 allow for the most appropriate format for enabling discussion and critical analysis. The purpose of the class is to enable the artist to experience various interpretations found in the body of work.

Registration Restrictions
RGINTM - Integrated Media Only

This course is required for all MFA2 Integrated Media students. Open to Integrated Media students only. Project Development 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 Integrated Media faculty. The faculty will meet with the students on a weekly basis to discuss concepts, processes, technologies and critical issues in the continuing development of the student's required Integrated Media project.

Registration Restrictions
RGINTM - Integrated Media Only, RGMFA23 - MFA 2 Or MFA 3 Students Only

IIMC699 - Independent Study

General

Course Long Title
Independent Study

Subject Code
IIMC

Course Number
699

School(s)
Institute, IM

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

IIMC799 - Independent Study

General

Course Long Title
Independent Study

Subject Code
IIMC

Course Number
799

School(s)
Institute, IM

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific IM faculty member, students pursue research and study defined at the beginning of each semester.

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

IINT298 - Intern - Work Experience

General

Course Long Title
Intern - Work Experience

Subject Code
IINT

Course Number
298

School(s)
Institute

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	6

Description

This internship is an on-site (in-person, hybrid, or remote, depending on the job offer) work experience directly related to the student's program or career interest. It is completed during the fall, spring or summer semester and can be paid or unpaid, depending on the company's offer. The Patty Disney Center for Life & Work has a robust program, starting with a formal contract and waiver that the student, on-site supervisor, and faculty supervisor sign which outlines program expectations, goals, and time commitment. Interns are required to attend a welcome orientation/training at the beginning of the semester, a mid-point check in with our Life & Work Advisor, and complete an evaluation upon concluding the internship. On-site supervisors at the host company meet with our Assistant Director of Career Connections & Development for a mid-point check in and must submit an evaluation of the intern at the conclusion of the internship. The Center For Life & Work Director grades the internship based on student and on-site supervisor evaluations, and sends your faculty supervisor the grade and any notable comments about their assessment of the internship. An internship provides the opportunity to gain valuable work experience before graduating; develop new skills and refine others, apply knowledge gained from coursework to on-the-job situations; reality-test tentative career choices; meet and work with professionals, establishing contacts for letters of reference and networking;

experience new work environments; and earn money for tuition and expenses.

To begin the process of requesting academic credit for an internship after receiving an offer letter, and additional information about Internships please visit this link on the "<https://hub.calarts.edu/pages/internships>">HUB>.

IINT398 - Internship

General

Course Long Title

Internship

Subject Code

IINT

Course Number

398

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit Hours

0.5

Max Credit Hours

6

Description

This internship is an on-site (in-person, hybrid, or remote, depending on the job offer) work experience directly related to the student's program or career interest. It is completed during the fall, spring or summer semester and can be paid or unpaid, depending on the company's offer. The Patty Disney Center for Life & Work has a robust program, starting with a formal contract and waiver that the student, on-site supervisor, and faculty supervisor sign which outlines program expectations, goals, and time commitment. Interns are required to attend a welcome

This internship is an on-site (in-person, hybrid, or remote, depending on the job offer) work experience directly related to the student's program or career interest. It is completed during the fall, spring or summer semester and can be paid or unpaid, depending on the company's offer. The Patty Disney Center for Life & Work has a robust program, starting with a formal contract and waiver that the student, on-site supervisor, and faculty supervisor sign which outlines program expectations, goals, and time commitment. Interns are required to attend a welcome orientation/training at the beginning of the semester, a mid-point check in with our Life & Work Advisor, and complete an evaluation upon concluding the internship. On-site supervisors at the host company meet with our Assistant Director

IINT598 - Intern - Work Experience

General

Course Long Title

Intern - Work Experience

Subject Code

IINT

Course Number

598

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit Hours

0.5

Max Credit Hours

6

Description

This internship is an on-site (in-person, hybrid, or remote, depending on the job offer) work experience directly related to the student's program or career interest. It is completed during the fall, spring or summer semester and can be paid or unpaid, depending on the company's offer. The Patty Disney Center for Life & Work has a robust program, starting with a formal contract and waiver that the student, on-site supervisor, and faculty supervisor sign which outlines program expectations, goals, and time commitment. Interns are required to attend a welcome orientation/training at the beginning of the semester, a mid-point check in with our Life & Work Advisor, and complete an evaluation upon concluding the internship. On-site supervisors at the host company meet with our Assistant Director of Career Connections & Development for a mid-point check in and must submit an evaluation of the intern at the conclusion of the internship. The Center For Life & Work Director grades the internship based on student and on-site supervisor evaluations, and sends your faculty supervisor the grade and any notable comments about their assessment of the internship.

An internship provides the opportunity to gain valuable work experience before graduating; develop new skills and refine others, apply knowledge gained from coursework to on-the-job

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of Career Connections & Development for a mid-point check in and must submit an evaluation of the intern at the conclusion of the internship. The Center For Life & Work Director grades the internship based on student and on-site supervisor evaluations, and sends your faculty supervisor the grade and any notable comments about their assessment of the internship.

An internship provides the opportunity to gain valuable work experience before graduating; develop new skills and refine others, apply knowledge gained from coursework to on-the-job situations; reality-test tentative career choices; meet and work with professionals, establishing contacts for letters of reference and networking; experience new work environments; and earn money for tuition and expenses.

To begin the process of requesting academic credit for an internship after receiving an offer letter, and additional information about Internships please visit this link on the ["https://hub.calarts.edu/pages/internships">HUB](https://hub.calarts.edu/pages/internships).

situations; reality-test tentative career choices; meet and work with professionals, establishing contacts for letters of reference and networking; experience new work environments; and earn money for tuition and expenses.

To begin the process of requesting academic credit for an internship after receiving an offer letter, and additional information about Internships please visit this link on the ["https://hub.calarts.edu/pages/internships">HUB](https://hub.calarts.edu/pages/internships).

Registration Restrictions
RGINSAPP

IINT698 - Internship

General

Course Long Title

Internship

Subject Code

IINT

Course Number

698

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

6

Description

This internship is an on-site (in-person, hybrid, or remote, depending on the job offer) work experience directly related to the student's program or career interest. It is completed during the fall, spring or summer semester and can be paid or unpaid, depending on the company's offer. The Patty Disney Center for Life & Work has a robust program, starting with a formal contract and waiver that the student, on-site supervisor, and faculty supervisor sign which outlines program expectations, goals, and time commitment. Interns are required to attend a welcome orientation/training at the beginning of the semester, a mid-point check in with our Life &

ISCE150 - Career Designs for Artists

General

Course Long Title

Career Designs for Artists

Subject Code

ISCE

Course Number

150

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Career Designs for Artists provides students from all artistic disciplines with practical tools for navigating the systemic structures of capitalism and the arts industries, as well as insights into building their careers after graduation with regard to health, wellness, and ethical decision making. Topics to be covered include: basics of economics for artists; creating professional publicity materials such as bios, artist statements, and EPKs; introduction to legal tools for artists including contracts, copyright, and collaborator agreements; financial health for artists, accounting, and taxes; funding your work through grant writing and pitches; business structures for artists, preparing resumes, CVs, and cover letters; and developing the ability to adapt to a constantly changing industry through researching upcoming trends and collaborative artistic paths. Students will prepare presentations in these areas as they apply to their own professional interests and goals.

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Work Advisor, and complete an evaluation upon concluding the internship. On-site supervisors at the host company meet with our Assistant Director of Career Connections & Development for a mid-point check in and must submit an evaluation of the intern at the conclusion of the internship. The Center For Life & Work Director grades the internship based on student and on-site supervisor evaluations, and sends your faculty supervisor the grade and any notable comments about their assessment of the internship.

An internship provides the opportunity to gain valuable work experience before graduating; develop new skills and refine others, apply knowledge gained from coursework to on-the-job situations; reality-test tentative career choices; meet and work with professionals, establishing contacts for letters of reference and networking; experience new work environments; and earn money for tuition and expenses.

To begin the process of requesting academic credit for an internship after receiving an offer letter, and additional information about Internships please visit this link on the ["https://hub.calarts.edu/pages/internships">HUB<](https://hub.calarts.edu/pages/internships).

ISCE550 - Career Designs for Artists

General

Course Long Title

Career Designs for Artists

Subject Code

ISCE

Course Number

550

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Career Designs for Artists provides students from all artistic disciplines with practical tools for navigating the systemic structures of capitalism and the arts industries, as well as insights into building their careers after graduation with regard to health, wellness, and ethical decision making. Topics to be covered include: basics of economics for artists; creating professional publicity materials such as bios, artist statements, and EPKs; introduction to legal tools for artists including contracts, copyright, and collaborator agreements; financial health for artists, accounting, and taxes; funding your work through grant writing and pitches; business structures for artists, preparing resumes, CVs, and cover letters; and developing the ability to

IWNT200 - Dance Meditation

General

Course Long Title

Dance Meditation

Subject Code

IWNT

Course Number

200

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Using the medium of dance, participants will discover the connection between breath and movement as well as investigate the cognition between trance states of meditation with a focus on the chakras. This process is aided by improvisational movement along with simple prompts and imagery to assist us throughout the class.

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adapt to a constantly changing industry through researching upcoming trends and collaborative artistic paths. Students will prepare presentations in these areas as they apply to their own professional interests and goals.

IWNT219 - Personal Finance

General

Course Long Title

Personal Finance

Subject Code

IWNT

Course Number

219

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

The focus of "Adulting: Personal Finance" is to build a foundation of personal money management skills for after graduation. By the end of the four day workshop, students will know how to:

1. Create a Monthly/Yearly Budget (plan for savings and retirement)
2. Buy a Car (how to purchase and choose the correct insurance policy)
3. File their 1040 Income Taxes
4. Find Scholarships/Grants/Funds for college tuition, internships and/or projects

IWNT220 - Experimental Play Laboratory

General

Course Long Title

Experimental Play Laboratory

Subject Code

IWNT

Course Number

220

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Technology is blurring the boundaries that have traditionally separated artistic disciplines resulting in the proliferation of mixed-media projects throughout the art world. Many of the emerging technologies, such as machine learning, projection mapping, and wearable interfaces, are turning artists into explorers as they uncover the nuances of such technologies.

Lead by faculty and alumni from the Schools of Dance, Music and Integrated Media /Art, this class will function as an interdisciplinary laboratory. Participants will work together to realize a performance, installation or experience using a handful of selected technologies. Guiding this process will be playful exercises that are intended to inspire mind and body to work together in harmony. The culmination of our efforts will be an experience that utilizes sound, movement visual art and technology in unique ways, and that lays the foundation for future collaboration during the CalArt EXPO.

The ideal participant for this lab is self-motivated and has a strong individual artistic practice from which to contribute to the whole. Participants should be prepared to dive in and experiment through dance, music, and interactions with technology. The list of available technology includes, but is not limited to, laptops, projectors, microcontrollers, cameras, and wearable sensors.

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IWNT224 - Working From the Concept of "the Meadow"

General

Course Long Title

Working From the Concept of "the Meadow"

Subject Code

IWNT

Course Number

224

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit Hours

1

Description

Taisha Paggett, instructor

Auto-archiving and new meadows of togetherness

Working from the concept of "the meadow" - a speculative geography of possibility- and "solitary togetherness," this workshop utilizes somatic and contemplative practices, map and image making, sounding, movement, as well as relevant critical texts to re-imagine our current modes of communication and connectivity. Resisting the modern-day, digital sociality, We will invent strategies for auto-archiving and embodying choreographies that move students through personal, unison parades from their homes into their surrounding community.

IWNT225 - Cluster I Tech

General

Course Long Title

Cluster I Tech

Subject Code

IWNT

Course Number

225

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit Hours

1

Description

Interdisciplinary student collaboration + guest artist discussion of anti-politics and abolitionism, creating a gender-neutral Alexa, and a museum residency during a pandemic.

This course will examine political, cultural, social, and practical aspects of interdisciplinary artmaking through guest artist talks and student presentations.

In 2020 we have witnessed drastic changes to our artistic landscape. Genres are evolving in response to quarantine, venue and gallery closures, and virtual forms of creating. For many of us, our physical workspaces have been forced to readjust, and as a result our artistic practices are changing.

Also adapting: our ways of connecting with audiences, our relationships to technology, and the systemic structures through which we know about ourselves and art in general.

How do we connect with each other artistically during this time? How do we view art in relation to a global pandemic, political uncertainty, and social revolution? How can these ideas translate to real-world work and income?

We will explore each of these questions and offer resources as a starting point for students to continue this ever-evolving work on their own.

IWNT226 - Ideas in Iteration

General

Course Long Title

Ideas in Iteration

Subject Code

IWNT227 - The Psychology and Ritual of Performing

General

Course Long Title

The Psychology and Ritual of Performing

California Institute of the Arts

IWNT

Course Number

226

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

In thinking about representation and abstraction this course will focus on how our translations between idea language, body language, and art language create impact and understanding. We will look at how these modes of translation enhance or inhibit communication using individual studies and research methods. With a multidisciplinary lens we will inspect how we bring our thoughts through different translation modes in order to present art work that connects to participants and viewers. Using our own practices as well as exploring new disciplines we will workshop modes of translation culminating in an in class sharing.

Subject Code

IWNT

Course Number

227

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

What makes a compelling performance? What is the mental state of performing? How does a performer prepare their mind and body for the act of performing? What is the role of vulnerability in performance? What is the role of perfectionism in performance? What role does performance anxiety have in the process, and what are strategies for mitigating the potentially negative manifestations of that anxiety? What are strategies for harnessing the energy from performance nerves and using it to deliver a stronger performance? What aspects of performing are universal across different disciplines? Where do we find performance in everyday life? What is performance? How do we find joy in performance? These are some of the questions we will discuss during this course, taking a look at the work of researchers and practitioners ranging from psychologist Mihaly Csikszentmihalyi to drag queen and cultural icon RuPaul, and investigating performance traditions and rituals across disciplines and cultures. The course will focus largely on the mental processes and preparations involved in the act of performing. The material for the course will be explored experientially through a hybrid model of in-class exercises and rituals combined with discussion and lecture

Registration Restrictions

RGNBFA1 - No BFA 1 Students

IWNT228 - Funding Strategies for Artists

General

Course Long Title

Funding Strategies for Artists

Subject Code

IWNT

Course Number

228

School(s)

Institute

Academic Level

UG - Undergraduate

IWNT229 - Self-Care Amidst a Pandemic

General

Course Long Title

Self-Care Amidst a Pandemic

Subject Code

IWNT

Course Number

229

School(s)

Institute

Academic Level

UG - Undergraduate

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Credit Hours

Min Credit
Hours
0.5

Description

'Funding Strategies for Artists' will help any artist, at any phase of their career find and secure funding for their personal or creative goals. The first part of the class helps students learn how to search for grants, identify fit between funding sources and their projects, and differentiate between different forms of funding from foundations, government entities, nonprofits, and corporations. The second part of the class is a deeper dive into helping students actually apply for a specific funding opportunity. Students will be tasked with assembling written materials and documentation to apply for funding by the end of the course. Feedback on materials will be given by peers in class presentations and through a 1:1 meeting with the instructor.

Credit Hours

Min Credit
Hours
0.5

Description

How have we-as individuals and as a collective society-coped with the pandemic throughout the last two years? Between unrivaled layoffs and pay reductions, remote work, travel bans, political divisiveness, elevated/more visible racism, isolation, and loss of life on an unparalleled scale, self-care and stability have never been challenged so abruptly. Community activism has been reactivated in the face of social injustices made more obvious in the pandemic, and prompted reflection about moving from mere survival into thriving. These challenges also offered the opportunity to re-envision life personally and professionally, which invited individuals and communities to embrace their sense of agency in wellness. This course will consist of honest and open conversation surrounding methods of cultivating/maintaining work/life balance and preservation of physical and mental health. Activities such as journaling, meditating, and walking will be encouraged, and stories of individual strategies to manage such vast life transitions since the start of the pandemic will be shared. This course is led by staff members of Health & Wellness, the Patty Disney Center for Life & Work, and guest speakers.

IWNT230 - Soc Sculpt:toward an Eco-Conscious Future

General

Course Long Title

Soc Sculpt:toward an Eco-Conscious Future

Subject Code

IWNT

Course Number

230

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This three-day, immersive workshop introduces students to the concept of "social sculpture," a phrase coined by Joseph Beuys the idea that society is an art work that we all can shape. And

IWNT231 - Wires in Motion

General

Course Long Title

Wires in Motion

Subject Code

IWNT

Course Number

231

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

This class will serve as an introduction to the implementation of motion sensor technology into interactive art-making. This course will break down motion sensor types and their everyday functions in order to repurpose them for

California Institute of the Arts

invites them to conceive the first stages of their own work in this field. We will invite participants to focus their ideas in relationship to the concept of Eco-Consciousness + a Sustainable Future.

This hands-on, intensive seminar fosters collaborative, trans-disciplinary approaches to real world challenges. Students across disciplines and genres will learn innovative techniques that will help them harness their "artistic" imagination as well as study current and historical examples of social sculpture in practice. A number of sessions will feature social sculpture artists, who will present projects and engage with the students.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

interactive dance performance and motion-based installations. Students will then have the opportunity to "play" with various sensors and to prototype experiments, culminating into an informal showcase.

This is neither a coding nor circuitry class and no experience is necessary. While these subjects will be discussed and demonstrated in various fashions, they will be contextualized through the lens of art making.

However, experienced programmers of any level are welcome and encouraged to hack the provided and pre-designed materials.

A personal laptop is required, as well as research and collaborative work outside of class.

This course will be open to all métiers. Class limit size of 10.

IWNT232 - Chance Procedure in the Performing Arts

General

Course Long Title

Chance Procedure in the Performing Arts

Subject Code

IWNT

Course Number

232

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

A practical investigation into chance procedure operations, inspired by the creative processes of Marcel Duchamp, John Cage and Merce Cunningham. Led by Music and Dance School faculty with guest artist Daniel Squire - Trinity Laban faculty & international stager of Merce Cunningham repertory - and open to the Institute, this course offers an immersive exploration into the utilisation of chance as a major compositional tool, creating unanticipated affinities, transcending personal preference and side-stepping instinct. Come and refresh your own creative practice, sharing first-hand in the tactics and "serious play" of three of the most influential and iconoclastic artists of the 20th century. See how their ideas bounce around for you in the 21st century.

IWNT255 - Performance, Presentation, and Identity

General

Course Long Title

Performance, Presentation, and Identity

Subject Code

IWNT

Course Number

255

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This two week interdisciplinary workshop will examine identity in performance and presentation through the lens of code-switching, colonialism, systemic erasure, forced migration, resistance and liberation. Students will create characters based off of their cultural background and imagine how they could exist in the future via costumes, movement, integrated media, and character development. Notions of time and time-travel will be experimented with under the umbrellas of Afrofuturism/Retro-Afrofuturism, mythology, sci-fi, and spiritualism. This course is open to the Institute.

IWNT304 - System Aesthetics

General

Course Long Title

System Aesthetics

Subject Code

IWNT

Course Number

304

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

An exploration and hands-on analysis of the underlying systems and inherent interaction models imbued in technologically and scientifically influenced aesthetic experiences.

Any experience and/or process can be distilled down to an underlying system. Works of art are no exception, especially those that incorporate a direct form of interaction with one or more participants. 'Systems Aesthetics' draws its name from art critic Jack Burnham's critical theory on "postformalist" art practices, wherein he described a shift from an object-oriented to a systems-oriented perspective on culture through the lens of technologically- and scientifically-influenced works of art. If "systems are sets of elements standing in interaction", then it follows suit that interactive and process-oriented works of art can be understood and developed in relational ways. In this course, we'll analyze and critique the underlying systems in a selected set of art installations and use this learning to design, develop and workshop new concepts for systems-based art installations. In the process, we'll tactically explore how interaction models (active, passive, reactive) and their feedback loops can be understood through various systems theory diagrams (e.g., causal loop diagrams, user flows) in order to make sense of and concept our own interactive and process-oriented installations.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

IWNT315 - Gaga Open to the Institute

General

Course Long Title

Gaga Open to the Institute

Subject Code

IWNT

Course Number

315

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Gaga is the movement research developed by Ohad Naharin.

Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement, and it allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself and others.

Gaga is a technique for dancers, but it is also for people without dance experience.

Gaga classes offer a creative framework for participants to connect to their bodies and imaginations, increase their physical awareness, improve their flexibility and stamina, and experience the pleasure of movement in a welcoming, accepting atmosphere.

Participants should wear comfortable clothes and be prepared to dance barefoot or in socks. It is advisable to bring a bottle of water and a towel for after class.

Gaga taught by Danielle Agami, director of Ate9 dance company, Los Angeles, former member of Batsheva

Dance Company, and Ate9 dance company members.

IWNT321 - Expanded Reality for Artists

General

Course Long Title

Expanded Reality for Artists

Subject Code

IWNT

Course Number

321

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

AR, VR, XR, QR: current technology enables many concurrent, overlapping realities. How do we, as artists, contend with these technologies and their/our evolving relationship to space, experience and relationships? We will draw on art historical precedent to engender a critical relationship to emerging technologies, consider the aesthetic and performative aspects of various reality-interfaces, and bring an experimental sensibility to virtual pointing and sculpting tools. The physical/spatial aspects (headsets, chairs, controllers, rooms, bodies, voids, ladders) of VR and AR will be considered as an integral part of building experiences in expanded realities. Analog media will be explored for its potential to augment and deepen already technologically expanded realities.

IWNT401 - Practices for Keeping Time

General

Course Long Title

Practices for Keeping Time

Subject Code

IWNT

Course Number

401

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.75

Description

Practices for Keeping Time combines seminar readings and discussions with time-based studio practices to study links between architecture and dance; the design and choreography of everyday life; and the divergent temporalities of nature, history, and digital communication in an intensive workshop for MFA students and BFA students who are able to fully participate in graduate-level study.

The workshop will be structured in online and timed offline segments over four hours each day. Readings and screenings of course material will be assigned in advance of the workshop and discussed within it. The workshop is an inter-school partnership hosted by the MFA in Choreography Program in the School of Dance and the School of Architecture + Planning at the University of New Mexico. Connecting researchers and practitioners from adjacent fields and distant geographies, Practices for Keeping Time explores new pathways for interdisciplinarity and collaboration.

The COVID-19 pandemic has forced many of us to confront time: from abrupt shifts in daily life to the hours spent confined at home; from questions of mortality and survival to the urgency for radical changes in how we live. We face new realities of "before" and "after." We experience a lag between the temporality of a virus and the speed of capitalism and contemporary culture. The goal of this workshop is to expand students' comprehension of contemporary debates on domestic architecture and within histories of modernism while building their capacity to more critically inhabit their own homes through the use of choreographic strategies drawn from our ongoing artistic research. We will lead students through a series of embodied and performative approaches to analyzing architecture, inhabiting domestic space,

and reflecting on the limits and possibilities of the home as a site for creation and critical thinking.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

IWNT402 - Geo-Based Sound Design

General**Course Long Title**

Geo-Based Sound Design

Subject Code

IWNT

Course Number

402

School(s)

Institute

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

1

Description

Geo-Based Sound Design

Linking sound and media elements to place is a powerful way to expand your design work into the world. You will learn to use the soundwalk app Echoes.XYZ to construct site-specific soundworks anywhere in the world where there is GPS. We will also conceptualize a class project that will be presented at the SOT Festival in Spring Semester. Imagine the possibilities for AR, VR, immersive theaterworks, music, sound, visuals, concerts, poetry, alternate histories, sound museums, memorials, voting, protest, rituals, gifts, advocacy, etc.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

IWNT500 - Dance Meditation

General**Course Long Title**

Dance Meditation

Subject Code

IWNT

Course Number

500

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

0.5

Description

Using the medium of dance, participants will discover the connection between breath and movement as well as investigate the cognition between trance states of meditation with a focus on the chakras. This process is aided by improvisational movement along with simple prompts and imagery to assist us throughout the class.

IWNT502 - Serial Photography / Structuralist Film

General**Course Long Title**

Serial Photography / Structuralist Film

Subject Code

IWNT

Course Number

502

School(s)

Institute

Academic Level

GR - Graduate

IWNT504 - System Aesthetics

General**Course Long Title**

System Aesthetics

Subject Code

IWNT

Course Number

504

School(s)

Institute

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Serial Photography / Structuralist Film
Static Images, notably those that document the passage of time, are the foundation of cinematic art. Students will make serial photographs and short structuralist films using their magic phones.

Credit Hours

Min Credit
Hours
1

Description

An exploration and hands-on analysis of the underlying systems and inherent interaction models imbued in technologically and scientifically influenced aesthetic experiences.

Any experience and/or process can be distilled down to an underlying system. Works of art are no exception, especially those that incorporate a direct form of interaction with one or more participants. 'Systems Aesthetics' draws its name from art critic Jack Burnham's critical theory on "postformalist" art practices, wherein he described a shift from an object-oriented to a systems-oriented perspective on culture through the lens of technologically- and scientifically-influenced works of art. If "systems are sets of elements standing in interaction", then it follows suit that interactive and process-oriented works of art can be understood and developed in relational ways. In this course, we'll analyze and critique the underlying systems in a selected set of art installations and use this learning to design, develop and workshop new concepts for systems-based art installations. In the process, we'll tactically explore how interaction models (active, passive, reactive) and their feedback loops can be understood through various systems theory diagrams (e.g., causal loop diagrams, user flows) in order to make sense of and concept our own interactive and process-oriented installations.

IWNT519 - Personal Finance

General

Course Long Title

Personal Finance

Subject Code

IWNT

Course Number

519

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
0.5

IWNT520 - Experimental Play Laboratory

General

Course Long Title

Experimental Play Laboratory

Subject Code

IWNT

Course Number

520

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1

California Institute of the Arts

Description

The focus of "Adulting: Personal Finance" is to build a foundation of personal money management skills for after graduation. By the end of the four day workshop, students will know how to:

1. Create a Monthly/Yearly Budget (plan for savings and retirement)
2. Buy a Car (how to purchase and choose the correct insurance policy)
3. File their 1040 Income Taxes
4. Find Scholarships/Grants/Funds for college tuition, internships and/or projects

Description

Technology is blurring the boundaries that have traditionally separated artistic disciplines resulting in the proliferation of mixed-media projects throughout the art world. Many of the emerging technologies, such as machine learning, projection mapping, and wearable interfaces, are turning artists into explorers as they uncover the nuances of such technologies.

Lead by faculty and alumni from the Schools of Dance, Music and Integrated Media /Art, this class will function as an interdisciplinary laboratory. Participants will work together to realize a performance, installation or experience using a handful of selected technologies. Guiding this process will be playful exercises that are intended to inspire mind and body to work together in harmony. The culmination of our efforts will be an experience that utilizes sound, movement visual art and technology in unique ways, and that lays the foundation for future collaboration during the CalArt EXPO.

The ideal participant for this lab is self-motivated and has a strong individual artistic practice from which to contribute to the whole. Participants should be prepared to dive in and experiment through dance, music, and interactions with technology. The list of available technology includes, but is not limited to, laptops, projectors, microcontrollers, cameras, and wearable sensors.

IWNT524 - Working From the Concept of "the Meadow"

General

Course Long Title

Working From the Concept of "the Meadow"

Subject Code

IWNT

Course Number

524

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Taisha Paggett, instructor
Auto-archiving and new meadows of togetherness
Working from the concept of "the meadow" - a speculative geography of possibility- and

IWNT525 - Cluster I Tech

General

Course Long Title

Cluster I Tech

Subject Code

IWNT

Course Number

525

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Interdisciplinary student collaboration + guest artist discussion of anti-politics and abolitionism, creating a gender-neutral Alexa, and a museum residency during a pandemic.

California Institute of the Arts

"solitary togetherness," this workshop utilizes somatic and contemplative practices, map and image making, sounding, movement, as well as relevant critical texts to re-imagine our current modes of communication and connectivity. Resisting the modern-day, digital sociality, We will invent strategies for auto-archiving and embodying choreographies that move students through personal, unison parades from their homes into their surrounding community.

This course will examine political, cultural, social, and practical aspects of interdisciplinary artmaking through guest artist talks and student presentations.

In 2020 we have witnessed drastic changes to our artistic landscape. Genres are evolving in response to quarantine, venue and gallery closures, and virtual forms of creating. For many of us, our physical workspaces have been forced to readjust, and as a result our artistic practices are changing.

Also adapting: our ways of connecting with audiences, our relationships to technology, and the systemic structures through which we know about ourselves and art in general.

How do we connect with each other artistically during this time? How do we view art in relation to a global pandemic, political uncertainty, and social revolution? How can these ideas translate to real-world work and income?

We will explore each of these questions and offer resources as a starting point for students to continue this ever-evolving work on their own.

IWNT526 - Ideas in Iteration

General

Course Long Title

Ideas in Iteration

Subject Code

IWNT

Course Number

526

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

In thinking about representation and abstraction this course will focus on how our translations between idea language, body language, and art language create impact and understanding. We will look at how these modes of translation enhance or inhibit communication using individual studies and research methods. With a multidisciplinary lens we will inspect how we bring our thoughts through different

IWNT527 - The Psychology and Ritual of Performing

General

Course Long Title

The Psychology and Ritual of Performing

Subject Code

IWNT

Course Number

527

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

What makes a compelling performance? What is the mental state of performing? How does a performer prepare their mind and body for the act of performing? What is the role of vulnerability in performance? What is the role of perfectionism in performance? What role does performance anxiety have in the process, and what are strategies for mitigating the potentially negative manifestations of that anxiety? What are strategies for harnessing the energy from performance nerves and

California Institute of the Arts

translation modes in order to present art work that connects to participants and viewers. Using our own practices as well as exploring new disciplines we will workshop modes of translation culminating in an in class sharing.

using it to deliver a stronger performance? What aspects of performing are universal across different disciplines? Where do we find performance in everyday life? What is performance? How do we find joy in performance? These are some of the questions we will discuss during this course, taking a look at the work of researchers and practitioners ranging from psychologist Mihaly Csikszentmihalyi to drag queen and cultural icon RuPaul, and investigating performance traditions and rituals across disciplines and cultures. The course will focus largely on the mental processes and preparations involved in the act of performing. The material for the course will be explored experientially through a hybrid model of in-class exercises and rituals combined with discussion and lecture

IWNT528 - Funding Strategies for Artists

General

Course Long Title

Funding Strategies for Artists

Subject Code

IWNT

Course Number

528

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

'Funding Strategies for Artists' will help any artist, at any phase of their career find and secure funding for their personal or creative goals. The first part of the class helps students learn how to search for grants, identify fit between funding sources and their projects, and differentiate between different forms of funding from foundations, government entities, nonprofits, and corporations. The second part of the class is a deeper dive into helping students actually apply for a specific funding opportunity. Students will be tasked with assembling written materials and documentation to apply for funding by the end of the course. Feedback on materials will be given by peers in class presentations and through a 1:1 meeting with the instructor.

IWNT529 - Self-Care Amidst a Pandemic

General

Course Long Title

Self-Care Amidst a Pandemic

Subject Code

IWNT

Course Number

529

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

How have we-as individuals and as a collective society-coped with the pandemic throughout the last two years? Between unrivaled layoffs and pay reductions, remote work, travel bans, political divisiveness, elevated/more visible racism, isolation, and loss of life on an unparalleled scale, self-care and stability have never been challenged so abruptly. Community activism has been reactivated in the face of social injustices made more obvious in the pandemic, and prompted reflection about moving from mere survival into thriving. These challenges also offered the opportunity to re-envision life personally and professionally, which invited individuals and communities to embrace their sense of agency in wellness. This course will consist of honest and open conversation surrounding methods of cultivating/maintaining work/life balance and preservation of physical and mental health. Activities such as journaling, meditating, and walking will be encouraged, and stories of

individual strategies to manage such vast life transitions since the start of the pandemic will be shared. This course is led by staff members of Health & Wellness, the Patty Disney Center for Life & Work, and guest speakers.

IWNT530 - Soc Sculpt:toward an Eco-Conscious Future

General

Course Long Title

Soc Sculpt:toward an Eco-Conscious Future

Subject Code

IWNT

Course Number

530

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This three-day, immersive workshop introduces students to the concept of "social sculpture," a phrase coined by Joseph Beuys the idea that society is an art work that we all can shape. And invites them to conceive the first stages of their own work in this field. We will invite participants to focus their ideas in relationship to the concept of Eco-Consciousness + a Sustainable Future.

This hands-on, intensive seminar fosters collaborative, trans-disciplinary approaches to real world challenges. Students across disciplines and genres will learn innovative techniques that will help them harness their "artistic" imagination as well as study current and historical examples of social sculpture in practice. A number of sessions will feature social sculpture artists, who will present projects and engage with the students.

IWNT531 - Wires in Motion

General

Course Long Title

Wires in Motion

Subject Code

IWNT

Course Number

531

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This class will serve as an introduction to the implementation of motion sensor technology into interactive art-making. This course will break down motion sensor types and their everyday functions in order to repurpose them for interactive dance performance and motion-based installations. Students will then have the opportunity to "play" with various sensors and to prototype experiments, culminating into an informal showcase.

This is neither a coding nor circuitry class and no experience is necessary. While these subjects will be discussed and demonstrated in various fashions, they will be contextualized through the lens of art making.

However, experienced programmers of any level are welcome and encouraged to hack the provided and pre-designed materials.

A personal laptop is required, as well as research and collaborative work outside of class.

This course will be open to all métiers. Class limit size of 10.

IWNT532 - Chance Procedure in the Performing Arts

General

IWNT555 - Performance, Presentation, and Identity

General

California Institute of the Arts

Course Long Title

Chance Procedure in the Performing Arts

Subject Code

IWNT

Course Number

532

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.25

Description

A practical investigation into chance procedure operations, inspired by the creative processes of Marcel Duchamp, John Cage and Merce Cunningham. Led by Music and Dance School faculty with guest artist Daniel Squire - Trinity Laban faculty & international stager of Merce Cunningham repertory - and open to the Institute, this course offers an immersive exploration into the utilisation of chance as a major compositional tool, creating unanticipated affinities, transcending personal preference and side-stepping instinct. Come and refresh your own creative practice, sharing first-hand in the tactics and "serious play" of three of the most influential and iconoclastic artists of the 20th century. See how their ideas bounce around for you in the 21st century.

Course Long Title

Performance, Presentation, and Identity

Subject Code

IWNT

Course Number

555

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This two week interdisciplinary workshop will examine identity in performance and presentation through the lens of code-switching, colonialism, systemic erasure, forced migration, resistance and liberation. Students will create characters based off of their cultural background and imagine how they could exist in the future via costumes, movement, integrated media, and character development. Notions of time and time-travel will be experimented with under the umbrellas of Afrofuturism/Retro-Afrofuturism, mythology, sci-fi, and spiritualism. This course is open to the Institute.

IWNT601 - Practices for Keeping Time

General

Course Long Title

Practices for Keeping Time

Subject Code

IWNT

Course Number

601

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Practices for Keeping Time combines seminar readings and discussions with time-based studio practices to study links between architecture and

IWNT602 - Geo-Based Sound Design

General

Course Long Title

Geo-Based Sound Design

Subject Code

IWNT

Course Number

602

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Geo-Based Sound Design
Linking sound and media elements to place is a powerful way to expand your design work into the

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dance; the design and choreography of everyday life; and the divergent temporalities of nature, history, and digital communication in an intensive workshop for MFA students and BFA students who are able to fully participate in graduate-level study.

The workshop will be structured in online and timed offline segments over four hours each day. Readings and screenings of course material will be assigned in advance of the workshop and discussed within it. The workshop is an inter-school partnership hosted by the MFA in Choreography Program in the School of Dance and the School of Architecture + Planning at the University of New Mexico. Connecting researchers and practitioners from adjacent fields and distant geographies, Practices for Keeping Time explores new pathways for interdisciplinarity and collaboration.

The COVID-19 pandemic has forced many of us to confront time: from abrupt shifts in daily life to the hours spent confined at home; from questions of mortality and survival to the urgency for radical changes in how we live. We face new realities of "before" and "after." We experience a lag between the temporality of a virus and the speed of capitalism and contemporary culture. The goal of this workshop is to expand students' comprehension of contemporary debates on domestic architecture and within histories of modernism while building their capacity to more critically inhabit their own homes through the use of choreographic strategies drawn from our ongoing artistic research. We will lead students through a series of embodied and performative approaches to analyzing architecture, inhabiting domestic space, and reflecting on the limits and possibilities of the home as a site for creation and critical thinking.

world. You will learn to use the soundwalk app Echoes.XYZ to construct site-specific soundworks anywhere in the world where there is GPS. We will also conceptualize a class project that will be presented at the SOT Festival in Spring Semester. Imagine the possibilities for AR, VR, immersive theaterworks, music, sound, visuals, concerts, poetry, alternate histories, sound museums, memorials, voting, protest, rituals, gifts, advocacy, etc.

IWNT615 - Gaga Open to the Institute

General

Course Long Title

Gaga Open to the Institute

Subject Code

IWNT

Course Number

615

School(s)

Institute

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

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Description

Gaga is the movement research developed by Ohad Naharin.

Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement, and it allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself and others.

Gaga is a technique for dancers, but it is also for people without dance experience.

Gaga classes offer a creative framework for participants to connect to their bodies and imaginations, increase their physical awareness, improve their flexibility and stamina, and experience the pleasure of movement in a welcoming, accepting atmosphere.

Participants should wear comfortable clothes and be prepared to dance barefoot or in socks. It is advisable to bring a bottle of water and a towel for after class.

Gaga taught by Danielle Agami, director of Ate9 dance company, Los Angeles, former member of Batsheva Dance Company, and Ate9 dance company members.

School of Art Department

A sanctuary for cross-disciplinary training, the School of Art actively promotes both the creative environment and the intellectual context for artistic experimentation.

The Programs in Art, Photography and Media, Art and Technology, and Graphic Design prepare graduates to thoughtfully challenge prevailing conventions, develop new forms and become innovators and leaders in their chosen fields.

Each unique Program offers specific courses of study and yet none is isolated from the others. True to the Institute's founding ethos, students are highly encouraged to collaborate with one another across disciplines and to investigate hybrid art forms—not only within the School of Art but also throughout all of CalArts. This accumulation of varying expertise provides an invaluable foundation on which students can build an independent practice and expand upon the boundaries of artmaking.

For additional information please visit <https://art.calarts.edu/>

Programs

AART.BFA - Bachelor of Fine Arts - Art

General

Program Title

Bachelor of Fine Arts - Art

School

School of Art

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

AART.MFA - Master of Fine Arts - Art

General

Program Title

Master of Fine Arts - Art

School

School of Art

Degree

MFA - Master of Fine Arts

Program Level

Graduate

California Institute of the Arts

CIP Code (National ID)
50.0702

Program Description

4-Year Program The Art BFA track provides solid training in both critical thinking and artistic process, preparing students to be historically grounded thinkers while providing the tools necessary to develop a unique art practice. The curriculum begins with a series of courses in which students investigate various media, art-historical traditions and theoretical positions, providing a strong foundation to individualized studio practice. Additional coursework includes a combination of seminars, group critique classes and independent studies. With the guidance of faculty mentors, students can concentrate on those areas that best serve their personal goals. By the third year in residence, undergraduates are expected to pursue independent studio projects. Beginning undergraduates share studios while most upper-level undergraduates work in individual studios. In addition to fulfilling Critical Studies Liberal Arts requirements, Art BFA students are required to pass a Mid-Residence Review in the third year and a Graduation Review to complete the Program.

Free Form Requirements

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 of the artist in their artistic practice.
- Achieved the technical and conceptual ability to interpret the works of other artists through the understanding of visual language.
- Successfully completed a mid-residency review and a graduation review.

The BFA Program in Art is structured to provide a strong foundation for achieving these goals, leading to individualized studio practice.

Bachelor of Fine Arts and Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor. The first two BFA years are intended to create a strong foundation for art making and critical thinking; the final two BFA years are intended to allow more personal exploration, grounded in one-on-one study, exhibitions or projects, and corresponding reviews.

To complete the BFA, an undergraduate must complete a total of 9 units of Independent Study.

BFA3 students are required to pass a 3 unit BFA Mid-Res Project, coinciding with the students mid-residency project or exhibition and mid-residency review.

BFA4 students are required to pass the 3 unit BFA Final Project, coinciding with the final exhibition and final review.

It is recommended that BFA students take one Independent Study within the Art Program each semester, beginning in the second year. The maximum number of independent studies with Art Program faculty per semester is 2. BFA1 students are assigned 1 unit of Independent Study in the second semester, however they can take Independent Study in the first semester if they wish.

CIP Code (National ID)
50.0702

Program Description

2-Year Program The MFA in Art curriculum provides graduate students a great deal of freedom in designing a course of study that best suits their individualized needs. Students are supported in cultivating their own areas of interests, and in developing research trajectories and critical skills necessary for a unique art practice. In critiques, seminars, individualized studio practice, independent studies and deeply engaging social environments, MFA students enhance their ability to consider and shape the physical and virtual world-and, by extension, the political and social fields they inhabit. To earn the MFA degree, candidates must pass two faculty reviews of their overall artistic and academic progress-once at mid-residence and again prior to graduation. Students are expected to present a project or exhibition during the first year, and required to do so by the end of the second. Graduate students work in individual studios.

Art

Free Form Requirements

Master of Fine Arts and Advanced Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor. Each MFA student will present a project or exhibition during both the first and second year.

MFA-1s are required to complete 4 units of MFA Mid-Residence Project with their mentor, with 2 units per semester (AART598). MFA-2s are required to complete 4 units of MFA Final Project with their mentor, with 2 units per semester (AART698).

During Practicum/Winter Session all graduate students will be automatically enrolled in MFA Independent Studio, unless they choose to enroll in a Winter Session offering from another School or Program.

Mentoring

Mentoring is a crucial element for students and faculty to develop knowledge and understanding of the experience in the program and school. Each student is required to maintain regular contact with their mentor, including at least one meeting per semester and regular consultation on their course schedule.

MFA 1 Required Courses:

AART598 MFA Mid-Residence Project (fall and spring semesters)

AART700 MFA Independent Studio during Practicum

It is highly recommended for MFA1 students to take MFA1 Critique (AART 550) in the fall and at least one Graduate Independent Study (AART 599) per semester.

The maximum number of independent studies with Art Program faculty per semester is 2.

MFA 2 Required Courses:

AART698 MFA Final Project (fall and spring semesters)

AART700 MFA Independent Studio during Practicum

It is highly recommended for MFA2 students to take at least one Graduate Independent Study (AART 699) per semester.

The maximum number of independent studies with Art Program faculty per semester is 2.

California Institute of the Arts

Each student must complete at minimum of 6 units of Practicum or Winter Session coursework including Art Hazards.

To complete the BFA, an undergraduate must complete a total of 4 studio courses. BFA1 and BFA2 must take at least one studio course each semester from the list below:

- AART-001 through 009
- AART-205 A through Z
- AART-210 A through Z
- AART-310 A through Z
- AART-311 A through Z
- ACOM-218

**Not all studio courses are offered each semester.*

Mentoring

Mentoring is a crucial element for students and faculty to develop knowledge and understanding of the experience in the program and school. Each student is required to maintain regular contact with their mentor, including at least one meeting per semester and regular consultation on their course schedule.

First Year Required Courses:

AART101 Foundation (Fall)

AART104 Foundation Studio (Fall)

AART102 Foundation (Spring)

AAIC103 What Makes it Art?

One assigned Independent Study (AART199) during the Spring Semester

Art Hazards workshop (AART010) and one workshop from Practicum or Winter Session.

One course each semester from the following series (see list below).

- AART-001 through 009
- AART-205 A through Z
- AART-210 A through Z
- AART-310 A through Z
- AART-311 A through Z

Note: AART104 Foundation Studio does not count towards the required 4 studio courses. Only courses listed above meet the requirement.

Not all studio courses are offered each semester.

Second Year Required Courses:

AART201 Post Foundation Seminar/Critique: What's Goin' On? (Fall)

AART203 Post Foundation: Visiting Artists Forum (Spring)

Both sections of Modern Art History in Review (AAIC265 and AAIC266) must be completed during the second year

Two workshops from Practicum or Winter Session

One course each semester from the list below.

- AART-001 through 009
- AART-205 A through Z
- AART-210 A through Z
- AART-310 A through Z
- AART-311 A through Z

Note: Not all studio classes are offered each semester.

Recommended Courses:

One Independent Study Each Semester (AART299)

Third Year Required Courses:

California Institute of the Arts

A 3 unit BFA Mid-Residence Project (AART398) coinciding with the mid-residence review, typically in the fall semester

One workshop from Practicum or Winter Session

Recommended Courses:

Two Art Program classes each semester At least one Independent Study (AART399) each semester

Fourth Year Required Courses:

A final project or exhibition is required, in consultation with the mentor.

A 3 unit BFA Final Project (AART498) coinciding with the final exhibition or project in the Spring semester

AART497 BFA4 Independent Studio during Practicum

AGR2.MFA - Master of Fine Arts - Graphic Design - 2 Year

General

Program Title

Master of Fine Arts - Graphic Design - 2 Year

School

School of Art

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

09.0702

Program Description

2-Year Program The two-year MFA curriculum focuses on the advanced exploration of form, methodology and practice, informed by a consciousness of the following contexts: contemporary practice, craft, audience, theory and history, and the constantly shifting media environment. Individual critique within a communal studio structure helps designers to develop a personal direction and agenda, intended to influence work beyond graduate school. The first-year curriculum consists of a sequence of weekly seminars in which research and studio projects are examined and discussed. The second year in residence is dedicated to developing and realizing a major thesis project that contributes to-and challenges-the graphic design community at large. In each of the two years, graduate students deepen and refine their work through a set of required and elective courses covering subjects such as type design, web design, typography, motion graphics, design theory and design history. Visiting designers who lead short-term projects are another important aspect of the CalArts program, which consciously seeks to broaden the types of experiences offered to students within the focused studio environment. Two-year MFA graphic designers are required to pass a Thesis Review to complete the program and obtain the MFA degree.

Graphic Design - 2 Year

Free Form Requirements

Graphic Design Program Requirements

AGR3.MFA - Master of Fine Arts - Graphic Design - 3 Year

General

Program Title

Master of Fine Arts - Graphic Design - 3 Year

School

School of Art

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

09.0702

Program Description

Three-year MFA in Graphic Design is designed for students who do not have a Graphic Design undergraduate degree, but who typically demonstrate a talent and enthusiasm for design, and a level of expertise in their given field. Three-year students have come from such diverse undergraduate backgrounds as photography, journalism, engineering, feminist studies, biology and film. The first year of the three-year MFA seeks to provide students with a broad set of graphic design skills that will equip them to successfully join the two-year MFA program. This first year is practical and direct. Students are exposed to a variety of formal, conceptual and process-based models, often using print media as the baseline for teaching these durable skills. After successful completion of the first year, three-year students carry on into the two-year MFA Program.

Graphic Design - 3 Year

Free Form Requirements

Graphic Design Program Requirements

Master of Fine Arts and Advanced Certificate of Fine Arts

Learning Goals for the 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.

California Institute of the Arts

Master of Fine Arts and Advanced Certificate of Fine Arts

Learning Goals for the 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.

At the start of the MFA2 year, MFA and Advanced Certificate candidates will begin working on a Graduate Practice Project (formerly referred to as thesis project). 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 Graduate Practice 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 Graduate Practice project.

Mentoring:

Mentoring is a crucial element for students and faculty to develop knowledge and understanding of the experience in the program and school. Each student is required to maintain regular contact with their mentor, including at least one meeting per semester and regular consultation on their course schedule.

First Year Required Courses:

AGRA501 and AGR503 Graduate Seminar I (Lecture)
AGRA502 and AGRA504 Graduate Seminar I (Studio)
AAIC575 and AAIC576 Historical Survey of Graphic Design
AAIC662 Graphic Design Theory I
AGRA674 Typographics IA
AGRA677 Typographics IB
AGRA700 MFA Graphic Design Practicum Workshop

Second Year Required Courses:

AGRA601 and AGRA603 Graduate Seminar II (Lecture)
AGRA602 and AGRA604 Graduate Seminar II (Studio)
AGRA700 MFA Graphic Design Practicum Workshop At least one program elective each semester

- Conducted independent research and developed of a methodology for exploration, elaboration, and refinement of ideas.

At the start of the MFA2 year, MFA and Advanced Certificate candidates will begin working on a Graduate Practice Project (formerly referred to as thesis project). 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 Graduate Practice 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 Graduate Practice project.

Mentoring:

Mentoring is a crucial element for students and faculty to develop knowledge and understanding of the experience in the program and school. Each student is required to maintain regular contact with their mentor, including at least one meeting per semester and regular consultation on their course schedule.

PMFA Year Required Courses:

AGRA551 and AGRA553 Visual Literacy (Lecture)
AGRA552 and AGRA554 Visual Literacy (Studio)
AAIC575 and AAIC576 Historical Survey of Graphic Design
AGRA700 MFA Graphic Design Practicum Workshop

First Year Required Courses:

AGRA501 and AGR503 Graduate Seminar I (Lecture)
AGRA502 and AGRA504 Graduate Seminar I (Studio)
AAIC575 and AAIC576 Historical Survey of Graphic Design
AAIC662 Graphic Design Theory I
AGRA674 Typographics IA
AGRA677 Typographics IB
AGRA700 MFA Graphic Design Practicum Workshop

Second Year Required Courses:

AGRA601 and AGRA603 Graduate Seminar II (Lecture)
AGRA602 and AGRA604 Graduate Seminar II (Studio)
AGRA700 MFA Graphic Design Practicum Workshop At least one program elective each semester

AGRA.BFA - Bachelor of Fine Arts - Graphic Design

General

Program Title

Bachelor of Fine Arts - Graphic Design

School

School of Art

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0409

Program Description

APHM.BFA - Bachelor of Fine Arts - Photography and Media

General

Program Title

Bachelor of Fine Arts - Photography and Media

School

School of Art

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0605

California Institute of the Arts

4-Year Program Over the course of the Program, BFA Graphic Design students create a body of work that is not simply a string of assignments-but which is uniquely theirs-and prepares them to carve an independent path into graphic design practice with a compelling portfolio marked by strong ideas expressed through form. The BFA track is centered around core courses supported by a number of required and elective classes, allowing both structure and flexibility within the curriculum, covering all aspects of graphic design practice. Each year in residence builds on the experience of the previous as a sequence of additional classes explore image-making, typography and design history. Baseline coursework is followed by more specialized classes in areas such as web design, motion graphics and type design.

Graphic Design

Free Form Requirements

Graphic Design Program Requirements Bachelor of Fine Arts and Certificate of Fine Arts

Learning Goals for the 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.

Mentoring

Mentoring is a crucial element for students and faculty to develop knowledge and understanding of the experience in the program and school. Each student is required to maintain regular contact with their mentor, including at least one meeting per semester and regular consultation on their course schedule.

First Year Required Courses:

AGRA101 and AGRA103 Graphic Design I (Lecture)

AGRA102 and AGRA104 Graphic Design I (Studio)

AGRA105 Design Issues

AGRA110 Skills for Visualization

ACOM111 Digital Design Lab I

ACOM112 Digital Design Lab II

AGRA121 Intro to Digital Photography

Two workshops from Practicum or Winter Session. A third Practicum or Winter Session workshop is recommended.

Second Year Required Courses:

Program Description

4-Year Program The BFA track is designed to challenge conventional notions of image and art, encourage experimentation with materials and ideas, and build each artist's sense of the context and personal importance of their work. The curriculum is distinguished by its commitment to an evolving suite of technical courses that address continuing shifts in image-making toolsets and theoretical coursework that interrogates the condition of the image, authorship and medium in a contemporary, local and globalized world. Mentors and program faculty provide continuous guidance and collegial artistic advice throughout the BFA Program as students develop the musical skills and creative voice they need to excel as professional lens-based artists after finishing at CalArts. In addition to fulfilling the requirements of the BFA Core Curriculum, BFA Photography and Media students are required to pass a Graduation Review in order to complete the Program.

Free Form Requirements

BFA Requirements:

To complete a BFA, an undergraduate must complete the courses listed below by year level:

- Undergraduate Critique two times (suggested completion in 2nd and 3rd year)
- AAIC300 Visual Semiotics (suggested completion in 2nd, 3rd, or 4th year)
- At least 6 ***elective courses** within the Photography and Media program as defined below (suggested completion in 2nd, 3rd, or 4th year)

*An **elective course** is defined as having a course prefix of APHM within the following curriculum categories: Lecture/Practice, Lecture/Studio, Lecture/Discussion, Group Project, Critique, or Seminar.

Technical courses/workshops, Production, Studio only and Lab courses fall under the technical requirements and are not eligible for elective course credit.

First Year

Required Courses:

- APHM101 and APHM102 Foundation Seminar and Critique
- APHM-103 New Lab
- APHM-110A Beginning Analog Photography
- One technical workshop from the APHM-100 A-Z series or a technical course from APHM110 A-Z series
- AAIC-310 History of Photography
- Art Hazards workshop (AART010) and a second workshop of your choice during Winter Session

Second Year

Required Courses:

- APHM201 Undergraduate Seminar
- APHM305 Undergraduate Critique
- One technical workshop from the APHM-100 A-Z series or a technical course from APHM110 A-Z series
- Two elective courses (APHM)
- Two Winter Session workshops

Third Year

Required Courses:

- APHM305 Undergraduate Critique
- *Realize/Show a Mid-Residency project developed in consultation with the mentor.
- One technical workshop from the APHM-100 A-Z series or a technical course from APHM110 A-Z series

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AGRA201 and AGRA203 Graphic Design II (Lecture)
AGRA202 and AGRA204 Graphic Design II (Studio)
AGRA215 Typography I
AGRA216 Typography II
AGRA421 Image Making I
AAIC275 and AAIC276 Historical Survey of Graphic Design
Two workshops from Practicum or Winter Session

Third Year Required Courses:

AGRA301 and AGRA303 Graphic Design III (Lecture)
AGRA302 and AGRA304 Graphic Design III (Studio)
AGRA315 Typography III
AGRA430 Beginning Web Design or AGRA460 Beginning Motion or
AGRA435 Intro to VR Workshop
At least one program elective each semester Two workshops from
Practicum or Winter Session

Fourth Year Required Courses:

AGRA401 and AGRA403 Graphic Design IV (Lecture)
AGRA402 and AGRA404 Graphic Design IV (Studio)
AGRA451 Professional Practice for Graphic Design
At least one program elective each semester One workshop from Practicum
or Winter Session

- Two elective courses (APHM)
- Two Winter Session workshops

*Third Year Presentation Requirement:

The Mid-Residency project occurs in the fall semester of the 3rd year or
spring semester of the 3rd year for transfer students.

Fourth Year

Required Courses:

- *A final thesis project or exhibition developed in consultation with
the mentor
- APHM415 Critique and Exit (second semester)
- APHM499 Independent Study (one each semester)
- One technical workshop from the APHM-100 A-Z series or a
technical course from APHM110 A-Z series
- Two elective courses (APHM)
- APHM497 BFA4 Independent Studio during Winter Session

*Fourth Year Presentation Requirement:

The Final Thesis project or Exhibition occurs during the final semester.

APHM.MFA - Master of Fine Arts - Photography and Media

General

Program Title

Master of Fine Arts - Photography and Media

School

School of Art

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0605

Program Description

2-Year Program The MFA Program centers on graduate critiques, seminars
and independent studies with faculty, as students devote the majority of
their time to creating a distinctive body of work. Seminars stress critical
theory, contemporary issues and history, while critique classes establish the
basis for dialogue about ongoing work among students and rotating faculty
members, helping each student to develop their own criteria and ability to
discuss work. Each year, all MFA candidates present an exhibition or other
approved public presentation of work, and they must pass a faculty review,
including a Mid-Residency review for first year students and a Graduation
Review for graduating students, looking at the student's progress and the
development of their practice.

Photography and Media

No Requirements

ATEK.MFA - Master of Fine Arts - Art and Technology

General

Program Title

Master of Fine Arts - Art and Technology

School

School of Art

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

11.0804

Program Description

2-Year Program The Art and Technology curriculum is centered around the
student's studio practice, creative research and an exchange of dialogue
between peers, visiting artists and faculty. Technical instruction is offered in
the creative use of computer programming, networked-based systems,
digital image making, digital sound design, installation, interactive media
and hybrid performance. This wide range of instruction is augmented with
critiques, lectures and seminars that set out to challenge conventional ideas
about what constitutes an art practice in the 21st century. Art and
Technology MFA students are required to pass a Graduate Review which
includes an exhibition and presentation of the work to complete the
program and obtain the MFA degree.

Art and Technology

Free Form Requirements

Art and Technology

Master of Fine Arts and Advanced Certificate of Fine Arts

Learning Goals for the Art and Technology MFA Program

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;
- Demonstrated 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 demonstrate competency through their Graduate Project, which consists of an exhibition of a final body of work and a presentation of their critical research with accompanying documentation. The Graduate Project is supervised by an individual mentor and a faculty committee. The student's Graduate Project must demonstrate an innovative and creative use of new forms of media and technologies within the context of a cogent critical premise.

All graduate students will be pre-enrolled in MFA Art and Technology Practicum Workshop. In addition students can also take Winter Session workshops.

Mentoring:

Mentoring is a crucial element for students and faculty to develop knowledge and understanding of the experience in the program and school. Each student is required to maintain regular contact with their mentor, including at least one meeting per semester and regular consultation on their course schedule.

First Year

Required Courses:

- ATEK510 Art and Technology Studio I
- ATEK511 Art and Technology Studio II
- ATEK520 Conversations on Technology Media and Culture
- ATEK530 Networked Studio and Critique
- ATEK531 Research and Practice: Seminar
- ATEK700 MFA Art and Technology Practicum Workshop

Second Year

Required Courses:

- ATEK620 Technology, Culture and Critique
- ATEK630 Research and Development
- ATEK640 Creative Research
- ATEK700 MFA Art and Technology Practicum Workshop

In Addition:

The Independent Study requirements in the second year can be substituted with an elective.

There is also a group exhibition in the MFA1 year and a final thesis exhibition in the MFA2 years.

There are 2 reviews that are required for graduation, one at the end of the MFA 1 year and one at the end of the MFA 2 year.

HIGHLY RECOMMENDED

- Four approved academic courses (over the course of the two-year residency)
- At least four Independent Studies (over the course of the two-year residency)
- Technical Elective
- Studio Elective

Courses

AAIC103 - What Makes It Art?

General

Course Long Title

What Makes It Art?

Subject Code

AAIC

Course Number

103

School(s)

School of Art

Program(s)

Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art Program BFA1 only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. What should a work of art be or do right now? In what ways has the nature or notion of art changed, and why? 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. In doing this we will look at the ways ideas change over time, and we will also investigate the influence of technology on art, from oil paint to reproducible media. The course is historically-minded, asking how artists might think about their practice as a "conversation" with a wide range of art from the past-whether that practice focuses on narrative, realist depiction, expression, media and mediation, reproduction, or appropriation. Each week's meeting will focus on a specific topic with lecture, readings and discussion organized around that topic. Course requirements will include active engagement in discussions, participation in a group conversation or project and one or two

AAIC110 - Intro to Photo History

General

Course Long Title

Intro to Photo History

Subject Code

AAIC

Course Number

110

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA1 Photo/Media students only. Basics of a History of Photography. 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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

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class presentations to be determined in dialogue with the instructor. The course will include practical instruction on research methodologies.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AAIC265 - Modern Art History in Review 1

General

Course Long Title

Modern Art History in Review 1

Subject Code

AAIC

Course Number

265

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Art Program BFA2.

Art Program BFA2 students will be pre-enrolled in this class.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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.

Registration Restrictions

RGAART - Art Program Students Only

AAIC266 - Modern Art History in Review 2

General

Course Long Title

Modern Art History in Review 2

Subject Code

AAIC

Course Number

266

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Art Program BFA2.

Art Program BFA2 students will be pre-enrolled in this class.

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, and 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.

Registration Restrictions

RGART - Art School Only

AAIC275 - Historical Survey of GD A

General

AAIC276 - Historical Survey of GD B

General

California Institute of the Arts

Course Long Title

Historical Survey of GD A

Subject Code

AAIC

Course Number

275

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to BFA2 Graphic Design students only.
This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

Course Long Title

Historical Survey of GD B

Subject Code

AAIC

Course Number

276

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to BFA2 Graphic Design students only.
This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AAIC300 - Visual Semiotics

General

Course Long Title

Visual Semiotics

Subject Code

AAIC

Course Number

300

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Art School BFA 3 and BFA4.

AAIC310 - History of Photography

General

Course Long Title

History of Photography

Subject Code

AAIC

Course Number

310

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The history of photography is studied through slide lectures, readings and class discussion.

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This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been applied to the analysis and criticism of "the visual". After a brief but thorough explication of both Peircean 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-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate 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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

The class traces photographic modernism 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.

Registration Restrictions

RGART - Art School Only

AAIC323 - Practice & Pedagogy: ArtPilots

General

Course Long Title

Practice & Pedagogy: ArtPilots

Subject Code

AAIC

Course Number

323

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Max Credit
Hours

4

Description

"Practice and Pedagogy: Art Pilots

Students in this class will have the opportunity to explore their artmaking practice through in-class experimentation while gaining a set of critical skills that lend themselves to teaching. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that

AAIC324 - Theaters of Refusal: Exhibition Politics

General

Course Long Title

Theaters of Refusal: Exhibition Politics

Subject Code

AAIC

Course Number

324

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Description

This seminar takes its title from an exhibition curated by artist and CalArts faculty emeritus Charles Gaines at UC Irvine in 1993, titled "Theater of Refusal: Black Art and Mainstream Criticism." In his accompanying catalog essay, Gaines situates marginality as always-already political: "Marginal discourse reveals through its complex relationship with the mainstream that 'truth' can more accurately be defined by the Nietzschean and Deleuze/Guattarian term 'power.' Power (maintenance) is the underlying structure responsible for the mainstream's frequent complaint that marginal discourse addresses only minority concerns. Marginality, therefore, is political, is always seen politically by the mainstream." Starting with Gaines's exhibition and essay, this course seeks to identify a number of contemporary exhibitions in which questions of power are raised in relation to difference, whether implicitly or explicitly; often implicit politics are

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emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's *The Fluxus Experience*, Rosemary Peterson's *Why Piaget?*, John Dewey's experience and education, Mignon Nixon's 'Child' drawing on Eva Hesse, and Richard Schiff's writing on Richard Tuttle's drawing process. This is a cross-disciplinary class; students from all métiers are welcome. Prior teaching experience or visual art background is not necessary. Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area.

AAIC419 - Routine Pleasures

General

Course Long Title

Routine Pleasures

Subject Code

AAIC

Course Number

419

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Art Program BFA3 and BFA4.

"For the rustle," asserts Roland Barthes, "implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation-plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud)." This course will consider the individual and the collective as tactical and historically charged positions for artists, with critical implications for agency and authorship as well as for notions of labor and pleasure. We will begin with Jean-Pierre Gorin's 1986 film-essay

made explicit with protests of an exhibition or its institution. Topics and case studies include the 1993 Whitney Biennial of American Art; the 2022 edition of Documenta; the 1990s Asian-American activist network Godzilla, "Let the Record Show..." (New Museum, 1988) and other exhibitions confronting the AIDS crisis; and indigenous exhibition approaches alongside the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990. We will consider the relationship between rhetoric and gesture in exhibition-making, as well as the lineage of critical discourse around institutions, and the role of print and social media in shaping discourse and public policy. We will read and interrogate texts by curators, critics, and artists including Howie Chen, Aruna D'Souza, Darby English, Okwui Enwezor, Andrea Fraser, Coco Fusco, and Paul Chaat Smith, among others. Students will participate in individual and group research projects, with several reflective writing assignments.

AAIC421 - Exhibiting Feminisms

General

Course Long Title

Exhibiting Feminisms

Subject Code

AAIC

Course Number

421

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course asks students to develop a collaborative project that will respond to the exhibition "Mobilizing Contents: Feminist Art Program" to be held at REDCAT gallery downtown LA, from Sept 6 to Dec 20, 2023. This exhibition activates the CalArts Feminist Art Program Archive to generate collective knowledges based on artistic experimentation and pedagogy. Multiple readings of the exhibition, as proposed by contemporary artists, will offer intersectional feminist views to dialogue with current social movements and its legacies. We will work together to explore key questions and ideas that emerge from the exhibition by analyzing the show itself as well as the archives that it features, and the

California Institute of the Arts

Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider Manny Farber's "White Elephant Art vs. Termite Art," Don Cherry and Organic Music Society, EZTV, the quilters of Gee's Bend, Henry David Thoreau's Walden, Simon Leung's War After War, Simon Rodia's Nuestro Pueblo (Watts Towers), Noah Purifoy and the Outdoor Desert Art Museum, the Center for Land Use Interpretation, and Deep Listening Band, among others. The class will include screenings, readings, discussions, field trips, and student demonstrations and research projects.

Registration Restrictions

RGAAART - Art Program Students Only

histories and legacies of the feminisms that are claimed. We will explore the context of the show as well as address the larger political implications of exhibition and archival practices to ask if exhibiting feminism can be feminist. What are feminist practices today in art making and curating and how are these informed by or resistant to these precedents? The course involves some field trips to REDCAT at various stages during the class as well as the possibility of realizing a class project at REDCAT in response to the exhibition. These visits may take place on Saturdays. It will be each student's responsibility to get to REDCAT for these meetings.

Registration Restrictions

RGART - Art School Only

No Requirements

AAIC442 - The History & Now of Motion Graphics

General

Course Long Title

The History & Now of Motion Graphics

Subject Code

AAIC

Course Number

442

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Motion Graphics (also known as Motion Design) is everywhere. It permeates a multitude of spaces and practices including VR, AR, mixed reality, UI/UX, apps, platforms, games, experiences, and increasingly includes AI. It also includes film and TV titles and branding, filmmaking, commercials, music videos and entertainment design. As a specialized practice, Motion Graphics was first recognized by artist and computer graphics pioneer John Whitney in 1962 when he introduced the term "motion graphics" for title design "as a distinctly new problem for the field of design." He argued that the designer may create great graphics but for

AAIC462 - Design Theory I

General

Course Long Title

Design Theory I

Subject Code

AAIC

Course Number

462

School(s)

School of Art

Program(s)

Graphic Design

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In the words of a former student, theory is the thinking that advances the discipline. Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design work that challenges, plays with, or advances what things get made and what they look like. Through required readings, conversation, and research, students will engage various contemporary debates that potentially impact our ideas, practice, and lives. These include such themes as technology, the environment, culture, society, politics, and many others. Please note that this is not a studio class.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

California Institute of the Arts

great MOTION graphics the imaginative articulation of movement is

required. It was just a decade earlier, in the

1950s, that the demand for

feature film title sequences and more

graphically-oriented commercials

grew, evolving from abstract films in the early

20th century.

This course will look back and forth between past,

present, and future of

Motion Graphics through weekly presentations,

assigned readings, and

discussion. Students will identify current issues

for the field and speculate

theoretically towards Motion Graphics as an

increasingly significant and

meaningful practice.

AAIC463 - Design Theory II

General

Course Long Title

Design Theory II

Subject Code

AAIC

Course Number

463

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only. BFA4 Graphic Design only.

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. Must have taken Design Theory I AGRA662.

AAIC500 - Visual Semiotics

General

Course Long Title

Visual Semiotics

Subject Code

AAIC

Course Number

500

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to the Art School only.

This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been applied to the analysis and criticism of "the visual". After a brief but thorough explication of both Peircean 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-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate 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

California Institute of the Arts

art work (made for the class) presented and orally defended in a semiotic context to the class.

Registration Restrictions

RGAPHM - Photo/Media Program Only

AAIC506 - Talent Show

General

Course Long Title

Talent Show

Subject Code

AAIC

Course Number

506

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance).

This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. Fieldwork and research will be conducted in multiple formats. In addition to generating and documenting performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show at REDCAT theater! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors.

AAIC510 - History of Photography

General

Course Long Title

History of Photography

Subject Code

AAIC

Course Number

510

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism 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.

Registration Restrictions

RGART - Art School Only

AAIC523 - Practice & Pedagogy: ArtPilots

AAIC524 - Theaters of Refusal: Exhibition Politics

California Institute of the Arts

General

Course Long Title

Practice & Pedagogy: ArtPilots

Subject Code

AAIC

Course Number

523

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Max Credit
Hours

4

Description

"Practice and Pedagogy: Art Pilots

Students in this class will have the opportunity to explore their artmaking practice through in-class experimentation while gaining a set of critical skills that lend themselves to teaching. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's *The Fluxus Experience*, Rosemary Peterson's *Why Piaget?*, John Dewey's experience and education, Mignon Nixon's 'Child' drawing on Eva Hesse, and Richard Schiff's writing on Richard Tuttle's drawing process. This is a cross-disciplinary class; students from all métiers are welcome. Prior teaching experience or visual art background is not necessary. Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area.

AAIC575 - Historical Survey of GD A

General

Course Long Title

General

Course Long Title

Theaters of Refusal: Exhibition Politics

Subject Code

AAIC

Course Number

524

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Description

This seminar takes its title from an exhibition curated by artist and CalArts faculty emeritus Charles Gaines at UC Irvine in 1993, titled "Theater of Refusal: Black Art and Mainstream Criticism." In his accompanying catalog essay, Gaines situates marginality as always-already political: "Marginal discourse reveals through its complex relationship with the mainstream that 'truth' can more accurately be defined by the Nietzschean and Deleuze/Guattarian term 'power.' Power (maintenance) is the underlying structure responsible for the mainstream's frequent complaint that marginal discourse addresses only minority concerns. Marginality, therefore, is political, is always seen politically by the mainstream." Starting with Gaines's exhibition and essay, this course seeks to identify a number of contemporary exhibitions in which questions of power are raised in relation to difference, whether implicitly or explicitly; often implicit politics are made explicit with protests of an exhibition or its institution. Topics and case studies include the 1993 Whitney Biennial of American Art; the 2022 edition of Documenta; the 1990s Asian-American activist network Godzilla, "Let the Record Show..." (New Museum, 1988) and other exhibitions confronting the AIDS crisis; and indigenous exhibition approaches alongside the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990. We will consider the relationship between rhetoric and gesture in exhibition-making, as well as the lineage of critical discourse around institutions, and the role of print and social media in shaping discourse and public policy. We will read and interrogate texts by curators, critics, and artists including Howie Chen, Aruna D'Souza, Darby English, Okwui Enwezor, Andrea Fraser, Coco Fusco, and Paul Chaat Smith, among others. Students will participate in individual and group research projects, with several reflective writing assignments.

Registration Restrictions

RGART - Art School Only

AAIC576 - Historical Survey of GD B

General

Course Long Title

California Institute of the Arts

Historical Survey of GD A

Subject Code

AAIC

Course Number

575

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to MFA Graphic Design students only.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

Historical Survey of GD B

Subject Code

AAIC

Course Number

576

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to MFA Graphic Design students only.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AAIC619 - Routine Pleasures

General

Course Long Title

Routine Pleasures

Subject Code

AAIC

Course Number

619

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to Art School only.

"For the rustle," asserts Roland Barthes, "implies

AAIC621 - Exhibiting Feminisms

General

Course Long Title

Exhibiting Feminisms

Subject Code

AAIC

Course Number

621

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course asks students to develop a collaborative project that will respond to the exhibition "Mobilizing Contents: Feminist Art

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a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation-plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud)." This course will consider the individual and the collective as tactical and historically charged positions for artists, with critical implications for agency and authorship as well as for notions of labor and pleasure. We will begin with Jean-Pierre Gorin's 1986 film-essay Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider Manny Farber's "White Elephant Art vs. Termite Art," Don Cherry and Organic Music Society, EZTV, the quilters of Gee's Bend, Henry David Thoreau's Walden, Simon Leung's War After War, Simon Rodia's Nuestro Pueblo (Watts Towers), Noah Purifoy and the Outdoor Desert Art Museum, the Center for Land Use Interpretation, and Deep Listening Band, among others. The class will include screenings, readings, discussions, field trips, and student demonstrations and research projects.

Registration Restrictions
RGART - Art School Only

Program" to be held at REDCAT gallery downtown LA, from Sept 6 to Dec 20, 2023. This exhibition activates the CalArts Feminist Art Program Archive to generate collective knowledges based on artistic experimentation and pedagogy. Multiple readings of the exhibition, as proposed by contemporary artists, will offer intersectional feminist views to dialogue with current social movements and its legacies. We will work together to explore key questions and ideas that emerge from the exhibition by analyzing the show itself as well as the archives that it features, and the histories and legacies of the feminisms that are claimed. We will explore the context of the show as well as address the larger political implications of exhibition and archival practices to ask if exhibiting feminism can be feminist. What are feminist practices today in art making and curating and how are these informed by or resistant to these precedents? The course involves some field trips to REDCAT at various stages during the class as well as the possibility of realizing a class project at REDCAT in response to the exhibition. These visits may take place on Saturdays. It will be each student's responsibility to get to REDCAT for these meetings.

Registration Restrictions
RGARTMA

AAIC642 - The History & Now of Motion Graphics

General

Course Long Title
The History & Now of Motion Graphics

Subject Code
AAIC

Course Number
642

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

Motion Graphics (also known as Motion Design) is everywhere. It permeates a multitude of spaces and practices including VR, AR, mixed reality, UI/UX, apps, platforms, games, experiences, and increasingly includes AI. It also includes film and TV titles and branding, filmmaking,

AAIC662 - Design Theory I

General

Course Long Title
Design Theory I

Subject Code
AAIC

Course Number
662

School(s)
School of Art

Program(s)
Graphic Design

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
3

Description

In the words of a former student, theory is the thinking that advances the discipline. Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design work that challenges, plays with, or advances what things get made and what they look like. Through required readings, conversation, and research, students will engage various contemporary debates that potentially impact our ideas,

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commercials, music videos and entertainment design. As a specialized practice, Motion Graphics was first recognized by artist and computer graphics pioneer John Whitney in 1962 when he introduced the term "motion graphics" for title design "as a distinctly new problem for the field of design." He argued that the designer may create great graphics but for great MOTION graphics the imaginative articulation of movement is required. It was just a decade earlier, in the 1950s, that the demand for feature film title sequences and more graphically-oriented commercials grew, evolving from abstract films in the early 20th century. This course will look back and forth between past, present, and future of Motion Graphics through weekly presentations, assigned readings, and discussion. Students will identify current issues for the field and speculate theoretically towards Motion Graphics as an increasingly significant and meaningful practice.

practice, and lives. These include such themes as technology, the environment, culture, society, politics, and many others. Please note that this is not a studio class.

Registration Restrictions

RGAART - Art Program Students Only, RGAGRA - Graphic Design Program Only

AAIC663 - Design Theory II

General

Course Long Title

Design Theory II

Subject Code

AAIC

Course Number

663

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only. Graphic Design MFA only.

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. Must have taken Design Theory I AGRA662.

AART001 - Heavy Metal

General

Course Long Title

Heavy Metal

Subject Code

AART

Course Number

001

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to Art School only.

This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.

Registration Restrictions

RGART - Art School Only

California Institute of the Arts

AART008 - Claylab - Wheelthrowing

General

Course Long Title

Claylab - Wheelthrowing

Subject Code

AART

Course Number

008

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This five-week intensive workshop will focus on the basics of wheelthrowing including wedging, centering, throwing, trimming, firing, and glazing. During each class students will have access to a throwing wheel and a class supply of clay to practice throwing along with individualized instruction. Students will be encouraged to apply throwing techniques in the generation of sculpture and functional objects. There is a \$50.00 course fee for this class which includes one box of clay and the necessary throwing tools.

Registration Restrictions

RGARTCS - School of Art Or Critical Studies

AART009 - Claylab - Handbuilding

General

Course Long Title

Claylab - Handbuilding

Subject Code

AART

Course Number

009

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This workshop will be a five week intensive exploration into constructing sculptures and objects with clay. Topics covered will include handbuilding, coiling, slab forming, firing, and glazing. We will work on one project for the duration of the course. Students are encouraged to apply clay and ceramic into other areas of their practice and to experiment with building techniques and surface treatments. Students will gain an understanding of the processes for building with clay and learn material specific skills for interpreting ideas and drafts into three dimensional sculptures. There is a \$50.00 course fee for this class which includes one box of clay and the necessary hand tools.

Registration Restrictions

RGARTCS - School of Art Or Critical Studies

AART010 - Art Hazards

General

Course Long Title

Art Hazards

Subject Code

AART

Course Number

010

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

AART011 - Visiting Artist Lectures

General

Course Long Title

Visiting Artist Lectures

Subject Code

AART

Course Number

011

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

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Description

This one-day workshop is restricted to and mandatory for BFA 1 students in the Art and Photography & Media Programs. The visual arts can pose significant risks to the health and safety of artists. This workshop provides an overview of some of the most common risks associated with painting, drawing, photography, ceramics, and sculpture. The goal is about becoming aware of the problems and the solutions regarding protecting our health, as well as to help students to overcome any fear of new art processes. This workshop will provide significant knowledge and skills to protect yourself and others. We will also cover art handling, studio organization, and the installation/de-installation process in the gallery spaces. Attendance is required at all lectures. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

AART012 - Welding

General

Course Long Title

Welding

Subject Code

AART

Course Number

012

School(s)

School of Art

Program(s)

Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Students will learn basic welding techniques (proper safety precautions, laying a bead, posture, and the advantages of working with a partner or team) as well as properly cutting and edging steel, drilling, grinding and basic solvent-less surface treatments. Different instructors may approach the method and concept of Welding differently. Attendance at all sessions is required. Limited to 12 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

Description

This practicum workshop is open to the Institute. Presentation of work by visiting artists, designers, and visiting faculty. Attendance is required at all lectures. Workshop is limited to 50 students. (Please refer to course syllabi provided by each individual instructor for more details.)

AART013 - Drawing

General

Course Long Title

Drawing

Subject Code

AART

Course Number

013

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is open to the Institute. This course will focus on drawing and the use of fundamental drawing tools in order to support the foundations on which to express ideas and concepts through 2-D Composition. We will discuss the elements of art (line, shape, color, value, form, texture and space) and explore this vocabulary through the approach of drawing from observation. Drawing is one of the most accessible and essential artistic practices that hones basic hand-eye coordination while simultaneously exploring vital techniques such as perspective, line variation, proportion, light, and foreshortening. Different instructors may approach the method and concept of Drawing differently. Attendance at all sessions is required. Limited to 20 students. (Please refer to course syllabi

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provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART014 - Sound

General

Course Long Title

Sound

Subject Code

AART

Course Number

014

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Students will learn about the implementation of sound in different contexts such as installation and performance, as well as examine the history of sound in a range of trajectories such as contemporary art and experimental music. There will be a final project. Different instructors may approach the method and concept of Sound differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART016 - Sculpture

General

Course Long Title

Sculpture

Subject Code

AART

Course Number

016

School(s)

School of Art

Program(s)

Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Using the framework of a studio-based course, Sculpture provides BFA students the opportunity to study technical and conceptual processes through hands-on experience. Understanding the relationship of two dimensional conceptualization to three-dimensional forms is fundamental. Different instructors may approach the method and concept of Sculpture differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

A \$25 course fee will be applied to cover the cost of basic materials.

Registration Restrictions

RGART - Art School Only

AART017 - Video in the Expanded Field

General

Course Long Title

Video in the Expanded Field

Subject Code

AART

Course Number

017

School(s)

AART018 - Performance

General

Course Long Title

Performance

Subject Code

AART

Course Number

018

School(s)

California Institute of the Arts

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School Art and Photo/Media BFA students. This workshop will focus on video documentation of performance art, participatory projects, and multi-media performance installations. Different instructors will approach the method and concept of Video in the Expanded Field differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Using the framework of a studio-based course, Performance focuses on themes of participation, audience, gesture, authorship, collaboration. Different instructors may approach the method and concept of Performance differently. Students will create a final project. Different instructors may approach the method and concept of Performance differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART019 - Mold-Making

General

Course Long Title

Mold-Making

Subject Code

AART

Course Number

019

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. This practicum workshop provides students the opportunity to study technical processes of moldmaking through developing a final project. Molds offer the possibility of a deeper understanding of the replica and the multiple, in three-dimensions. Different instructors may approach the method and concept of Moldmaking differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

AART020 - Video

General

Course Long Title

Video

Subject Code

AART

Course Number

020

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Using the framework of a studio-based course, Video provides BFA students the opportunity to study technical and conceptual processes through hands-on experience. Video is a time-based medium, and thus offers possibilities for understanding performance, duration, editing, and camera movement. Different instructors may approach the method and concept of Video differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

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RGART - Art School Only

Registration Restrictions

RGART - Art School Only

AART021 - Ceramics

General

Course Long Title

Ceramics

Subject Code

AART

Course Number

021

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Using the framework of a studio-based course, Ceramics provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Ceramics offer an experience of an ancient artistic practice that allows many different approaches and outcomes. Different instructors may approach the method and concept of Ceramics differently. There will be a \$15.00 fee accessed on your fee bill. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART022 - Painting: Painting Supports

General

Course Long Title

Painting: Painting Supports

Subject Code

AART

Course Number

022

School(s)

School of Art

Program(s)

Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Using the framework of a studio-based course, Painting provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Painting differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART023 - Printmaking: Silkscreen

General

Course Long Title

Printmaking: Silkscreen

Subject Code

AART

Course Number

023

School(s)

School of Art

Academic Level

UG - Undergraduate

AART025 - Digital Skills

General

Course Long Title

Digital Skills

Subject Code

AART

Course Number

025

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA students. This class will introduce students to alternative and advanced silk-screening techniques through hands-on workshops. Students will learn how to prepare files for CMYK silk-screening using Photoshop; how to do CMYK printing; how masking techniques such as tape/vinyl can be used in a painting process; and will experiment by directly painting on the screen before it is printed. Students will work towards completing one silk-screen painting by the end of the workshop. Students must bring their own screens, please contact the Art Office for details on buying screens. Different instructors may approach the method and concept of Printmaking differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA students. Using the framework of a studio-based course, Digital Skills provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and critical thinking. There will be a final project. Different instructors may approach the method and concept of Digital Skills differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART026 - Textile Art

General

Course Long Title

Textile Art

Subject Code

AART

Course Number

026

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA students. Textiles are two-dimensional surfaces that can be cut and combined in different ways to become three dimensional forms. Fabric has been used to create shelters (tents), household objects, and garments of all kinds. Exploring the different qualities of fabrics and using hands-on techniques to learn how to sew and otherwise

AART028 - Installation: Site and Install

General

Course Long Title

Installation: Site and Install

Subject Code

AART

Course Number

028

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA students. This practicum workshop provides students the opportunity to study conceptual processes of Installation Art through developing a final project. Different instructors may approach the method and concept of Installation differently. Attendance at all

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combine them will be the focus of the workshop. Different instructors may approach the method and concept of Textile Art differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART029 - Art Writing

General

Course Long Title

Art Writing

Subject Code

AART

Course Number

029

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Students will be introduced to a wide variety of source material which deals in varying ways with the issues in writing and the relationships between art and language. Different instructors may approach the method and concept of Art Writing differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART030 - Painting: Color

General

Course Long Title

Painting: Color

Subject Code

AART

Course Number

030

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. This is a hands-on practical workshop where students will focus on communicating with color. The workshop will consider the physical properties of color and how color presents itself across various media. Different instructors may approach the method and concept of Painting: Color differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART032 - Basket Weaving

General

Course Long Title

Basket Weaving

Subject Code

AART

Course Number

032

School(s)

School of Art

Program(s)

Art

AART033 - Printmaking: Collagraphy

General

Course Long Title

Printmaking: Collagraphy

Subject Code

AART

Course Number

033

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Registration Restrictions

RGAAART - Art Program Students Only

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. The collagraph method of printmaking allows the artist to make impressions based on manipulated found materials. Printing blocks are made by adhering found materials to wood, thereby creating unique matrices that can be inked and printed using multiple techniques. Different instructors may approach the method and concept of Printmaking: Collagraphy differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART036 - Performance: Techniques

General

Course Long Title

Performance: Techniques

Subject Code

AART

Course Number

036

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. In this hands-on workshop, students will learn to work collaboratively on developing and producing a performance work or very short video. Different instructors may approach the method and concept of Performance: Techniques differently. Attendance at all sessions is required. Limited to 15 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

AART039 - Zine Culture & Self Publishing

General

Course Long Title

Zine Culture & Self Publishing

Subject Code

AART

Course Number

039

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. This workshop opens up the world of zine culture and the power of zines to articulate experience and build community. Self-publishing on-line and in print offers multiple possibilities for cultural intervention and transformation. Different instructors will approach the method and concept of Zine Culture differently. Attendance at all sessions is required. Limited to 15 students.

Registration Restrictions

RGART - Art School Only

California Institute of the Arts

AART042 - Fabric and Textiles

General

Course Long Title
Fabric and Textiles

Subject Code
AART

Course Number
042

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA students. This multidisciplinary workshop will consider textiles and fabrics as raw materials for art making. Different instructors will approach the method and concept of Fabric and Textiles differently. Attendance at all sessions is required. Limited to 15 students. (Please refer to course syllabi provided by each individual instructor for more details.)

Registration Restrictions
RGART - Art School Only

AART046 - Relief Printmaking

General

Course Long Title
Relief Printmaking

Subject Code
AART

Course Number
046

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA students. Students will learn press-less Relief Printmaking methods and pattern and motif design. Through hands-on exercises, students will learn to design, transfer, carve, register, print, and clean tools properly. Different instructors may approach the method and concept of Relief Printmaking differently. Attendance to all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each instructor for more details.)

Registration Restrictions
RGART - Art School Only

AART048 - LA's Artist-Run Spaces

General

Course Long Title
LA's Artist-Run Spaces

Subject Code
AART

Course Number
048

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

What makes an artist-run space different from another gallery or non-profit organization? Artist-run spaces are founded by and driven by the ideas and dreams of artists, though they often

AART049 - The Body in 360°- Exploring the Spatial

General

Course Long Title
The Body in 360°- Exploring the Spatial

Subject Code
AART

Course Number
049

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Using our bodies and surrounding environments, we will explore the physical and virtual possibilities of VR filmmaking with the Insta 360 One x2 VR camera. We will research the duality of

California Institute of the Arts

transform over time. Through a series of case studies, this course offers a brief history of alternative and artist-run spaces in Los Angeles, examining how ideas around alternatives have shifted since the 1970s. We will also look at contemporary artist-run spaces and curatorial endeavors that seek to expand and enrich the cultural landscape. There will be a focus on the sustainability of these projects and we will discuss how they operate in relation to capitalism, systemic racism, able-ism, and gentrification.

AART050 - Experiments in Art Writing

General

Course Long Title

Experiments in Art Writing

Subject Code

AART

Course Number

050

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Whether you are an artist working on their statement, making a book, writing for a contemporary art publication, documenting their process, or simply looking to artist books and writings for inspiration, this course is for you. We will study works by visual artists Sable Elyse Smith, Andy Warhol, Bob Flanagan, Aria Dean, ANOHNI, and more, as well as exhibitions at the Hammer and Brooklyn Museum. Together, we will consider the strategies artists implement to subvert or conform to the medium's conventions, and address the following questions: the traditions we are working in; material conditions of writing; when and how to make writing public; the logistics of publishing including platform, budget, context, impact; and writing as an avenue to create community. We will welcome guest speakers, and you will receive resources to support your writing endeavors at CalArts and beyond.

physical and virtual world building by looking at the formal relationships between the two, while inspecting the dependency and dissonance of each. Students will learn how to construct movement for 360 capture, film and edit VR footage, and will culminate in an experimental short VR film.

AART101 - Foundation Seminar

General

Course Long Title

Foundation Seminar

Subject Code

AART

Course Number

101

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

BFA1 Art Program students will be pre-enrolled in this class, along with What Makes it Art(AAIC-103).

In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. This course includes lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program - both as a practical primer to help you navigate the Institute and a conceptual

California Institute of the Arts

introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways. AART-101 is offered in the Fall Semester.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART102 - Foundation B

General

Course Long Title

Foundation B

Subject Code

AART

Course Number

102

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

BFA1 Art Program students will be pre-enrolled in this class.

In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. This course includes lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program - both as a practical primer to help you navigate the Institute and a conceptual introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways.

AART-102 is offered in the Spring Semester.

Registration Restrictions

RGAART - Art Program Students Only

AART104 - Foundation Studio

General

Course Long Title

Foundation Studio

Subject Code

AART

Course Number

104

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Foundation Studio is intended to provide a hands-on opportunity for students to understand and engage with a variety of approaches to studio practice. Students will be introduced to the program's labs, including the Supershop, the print and digital media lab, the video facilities, and the ceramics area. BFA1 Art Program students will be pre-enrolled in this class, along with Foundation A (AART-101) and What Makes it Art (AAIC-103).

Students should expect to spend approximately \$50-\$100 for materials

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART109 - Foundation in Two Dimensions

General

Course Long Title

Foundation in Two Dimensions

Subject Code

AART

Course Number

109

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Foundation in Two Dimensions: Painting, Drawing, and More is a studio-based course intended as an introduction to painting, drawing, collage, and other two-dimensional approaches and is intended to complement the Art Foundation curriculum. This course includes studio work, demonstrations of materials and techniques, hands-on exercises, screening and discussion of artists' work, in-class readings, and assignments outside of class. Art program students at the BFA1 level will be given priority enrollment in the class. Foundation students may substitute another studio class for AART-109 pending availability and permission of the mentor.

The course may be open to other Art program students by permission of the instructor only, pending *enrollment capacity.

*Enrollment capacity will not be determined before the first week of class. Student who have taken AART-210B Painting cannot enroll in this class. The course may not be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

AART199 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AART

Course Number

199

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

AART201 - Post Foundation Sem: What's Goin' On?

General

Course Long Title

Post Foundation Sem: What's Goin' On?

Subject Code

AART

AART203 - Post-Foundation Visiting Artist

General

Course Long Title

Post-Foundation Visiting Artist

Subject Code

AART

California Institute of the Arts

Course Number

201

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Post Foundation Seminar/Critique: What's Goin' On?

This required course invites students to articulate and develop relationships between theory and practice.

Seminar-style reading discussions will be conducted, alternating with individual presentations in which students constructively critique each other's work.

Attendance is mandatory and participation in discussions required.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

Course Number

203

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

BFA2 Art Program students will be pre-enrolled in this class.

This required course is in tandem with the Visiting Artist's Lecture Series.

BFA 2 Art Program students are expected to attend the weekly lectures and to participate in this weekly seminar, where each student will present an overview of their practice in class.

The seminar portion critically and creatively explores different methodologies by which artists present their practice in public contexts.

Registration Restrictions

RGAART - Art Program Students Only

AART205 - Studio Workshop Series

General

Course Long Title

Studio Workshop Series

Subject Code

AART

Course Number

205

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The Studio Workshop Series is comprised of short, but intensive discipline-specific studio-based workshops that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

AART205D - Molto Brutto: Brutalist Furniture

General

Course Long Title

Molto Brutto: Brutalist Furniture

Subject Code

AART

Course Number

205D

School(s)

School of Art

Program(s)

Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

So, you've taken the Super Shop's Orientation, now what? Looking to fill the vacuum with some

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Each session is taught by different faculty. Multiple sessions may be offered in the same semester. Studio Workshops count toward the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. Material fees vary according to workshop.

Registration Restrictions

RGAAART - Art Program Students Only

tangible building skills? This 6-week technical workshop class might be for you! We will be using Enzo Mari's wooden furniture design classic textbook: 'Autoprogettazione?' as our survival guide. This class will be centered around carpentry basics, utilizing Mari's furniture schematics to build simple, strong, and functional forms. The takeaway will be newfound confidence in the Super Shop's Wood Shop, a piece of furniture for your studio, and foundational fabrication skills using up-cycled lumber. Expect to purchase Mari's textbook, to work hard, to possibly get some wood splinters, and to turn scrap lumber into gold.

Registration Restrictions

RGART - Art School Only

No Requirements

AART205E - Silkscreen Workshop

General

Course Long Title

Silkscreen Workshop

Subject Code

AART

Course Number

205E

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Silkscreen workshop is for incoming students within the Art School.

This workshop is intensive on learning how to approach silkscreening. We will focus on registration, paper, and ink additives.

There is a \$50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A \$50 lab deposit is also required for use of the lab within and outside of class time.

Registration Restrictions

RGART - Art School Only

AART205F - Relief Printing Workshop

General

Course Long Title

Relief Printing Workshop

Subject Code

AART

Course Number

205F

School(s)

School of Art

Program(s)

Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This workshop is for incoming students within the School of Art. The workshop is an intensive on learning how to approach relief printing using type high linoleum blocks. Vandercook Proof Press will be utilized for the printing process. We will focus on T-bar registration, paper, ink additives, and monotype approach printing. There is a \$50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A \$50 lab deposit is also required for use of the lab within and outside of class time.

Registration Restrictions

RGART - Art School Only

California Institute of the Arts

AART205G - Etching Workshop

General

Course Long Title
Etching Workshop

Subject Code
AART

Course Number
205G

School(s)
School of Art

Program(s)
Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This workshop is for incoming students within the School of Art. The workshop is intensive on learning how to approach intaglio printing using copper metal. Takach Press will be utilized for the printing process. We will explore additive processes like aquatinting, Chine-collé and À la poupée. We will focus on T-bar registration, paper, and ink additives. There is a \$50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A \$50 lab deposit is also required for use of the lab within and outside of class time.

Registration Restrictions

RGART - Art School Only

AART205H - Monotype Workshop

General

Course Long Title
Monotype Workshop

Subject Code
AART

Course Number
205H

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Known as the most painterly process in print. We will be exploring the "one off" through the monotype process. The Takach press will be utilized. Exploring different scopes through additive and subtractive methods. Utilizing found materials, stencil making, and digital transfers. Also exploring hybrid processes like trace monotype, paste paper and Sumikundo.

Registration Restrictions

RGAART - Art Program Students Only

AART210 - Studio Series

General

Course Long Title
Studio Series

Subject Code
AART

Course Number
210

School(s)
School of Art

Academic Level
UG - Undergraduate

AART210A - Drawing

General

Course Long Title
Drawing

Subject Code
AART

Course Number
210A

School(s)
School of Art

Academic Level
UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Multiple sessions are offered in each semester. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program.

Please refer to course descriptions provided by each section instructor for more details.

Credit Hours

Min Credit Hours	Max Credit Hours
2	3

Description

Open to BFA1 and BFA2 Art Program students only. Open to other students by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART210B - Painting

General

Course Long Title

Painting

Subject Code

AART

Course Number

210B

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
2	3

Description

Open to BFA1 and BFA2 Art Program students only. Open to other students by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

AART210C - Sculpture

General

Course Long Title

Sculpture

Subject Code

AART

Course Number

210C

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Open to BFA1 and BFA2 Art Program students only. Open to other students by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

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Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART210D - Print & Digital Media

General

Course Long Title

Print & Digital Media

Subject Code

AART

Course Number

210D

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Max Credit
Hours

3

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of
Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART210E - Video

General

Course Long Title

Video

Subject Code

AART

Course Number

210E

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of
Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART210F - Social Practice

General

AART210G - Ceramics

General

California Institute of the Arts

Course Long Title

Social Practice

Subject Code

AART

Course Number

210F

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to BFA1 and BFA2 Art Program students only.
Open to BFA3 and BFA4 Art Program students by
Permission of Instructor.

The Studio Series is comprised of
discipline-specific studio-based courses that
provide BFA students the opportunity to learn
both technically and conceptually through
hands-on experience.

Each session is taught by different faculty.
Studio Series courses count towards the 8-unit
Studio Requirement for BFAs in the Art Program.

Please refer to course descriptions provided by
each section instructor for more details.

This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

Course Long Title

Ceramics

Subject Code

AART

Course Number

210G

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of
Instructor only.

The Studio Series comprises
discipline-specific studio-based courses that
provide BFA students the opportunity to learn both
technically and conceptually through hands-on
experience.

Each session is taught by different
faculty. Please refer to the syllabus provided
by each instructor for more details. This course
may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART210J - Writing

General

Course Long Title

Writing

Subject Code

AART

Course Number

210J

School(s)

School of Art

Academic Level

UG - Undergraduate

AART210K - Time Based Studio: Copies & Fakes

General

Course Long Title

Time Based Studio: Copies & Fakes

Subject Code

AART

Course Number

210K

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of
Instructor only.

The Studio Series comprises
discipline-specific studio-based courses that
provide BFA students the opportunity to learn both
technically and conceptually through hands-on
experience.

Each session is taught by different
faculty. Please refer to the syllabus provided
by each instructor for more details. This course
may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

Credit Hours

Min Credit Hours	Max Credit Hours
2	3

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of
Instructor only.

The Studio Series comprises
discipline-specific studio-based courses that
provide BFA students the opportunity to learn both
technically and conceptually through hands-on
experience.

Each session is taught by different
faculty. Please refer to the syllabus provided
by each instructor for more details. This course
may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART210L - Sound in Art

General

Course Long Title

Sound in Art

Subject Code

AART

Course Number

210L

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of
Instructor only.

The Studio Series comprises
discipline-specific studio-based courses that
provide BFA students the opportunity to learn both
technically and conceptually through hands-on
experience.

AART210N - Sculpture for Staying Alive

General

Course Long Title

Sculpture for Staying Alive

Subject Code

AART

Course Number

210N

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

What does it mean to have the basic necessities of
life? Are food, water, and shelter enough? Do we
not need human interaction, culture, and art? We
will engage basic survival strategies, from
gleaning to codeswitching, to address questions of
environmental need and sustenance, identity and
belonging. Sculpture projects will involve making
devices for foraging food, building shelter, and
constructing community. Artwork will be born of
necessity but driven by aesthetics, using our

California Institute of the Arts

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

hands to shape the world we inhabit. We will employ sculptural methods developed throughout human history to confront tensions between individual desires and collective societal needs. Our goal is to illuminate our choices and how they impact survival.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART210P - Intensive Painting Workshop

General

Course Long Title

Intensive Painting Workshop

Subject Code

AART

Course Number

210P

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFAs. An advanced painting class. Experimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work.

Registration Restrictions

RGAART - Art Program Students Only

AART210T - Time Based Studio: Making Scenes

General

Course Long Title

Time Based Studio: Making Scenes

Subject Code

AART

Course Number

210T

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This is a production studio course for artists on creating/directing narrative scenes/vignettes. This is an intro to narrative for camera. Students will plan, structure, shoot and edit two given dramatic scenes with the goal to understand and potentially experiment with basic narrative form. If time allows students will create their own short dramatic vignette for critique.

Registration Restrictions

RGAART - Art Program Students Only

AART210T - Time Based Studio: Making Scenes

General

Course Long Title

Time Based Studio: Making Scenes

Subject Code

AART

Course Number

210T

School(s)

School of Art, ART

Academic Level

UG - Undergraduate

AART210U - Drawing, a Verb

General

Course Long Title

Drawing, a Verb

Subject Code

AART

Course Number

210U

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

This is a production studio course for artists on creating/directing narrative scenes/vignettes. This is an intro to narrative for camera. Students will plan, structure, shoot and edit two given dramatic scenes with the goal to understand and potentially experiment with basic narrative form. If time allows students will create their own short dramatic vignette for critique.

Registration Restrictions

RGAART - Art Program Students Only

Credit Hours

Min Credit
Hours
2

Description

Drawing, a Verb is a gathering space for students who love to draw. We will meet weekly for improvisational drawing that is followed by an open critique of drawings created in class. During each session, students will be provided with drawing material and tools, but still, they are also required to bring additional pencils, pens, sketch pads, and tablets. This is not a technique-focused class, it is a production-focused class. Students from all drawing skill levels are welcome!

Registration Restrictions

RGAART - Art Program Students Only

AART210V - a sewing/pattern-making studio class

General

Course Long Title

a sewing/pattern-making studio class

Subject Code

AART

Course Number

210V

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Feminist Quilting Bee is a sewing/pattern-making studio class that explores how artists create new artworks while gossiping, warning, and informing one another as a form of care. Deeply informed by feminist essays such as Kwame Holme's "What's The Tea: Gossip and the Production of Black Gay Social History," and Alessandro Portelli's "What Makes Oral History Different," and Katrin "Horn's Of Gaps and Gossip: Intimacy in the Archive," this course will use a variety of current discussion of feminist social topics as case studies to be workshoped and explored during sewing class.

In this course we will learn the fundamentals of your sewing machine: repair and cleaning alongside demonstrations in pattern making, riveting, applying batting, stitch, correcting, banner design, sail making, and building with industrial sculptural fabrics. We will explore a variety of contemporary and historical approaches to archiving textiles, which includes how we describe, catalogue, appraise, and restore quilts.

AART211 - Drawing

General

Course Long Title

Drawing

Subject Code

AART

Course Number

211

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
2	3

Description

Open to BFA1 and BFA2 Art Program students only.
Open to BFA3 and BFA4 Art Program students by
Permission of Instructor.

The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty.
Studio Series courses count towards the 8-unit
Studio Requirement for BFAs in the Art Program.

Please refer to course descriptions provided by
each section instructor for more details.

This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

California Institute of the Arts

AART214 - Print & Digital Media

General

Course Long Title

Print & Digital Media

Subject Code

AART

Course Number

214

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Max Credit
Hours

3

Description

Open to BFA1 and BFA2 Art Program students only.

Open to BFA3 and BFA4 Art Program students by

Permission of Instructor.

The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty.

Studio Series courses count towards the 8-unit

Studio Requirement for BFAs in the Art Program.

Please refer to course descriptions provided by each section instructor for more details.

This course may be repeated for credit.

Registration Restrictions

RGAART - Art Program Students Only

AART295 - BFA Critique

General

Course Long Title

BFA Critique

Subject Code

AART

Course Number

295

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

This is a critique course intended for BFAs.

Working in a group dynamic, students will gain the ability to better articulate their work and the work of their peers. Online enrollment is open to BFA students in the Program in Art in their 2nd, 3rd, or 4th year. The course is open to BFA students in other programs only by permission of instructor.

Registration Restrictions

RGAART - Art Program Students Only

AART299 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AART

Course Number

299

School(s)

School of Art

Academic Level

UG - Undergraduate

AART300A - Open Critique

General

Course Long Title

Open Critique

Subject Code

AART

Course Number

300A

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

AART300H - Open Painting Critique

General

Course Long Title
Open Painting Critique

Subject Code
AART

Course Number
300H

School(s)
School of Art

Academic Level

Credit Hours

Min Credit
Hours
2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Open Critique is a venue for students to critically examine their work in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course will be offered in the same semester. Please refer to course descriptions by each instructor which specify how the individual critique session will be structured.

This course will push the work of the serious artist with thorough, rigorous critique. The intention of each student will be the beginning point from which we, as a group, will investigate and interrogate the results of works both in-progress and newly completed. Contemporary discourse will revolve around the interplay of ideas and the materials from which they are realized. In a world where any material can be considered as a source for artistic production, this course will place special emphasis on why particular materials are chosen, their histories and inherent meanings, how they are manipulated, and their successes or failures in conveying the intention of the maker. Beyond intention, we will also leave room to examine and discuss the importance of how the "unexpected" or "accidental" plays into artistic production and the development of new ideas. Participation and attendance from everyone is mandatory. Two to three students will present their work each week.

Registration Restrictions

RGART - Art School Only

AART300J - Snapshots

General

Course Long Title
Snapshots

Subject Code
AART

Course Number
300J

School(s)
School of Art

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This is a standard painting critique, open to virtually anyone with the painting practice. Although not a studio class, technique will be discussed when necessary; one on one meetings may take place regarding technique when called for or requested.

Two students will be critiqued per three hour session. Critique by peers will be encouraged.

"Painting" will be defined as marking the surface; therefore if a student has an extensive drawing practice, they will have a place.

Registration Restrictions

RGARPMAT - Art

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This class will be a laboratory of the quotidien. Everyday crumbs swept together hastily. Small irresolute gestures, form on the move. Every session; a reading, a screening, and some words that deal with dailiness, alienation, time, process, history, change, observation, and difference. We will help each other see what we make anew. You will bring one work (object, text, installation, performance, whatever) starting the second week, and bring that same work back every week "changed." Change for us is broad. It can be a material, observable change, or it can be a shift in your disposition toward your thing. We will observe and make meaning of those changes together.

Registration Restrictions

RGAART - Art Program Students Only

AART300K - Diving Deep: Sculptural Critique

General

Course Long Title
Diving Deep: Sculptural Critique

Subject Code
AART

Course Number
300K

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This sculptural crit focuses on the development of each student's personal artistic voice. The goal is to strengthen student's understanding of their own sculptural work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary arts practice and critique. Students are expected to be self motivated and encouraged to investigate different forms and modes of working, including the still image, time based media,

AART300L - Queertiques

General

Course Long Title
Queertiques

Subject Code
AART

Course Number
300L

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Queertiques is an interdisciplinary critique course and seminar open to upper-level undergrad and grad students within the School of Art, and from other Schools with instructor permission. Queertiques or Queer Critiques embraces bell hooks and Tim Dean's terming of 'queer' as being about the self that is at odds with everything around it and that has to invent and create and find a place to speak and to thrive and to live. Students will read and discuss critical-theoretical texts that center intersections of queerness with gender, race, class, and ability; and examine how critical queerness has historically manifested via varied formalisms, materialities, methodologies, and artistic praxis. We will critically engage with the politics of visibility and institutional critique, as we interrogate the coopting of queerness and other marginalized identities within institutions, the art market, and beyond.

California Institute of the Arts

installation, interactivity, and live art performance in an interdisciplinary environment. Students will participate in weekly critiques, developing rigor in their ability to see, describe, assess, understand, contextualize, and discuss their own work and the work of their peers. Two students will present their work at each session, giving ample time to dive deep into each practice. Students will be asked to share all research behind the work.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

Students are expected to maintain an active art practice, and to complete and present their own projects and exhibitions (including thesis exhibitions) for peer-driven, intimate, and in-depth critical discussion. This course offers students language, theory, community, and an intro to a queer artistic canon that will enable students to interpret and articulate the queer content in their own and each other's artwork.

Registration Restrictions

RGAART - Art Program Students Only

AART300M - Sensing Crit: Do U Love What U Feel?

General

Course Long Title

Sensing Crit: Do U Love What U Feel?

Subject Code

AART

Course Number

300M

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Sensing Crit: Do U Love What U Feel? is a critique course that provides an opportunity to share work for critical feedback up to three times over the course of the semester. This course offers multiple in-depth critique approaches, including somatic, practice-based, and research methodologies. We experiment with looking and sensing through material investigation while deepening our practices via communal reading, somatic awareness, reading and writing. Sensing Crit: Do U Love What U Feel? develops engagement via discursive relationships built upon artists' work and works-in-process while highlighting the artist-to-artist relationship. This supportive approach offers critical witnessing, empathetic feedback, and somatic engagement to deepen our practices of seeing and feeling through material, semiotic, physical and breathwork methodologies. Recommended for students experimenting across mediums (inter- & cross-disciplinary) *and* metier-specific students who seek to expand their approach while challenging themselves via collective imaginaries, which necessitate involving diverse paths, questions, and experimentation.

Registration Restrictions

RGAART - Art Program Students Only

AART310C - KE Sculpture: Existing in Possibility

General

Course Long Title

KE Sculpture: Existing in Possibility

Subject Code

AART

Course Number

310C

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This kinetic sculpture course is about making things that work and going deep into our problem solving minds. We will aim to demystify and employ analog electronics and mechanisms, study organic and engineered systems and energies, and explore the manifold ways to design and make things move in service to artistic vision.

This studio-oriented class, with a strong physical basis, will include metal and wood shop technical demonstrations and ongoing advising. Students will be integrating movement into the design of the work, hence we will consider, e.g., structure, force, vibration, and balance as we cover various building techniques, the physical properties of materials, and material connections (literally the nuts and bolts of making). Students will gain a foundational knowledge of mechanics and analog electronics (motors, gears, springs, solenoids, relays, pumps, etc) while also highly encouraged to explore alternative energy sources (wind, water,

thermal, magnetic);

Consider making art as though the earth really matters.

The goal of this class is to make things that function and stay together. The process of idea to objecthood will include sketching, technical drawing, problem solving, project planning, model making, and experimenting/testing. Students will keep a sketchbook dedicated to design development. Readings and group discussions will include a survey of kinetic and mechanical art as well as explore commonalities among selected environmental, social, and engineered systems: physical properties, mechanical characteristics, correlative motions or states. We will strive to expand our technical vocabulary and knowledge of scientific concepts through the investigation of these systems and our relationship to them.

Registration Restrictions

RGAART - Art Program Students Only

AART310T - Clay and Body Memory

General

Course Long Title

Clay and Body Memory

Subject Code

AART

Course Number

310T

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will focus on the physical and psychic relationships between the ceramic object and the human body as well as clay's ability to capture and make permanent the otherwise transitory nature of a gesture. We will generate work that necessitates touch (wearables, interactive sculpture, relational and community building aesthetics) in addition to static work that speaks to the physical presence of the maker or viewer relative to the object/sculpture. We will explore the use of imprint, line, replica, text and color to convey meaning.

Registration Restrictions

RGART - Art School Only

AART310U - Rituals in Practice

General

Course Long Title

Rituals in Practice

Subject Code

AART

Course Number

310U

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Rituals in Practice: Disciplines of Energetic This course explores definitions of presence, action, and esoteric belief to debate "the energetic" potential in artworks. We will speak about the space in between an object and viewer, examining a span of film, painting, sound, and performance art practices influenced by ritual, repetition, psychic and meditative modes. This studio class emphasizes exercises stemming from conceptual and performance art traditions, as a platform in which students can critically engage with these themes and initiate their own projects in video, performance, installation, and a mix of media.

Registration Restrictions

RGART - Art School Only

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AART310Y - Mixing and Modifying Ceramic Glazes

General

Course Long Title

Mixing and Modifying Ceramic Glazes

Subject Code

AART

Course Number

310Y

School(s)

School of Art

Program(s)

Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This independent study group will focus on researching and developing ceramic glazes from raw chemicals.

Students will choose a type of glaze and/or color to develop throughout the semester beginning with published

glaze recipes and modifying those recipes to generate custom colors and characteristics.

Students will learn

(1) to identify glaze chemicals and their attributes, (2) the process of experimentally adapting glaze recipes to achieve the desired result, and (3) techniques for loading and firing electric kilns. Students will meet

independently with the instructor throughout the course and will be expected to present their findings at the end

of the semester. There is a \$50.00 course fee which will provide the raw chemicals, clay and supplies needed

for the semester. Due to the nature of the chemicals involved in glaze chemistry, students will be required to

provide their own personal protective equipment including disposable gloves and a particle respirator.

Simple Requisites

Clay, Light and Shadow and/or Pushing Towards Center

Type

Prerequisite

Earn a minimum P of undefined in the following:

- AART311C - Clay, Light and Shadow
OR AART511C - Clay, Light and Shadow

AART310Z - Next Level Clay

General

Course Long Title

Next Level Clay

Subject Code

AART

Course Number

310Z

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will explore advanced methods for the production of clay / ceramic sculpture and design objects. Students will work on projects independently with weekly group meetings for progress reports of in-process work.

Individualized one-on-one instruction and small group workshops will be available throughout the semester as needed. The class will be encouraged to experiment with advanced ceramic techniques as their interest and practice dictates and report to the group their process and findings. Advanced techniques may include (but are not limited to) large scale sculpture, glaze chemistry, production of multiples, specialized surface treatments etc.

The class will work toward two deadlines, each culminating in the form of a group exhibition and critique. There is a \$50.00 course fee which provides the class with some basic and specialty materials and equipment needed however students should be prepared to potentially purchase additional materials if their proposed project requires it.

Registration Restrictions

RGART - Art School Only

No Requirements

California Institute of the Arts

OR AART311P - Wheelthrowing, Attention, and Rest
OR AART511P - Wheelthrowing, Attention, and Rest

Additional Comments:

Students must have taken either AART-311c, or AART-511c, or AART-311P, or A511P

AART311B - The 360° Narrative

General

Course Long Title

The 360° Narrative

Subject Code

AART

Course Number

311B

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Description

This class will explore the idea of multiple narratives being told at once, while all holding their own identity and equal ground, but yet becoming one. Students will contemplate how each narrative element relates to one another, both in harmony and disharmony. Plus, they will become proficient in paying special attention to the stories that arise from the space in between elements. And students will learn to be wary of narratives that dominate and invisibilize other narratives, along with how to subvert this domination. They will also acquire multifaceted and spherical storytelling skills in various mediums, including writing and 360° VR video making. In addition to learning how to craft these multifaceted narratives, they will be encouraged to grapple with and account for the agency of a viewer/reader who is no longer trapped by a limited gaze. Due to the limited amount of 360° VR cameras, this class will be strictly limited to 9 students.

Registration Restrictions

RGART - Art School Only

AART311C - Clay, Light and Shadow

General

Course Long Title

Clay, Light and Shadow

Subject Code

AART

Course Number

311C

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

This course will cover the processes for constructing three dimensional sculptures and objects in clay while exploring the material and metaphorical relationships between light and shadow. Through exercises in experimentation, we will work with intuition and chance to channel shadow energy as a generative creative process. Projects will explore archetype through Jungian and tarot imagery as well as combining clay and light through reflection, obfuscation and translucency to illuminate space and architecture. We will learn the processes for constructing three dimensional sculptures and objects in clay and undertake the fundamental methods for building including slab and coil and traditional finishing techniques such as firing and glazing.

Students will be encouraged to apply these techniques both in the construction of static objects as well as experimenting with incorporating the material into other areas of their practice. The class will culminate in a group exhibition and critique. 25lbs of clay will be provided to each person though students should be prepared to potentially purchase additional material if their proposed projects require it.

Registration Restrictions

RGART - Art School Only

California Institute of the Arts

AART311E - Sound Affects - Sound Art

General

Course Long Title

Sound Affects - Sound Art

Subject Code

AART

Course Number

311E

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will include a series of lectures, workshops, and assignments with emphasis on experimentation and pre-production strategies and techniques for capturing, creating, reproducing, and manipulating sound and audio materials in conventional and unconventional ways. We will study the physics of sound and acoustics. Readings will include texts on a variety of topics including the history of sound art, technical audio recording, psychoacoustics, physics, and affect theory.

The students will be introduced to analog recording and reproduction materials and techniques. We will experiment with and exploit the unique qualities and limitations of analog media before moving into a series of introductory digital recording workshops. Working within the limitations of this physical material will position us to engage in more nuanced analysis of techniques and critique of intention and content when later working in the digital realm (of seemingly infinite possibility.) Additionally, we will be recreating selected analog media sound art works as part of our process of discovery and experimentation.

We will engage in a practice of tuning our aural faculties through both deep and reduced listening. If one breaks music and sound down into parts (intervals, timbre, rhythm, pitch, prosody, etc) does that negate the sound itself? How does that analysis affect our holistic experience? For the purpose of this class we will be breaking sound down into parts but remain always mindful to continue a discussion of how what we are hearing is inextricably situated in our environment.

In our study of acoustics students will also learn how to "tune a room": how to identify and

AART311F - Building&Breaking Into & As Practice

General

Course Long Title

Building&Breaking Into & As Practice

Subject Code

AART

Course Number

311F

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

"First forget inspiration. Habit is more dependable. Habit will sustain you whether you're inspired or not. Habit will help you finish and polish your stories. Inspiration won't. Habit is persistence in practice." Octavia Butler, Bloodchild and Other Stories

In BUILDING&BREAKING will focus on interdisciplinary, exploratory, conceptual, somatic, & material processes, for building and breaking into the notion of "having, building, making, exploring a daily practice."

BUILDING&BREAKING will explore techniques such as Somatics, Scores, Algorithms, Play, News Exorcisms, Internal-External Observation, and other creative approaches. Diving into practices that build habits and/or break from routines, we explore how we might develop them through spatial and sensory activities, repetition, meditation, excess, communication games,. We will apply notions of rest, observation, and recuperation to our accompanying Reading, Writing, Moving, and shared Research - group and solo.

BUILDING&BREAKING aims to support students at all stages, in any medium/school through the commitment of opening to experimentation that unearths our relationship to new and old habits, reorienting how we imagine success and failure while engaging in the potencies of discovery and loss.

Registration Restrictions

RGAART - Art Program Students Only

California Institute of the Arts

work with the resonant characteristics of installation/performance spaces, consider how and where the work is presented and how that space acts as an active "participant" affecting the performance/presentation/perception of their work.

Registration Restrictions

RGAART - Art Program Students Only

AART311G - Making Bodies

General

Course Long Title

Making Bodies

Subject Code

AART

Course Number

311G

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Making Bodies is a materially-driven sculpture studio course open to intermediate and upper-level undergraduate and graduate students that aims to generate alternative ways of viewing and understanding bodies. Students will manipulate materials to reimagine what bodies can be, what they can do, how they signify, and how they can resist and challenge common and reductive conceptions of essentialized bodies and identities. Students will use a variety of different processes-from casting, creating assemblages using found materials, and experimenting with developing your own techniques and gestures of material transformation. The course incorporates readings, presentations, and discussions on the critical role of sculpture in the societal construction of bodies in conjunction with race, gender, and other identities within systems of power and privilege. We will look at contemporary artistic practices that push the limits of sculptural traditions and hierarchies as a means of producing alternative ways of engaging with racism, sexism, transphobia, and other social justice issues while expanding the discourse of sculpture.

Registration Restrictions

RGAART - Art Program Students Only

AART311H - Rip It Up and Start Again

General

Course Long Title

Rip It Up and Start Again

Subject Code

AART

Course Number

311H

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

During this class we will investigate the significance of collecting materials relevant to each of our practices. We will explore the possibilities for arranging those materials into various forms, particularly collage. How can a collage reveal one's desires? We will consider this while looking at artists, performers and writers through a queer lens. Over the course of the semester, each student will create either a series of collages, a scrapbook, music or a film using their own collected materials. This course will involve readings, lectures, film screenings, field trips, and student presentations.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

California Institute of the Arts

AART311J - Wood Sculpture

General

Course Long Title

Wood Sculpture

Subject Code

AART

Course Number

311J

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Engaging both the pragmatic and the imaginative, this sculpture course explores a singular material that lends itself to a variety of methodologies, processes, and associations. Throughout human history wood has lent its strength to functionality and its beauty to ritual and we will make use of both practicality and aesthetics to meet our needs in this class.

Students will realize several sculpture projects over the course of the semester that will be assessed in group critique. There will be readings, writing assignments, technical instruction and lectures.

In this course students will gain experience with a range of tools, from the stationary power tools in the wood shop for expediency and precision to traditional hand tools for embodied experience. However, this course is not about technical mastery, it is about introduction to possibilities. Because we will be focusing on wood for the entire semester, students will have a great opportunity to explore and access a large number of conceptual and expressive possibilities.

Registration Restrictions

RGAART - Art Program Students Only

AART311M - Sculpture: Reclaiming the Material World

General

Course Long Title

Sculpture: Reclaiming the Material World

Subject Code

AART

Course Number

311M

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Reappropriating objects, from the insignificant to the monumental! This sculpture course connects the present to the past; examining various contemporary art practices as well as functional, craft based processes from around the world. Students will be encouraged to experiment with materials they may not have considered viable; incorporating objects from their immediate environment (natural and recycled man-made), strengthening their ability to see sculpture in the every day. This class is structured around assigned studio projects that closely consider form and content. Students are expected to engage in rigorous analysis and discussion, helping to push each individuals work to the next level. Learning the balance of viewer consideration, while honoring the artist's original vision; culminating final projects will emphasize storytelling and world building through sculptural installation.

Registration Restrictions

RGAART - Art Program Students Only

AART311N - Music To Paint To

General

Course Long Title

Music To Paint To

Subject Code

AART

Course Number

311N

School(s)

School of Art

Academic Level

AART311P - Wheelthrowing, Attention, and Rest

General

Course Long Title

Wheelthrowing, Attention, and Rest

Subject Code

AART

Course Number

311P

School(s)

School of Art

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Throughout this studio class, we'll attempt to deconstruct the relationship between listening to music and painting as practice. Visual artists have always been influenced by music. Some show the specific influences of music in their work, like Corita Kent or Dave Muller. Others, like Jack Whitten, credit music as a motivation for ideas, concepts, and feelings in their paintings.

In some ways, maintaining a painting studio practice is an isolated existence. Many hours are spent alone with one's work, thoughts, and decisions concerning fluid mediums. Music can be an accomplice in this endeavor; it can inspire movement, entice action, or simply support with a warm atmosphere. During this class, each student will be asked to work on paintings in the classroom, complete readings, and create a playlist or select an album for our weekly painting sessions. These weekly music selections will be accompanied by a brief presentation by the student/selector.

Registration Restrictions

RGAART - Art Program Students Only

AART320 - Open Seminar Series

General

Course Long Title
Open Seminar Series

Subject Code
AART

Course Number
320

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Open Seminar is a series of seminars of special topics chosen by the instructor.

Reading, discussion, assigned projects and/or field trips may be used to invite students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Making art at human scale. Internalizing the skills and process of wheelthrowing while disentangling from externalized attention economies and reprioritizing intra-and inter- personal connections. More simply; each week a group of students will meet with me to practice wheelthrowing, share ideas, share snacks, go for walks, read books outside, birdwatch, maybe even take a nap in the sun. We will learn how to wedge, center, throw, trim, glaze and fire (mostly) functional art objects. The semester concludes with a meal using our vessels. Note: All students enrolled in the class will be required to delete or suspend activity on all social media accounts for the entire semester. Also, students will be required to purchase three books, a pottery tool kit and clay.

Registration Restrictions

RGART - Art School Only

AART320H - Is It Really Working

General

Course Long Title
Is It Really Working

Subject Code
AART

Course Number
320H

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Work, Unwork, Postwork and Labor in Capitalist Realities

When we speak of work, we speak of a broad social and material construct, crucial in shaping experiences of reality and contouring the production of subjectivity. This understanding is rooted in a critical tradition that begins with Marx's notion of estranged labor, and continues through recent feminist critiques of the concept of work ethics. These analyses place the experience of work at the epicenter of our existence, operating as an ideological mechanism

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offered in the same semester. Please refer to course descriptions by each section instructor that specify the topic of the seminar.

AART320S - Materiality of Gesture

General

Course Long Title

Materiality of Gesture

Subject Code

AART

Course Number

320S

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to BFA3 and BFA4 students in the Art Program.

Performance as an artistic (anti)disciplinary field is often historicized as emerging from a will towards immateriality, grappling with art's commodity status and situating its practice at the threshold between theatricality and objecthood with the body as its common denominator. This rather young classification of post-1945 object-rejecting practices allows us to put them in conversation with different historical incarnations of the culturally situated movement of bodies in space that precede this terminology.

In this seminar we will consider the different histories of the purposeful mobilization of gesture, thinking about the difference between performativity and performance, the role of the moving body in the process of identity formation, and the relationship of these practices with the notions of ritual and spectacle. Following the idea that reality is constantly being built by the

that promises perpetuation and legitimation of the individual's life via routines of normative and moralized tasks. This seminar attempts to examine this notion of work and work ethics alongside artistic practices who understand cultural production to be enmeshed in a larger system of labor relations, and inherently connected to contemporary social and political movements. Our analysis will consider different working practices from a discursive and practical perspective through reading discussion, workshops and field trips to diverse materializations of 'workspaces'.

Registration Restrictions

RGAART - Art Program Students Only

AART320T - History, Exper. & Aesthetic Implications

General

Course Long Title

History, Exper. & Aesthetic Implications

Subject Code

AART

Course Number

320T

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to BFA3 and BFA4 students in the Art Program.

Postcolonial Theory: History, Experience and Aesthetic Implications

Postcolonial theory (also referred to as anti-colonial theory) emerged as an activist and cultural production in reaction to the violent colonization processes carried out by European imperial powers such as the UK and France during the XIXth century. After decades of material, discursive and political oppression at the hands of Western countries that were economically exploiting different African and Asian regions, a series of thinkers started rendering their experiences as colonized subjects visible, analyzing the horrific effects on the colonized subject of this mode of repression. Rather than simply rejecting European culture, postcolonialism focuses on the complex modes of hybridism generated by the relationships between colonized

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fleeting citation of the past existing in every gesture--from minuscule actions like brushing our teeth to highly connoted ceremonies like a handshake or a burial--I want us to think, through readings and exercises, about the power and potential that exists in the re-doubling and recontextualization of specific movements into an artistic manifestation.

Looking together at diverse incarnations of performance and ritual we will analyze their relations to a historical and social context, their strategies, and we will devise our own sequences imbued with personal meaning and mythologies. This seminar involves readings on performance's and performative theory, collective watching of documentation and the realization of exercises conceived to foster different approaches to action and gesture in order to rethink our own rituals, their meaning and origins, their world-building power and their relation to the notion of spectacle and sight as a mode of perception.

Open Seminar is a series of seminars of special topics chosen by the instructor.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

countries and the imperial powers they found themselves tether to. Using as its point of departure the cultures and ideas of those liberated from or still resisting European domination, this body of theory sheds light on the effects and affects produced by this socioeconomic phenomenon, whose consequences are of crucial importance in today's geopolitical and global landscape. This reflects the dynamic role the cultures and ideas of the formerly colonized and the still racialized and otherwise socially dominated play in today's world. This class will begin by examining some of the major theorists in the field, including Aime Cesaire, Franz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhaba, and others, while simultaneously looking at different art works and practices that deal with the consequences, circumstances and specificities of colonial ruling over the cultures it intervened. Other writers we will look into are Simon Gikandi, Edwidge Danticat, Edouard Glissant, Jamaica Kincaid, and Robin Coste Lewis.

Open Seminar is a series of seminars of special topics chosen by the instructor.

AART320W - Seminar: Art as Resistance

General

Course Long Title

Seminar: Art as Resistance

Subject Code

AART

Course Number

320W

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to BFA 3 & 4 students in the Art Program.

Resistance comes in all forms. this course will delve into resistance in the form of art and introduce community based activism as a crucial

AART321 - Open Seminar Series

General

Course Long Title

Open Seminar Series

Subject Code

AART

Course Number

321

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open Seminar is a series of seminars of special topics chosen by the instructor.

Reading, discussion, assigned projects and/or field trips may be used to invite students to examine their work in the context of a focused

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point of origin for such a type of resistance. It will review a variety of historical and contemporary works of art as resistance in and outside of the fine arts world, and communally discuss the impact that each work has had on social justice movements and / or the larger world. Students will also study community activist frameworks that can inform such types of resistance work and why such frameworks are necessary. This learning process will be aided by Zapantera Negra: An Artistic Encounter Between Black Panthers and Zapatistas a book that documents an artistic encounter between Emory Douglas, the Minister of Culture of the Black Panther Party, and the southern Mexican indigenous revolutionary group EZLN aka Zapatistas to not only artistically collaborate but to also address the question of what is the role of revolutionary art in the times of distress? And will use the work of the American author, women's rights activist and black feminist, Adrienne Aaree Brown in Emergent Strategy: Shaping Change, Changing Worlds which lays out activist frameworks of community mindful and politically intentional strategies for a better world.

Open Seminar is a series of seminars of special topics chosen by the instructor.

Registration Restrictions
RGART - ArtSchool Only

dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor that specify the topic of the seminar.

AART321A - Love Making

General

Course Long Title

Love Making

Subject Code

AART

Course Number

321A

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will explore love as a source of guidance and nurture for the artist who makes. It will begin with the proposition that love is a philosophy with the capacity to transform stagnant and dire social and material realities, while also undertake an examination of how love has been co-opted by capitalism, disregarded as unnecessary by pop culture, made to be silly by academia, and

AART321B - Illusions of Control

General

Course Long Title

Illusions of Control

Subject Code

AART

Course Number

321B

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"Tech Nightmares, Illusions of Control" is a hybrid seminar + practice course conceived as a critical survey on different positions that articulate rejection, skepticism and resistance to the current developments of information technology. Throughout the class we will engage with a wide range of materials, from classical historical examples like the Luddite movement

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socially reduced to a phenomena that can only happen within the couple form or nuclear family unit. Students will also become familiar with works of art and social movements that center/ed love or the qualities of love as a primary medium or theme for their making. And students will collectively contemplate and critically analyze love's potential and its ability to hold up against their own socio-political realities of making new things and a new world to accompany the things they make.

during the Industrial Revolution, to more contemporary critical perspectives on the effects and implications that our present reliance on technological devices, screens, the internet and data management systems have for our forms of socializing, governmentality and participation, and therefore our sense of politics and the self. Departing from early analysis like Richard Barbrook and Andy Cameron's essay "The Californian Ideology," or James Brook and Iain A. Boal's compilation "Resisting the Virtual Life" we will look at the often disregarded politics surrounding the beginnings of the 'world wide web', the types of dialog, community and participation generated by online communication as well as the effects on work, social relations, and intimacy of these technological prosthetics. The course readings will be complemented with exercises and performative prompts conceived to test and manifest the types relationships we establish with different devices and applications.

AART321C - Propaganda for Thinking

General

Course Long Title

Propaganda for Thinking

Subject Code

AART

Course Number

321C

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"Propaganda that stimulates thinking, in no matter what field, is useful to the cause of the oppressed.

Such propaganda is very much needed. Under governments which serve to promote exploitation, thought is considered base." - Bertolt Brecht

This course will be divided into two parts. The first half of the semester we will look at propaganda through an expanded lens. We will ask when and why does propaganda arise, with what means and toward what end? We will not only read into, analyze, and critique that which is clearly identified as propaganda, but we will also look at artworks, essays, poems, and gestures as vehicles of manipulation.

We will look at propaganda as an ambivalent act,

AART321D - Welcome to Migrantland!

General

Course Long Title

Welcome to Migrantland!

Subject Code

AART

Course Number

321D

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Welcome to Migrantland!

Speaking at a conference on identity in 1987, Stuart Hall said, "My own sense of identity has always depended on the fact of being a migrant.. [Now] I find myself centered at last. Now that in the postmodern age you all feel so dispersed. I've become centered: what I thought of as dispersed and fragmented comes paradoxically, to be the representative modern experience. Welcome to migrantland!"

This seminar will primarily engage the works of Sylvia Wynter, Stuart Hall, Frantz Fanon, Edouard Glissant, and C.L.R. James. What about the geography and history of the Caribbean harbors such groundbreaking perspectives? All these

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and as a possibility within our practices. The second half of the semester we will individually or in groups establish an urgent truth and materialize it. We will enter a process of iteration and critique, mutually aiding each other's projects. The class will end with a presentation of what was made, and it will be discussed with a newfound vocabulary around the formal possibilities of propaganda.

thinkers have provided frameworks that speak to not only their specific conditions, but seem to hold truths worth articulating in our increasingly destabilized, dispersed, globalized present.

We will approach seminal texts by each of the above authors in relation to the specific social forces of their time. We will also pair the texts with corresponding influences and discourses: Gramsci with Hall, Marx with James, Foucault with Wynter and psychoanalysis with Fanon.

Also, through the work of Dionne Brand, Steve McQueen, Sung Tieu, many others we will think about how the above discourses can make their way into literature, film, installation and other forms.

Lastly, we will continually focus on the relationship between theory and praxis in the works and lives of these individuals and in our own lives.

AART321F - Friends Playing

General

Course Long Title

Friends Playing

Subject Code

AART

Course Number

321F

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Friends Playing is a studio-seminar course in which we will look at friendship and play as two necessary components of a future yet to be imagined or narrativized. Wherever we look we see private property and individuals navigating the world alone with their things and their goals. We see folks prioritizing individualized notions of progress while abandoning friends and play. Through the act of playing and some light study around the historical and economic relations at play in play, we will create together ways of getting toward new freedoms. Bring your friends, make new ones, we are here prioritizing what may actually get us somewhere.

AART321G - Foodways in Sculpture and Social Practic

General

Course Long Title

Foodways in Sculpture and Social Practic

Subject Code

AART

Course Number

321G

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In Foodways we will work on creating sculptures and experiences that center food and other materials that are biological. We will think through a sequence of projects called dinner parties, where the totality of the experience will be considered. If you have been wanting to host a group of people think of this as your chance. Readings around the economy and the history of food and biological materials in art practice will inform some parts of our discussions.

AART321K - The Entanglement of Matter and Meaning

General

Course Long Title

The Entanglement of Matter and Meaning

Subject Code

AART

Course Number

321K

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a class about ghosts. In this course, we delve into the haunting legacies of forced removals and violent dispossession, exploring how their affectivity and materiality persist through time in archives and historical records that are filled with countless gaps and omissions. We will think through the potential implications of adopting Derrida's hauntology, Benjamin's angels of history, Hartman's critical fabulations, Barad's quantum physics and the entanglement of matter and meaning, as well as many others as a framework for critical heritage practices and counter-histories. By employing pedagogical concepts such as sensitivity to nonlinear time, indeterminacy, and discontinuity, we confront the quantum specters of multiple pasts, presents, and futures or what I propose to name "quantologies". This approach offers a nuanced understanding of justice, challenging the constraints imposed by modernity, historicity, and teleologies shaped by revolutionary Marxisms.

Join us as we navigate the complex terrain of memory, trauma, and resistance in our exploration of ghosts and their enduring significance.

Registration Restrictions

RGART - Art School Only

AART356 - Finite and Infinite Games

General

Course Long Title

Finite and Infinite Games

Subject Code

AART

Course Number

356

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

"There are at least two kinds of games. One could be called finite, the other infinite. A finite game is played for the purpose of winning, an infinite game for the purpose of continuing the play."

In this advanced seminar we'll use James Carse's notion of FINITE AND INFINITE GAMES to launch and frame a deep-dive into theories related to and branching off of the collision of indeterminacy, play and the notion of the Conceit. Subjects discussed may include: states of exception, pretending, temporary consensual agreements (rules) and frameworks, norms, radical free will, belief(s), thought experiments/mentation, art discourse (the idea and function of the Score, the Premise, the Experiment and the Exhibition), participation/assimilation (opacity), submission, game design (failure/success/learning), emotion as experience, the Real, conscious enculturation, vulnerability/gamification, fiction as game, non-fiction as game, panpsychism, the Performative Utterance, logical fallacies, generative false analogies and life as play and possibility. Additional readings may include selections from: Chandra Prescod-Weinstein, Gregory Bateson, Buckminster Fuller, Édouard Glissant, David Bohm, Karen Barad, Ray Kurzweil, Rosalind Krauss, and Roger Caillois.

"A finite player is trained not only to anticipate every future possibility, but to control the future, to prevent it from altering the past. This is the finite player in the mode of seriousness with its dread of unpredictable consequence. Infinite players, on the other hand, continue their play in the expectation of being surprised. If surprise is no longer possible, all play ceases..Because infinite players prepare themselves to be surprised by the future, they

play in complete openness. It is not an openness as in candor, but an as in vulnerability. It is not a matter of exposing one's unchanging identity, the true self that has always been, but a way of exposing one's ceaseless growth, the dynamic self that has yet to be. To be prepared against surprise is to be trained. To be prepared for surprise is to be educated."

Registration Restrictions

RGART - Art School Only

AART357 - A Short Correspondence Course: Creating

General

Course Long Title

A Short Correspondence Course: Creating

Subject Code

AART

Course Number

357

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class will be a collaboration across three art schools, CalArts, HDK Hamburg, and KABK The Hague, and will attempt to create community through both digital and material means, framed through a reconsideration of Mail Art. Mail Art flourished in the 1960s and 70s, before budget airlines made it possible to visit other countries and continents cheaply and easily. It was an economic way for artists to make long distance connections and create artworks that were both ephemeral and immediate. After more than two years of social isolation, it is possible to travel again, but prices are rising, and not everybody feels safe. What if we were to reconsider the possibilities of the international postal system.

Registration Restrictions

RGARTCS - School of Art Or Critical Studies

AART358 - ABSENT

General

Course Long Title

ABSENT

Subject Code

AART

Course Number

358

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class will consider absence (also known as "negative space") as content and a composition tool for creating installations, sculptures, and conceptual art works. This class focuses on the presence of absence, and will consider the political and commodity value of absence. This class also aims to consider "absence" in relation to art production effected by newer social behavior that is evolving in the current global pandemic.

While many past and current artworks will be referenced in class discussions, together we will closely examine these artworks: Lee Lozano's "Drop out Piece" (1970); David Hammons "Blizzard Ball Sale" (1983) and "Day's End" (2019); Doris Salcedo's "Shibboleth" (2007) and "Fragmentos" (2018); as well as two Whitney Biennial 2022 artworks, Raven Chacon's installation "Silent Choir", and EJ Hill's pink page* (*This piece has no title or listing, only a pink page in the Biennial catalog). I will be instructing weekly exercises for composition based on my practice with installation, performance, sculpture and conceptual art. The writings on human strike by the conceptual art duo Claire Fontaine, and "Positive and Negative Peace" essay by Johan Galtung, will be central to reading for class

discussions.

Over the course of the class, students will participate in 2 critiques of their artworks that reflect the themes of the class. One presentation must be of new work created specifically for this class. Student's projects will be encouraged to consider installations in sites off campus as well as in studio.

Registration Restrictions

RGAART - Art Program Students Only

AART360 - Sculpture Seminar: Sustainability

General

Course Long Title

Sculpture Seminar: Sustainability

Subject Code

AART

Course Number

360

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Join me in inquiry and research of the following: What does a sculptural practice look like when it is sustainable for our ecosystem, finance, and mental health? How do we reframe constraints and policing as possibilities and liberation? Operating on materials (with its extraction and production), fabrication, transport and real estate, sculpture is particularly positioned to examine various injustice inherently in the art infrastructure today. How do we disentangle obfuscating notions such as "art effectiveness" or "claiming moral high ground"? If the logistics associated with exhibition-making is unsustainable, shall we ask if exhibition is essential? And what lessons have we learnt from the pandemic about sculpture's incompatibility to screen mode? No answers or "solutions" will be offered, only discursive space for your praxis. Students' research presentations will be augmented by assigned readings and guest speakers.

Registration Restrictions

RGARPMAT - Art

No Requirements

AART361 - Text on the Run

General

Course Long Title

Text on the Run

Subject Code

AART

Course Number

361

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This seminar/practice course is a hands-on observation on how our art experiments, mediums and subjects are altered by the language of persecution. Can text be the starting point to split, cut, and interfere our interdisciplinary practices? Through a micro-politic of text, bodies & surfaces, we will reflect on topics of escape, disappearance, and eruption; followed by weekly prompts to make artifacts, pamphlets, actions and performances that are out of view, half constructed, or in hiding. We will review video actions from Colectivo Acciones de Arte (CADA), Laura Aguilar's desert photographs, Xandra Ibarra's performance-sculptures, Park McArthur's film Day, Etel Adnan's paintings and poems, David Wojnarowicz's Memoir of Disintegration; and intersect them with political actions done by BLM, Act Up and The Young Lords in the US, Galería Cima and FPMP in Chile, South Lebanon's Liberation Army, Anti-Apartheid Resistance in South Africa, among many others. Writing in this case is a mark to acknowledge our presence within or outside borders of oppression. Each session will give us the opportunity to reinterpret history using our own artistic languages and mediums. Collectively, we will move from the studio to the streets, and

from public space back to the studio. Materials used in this class are: a phone camera, hardened paint, choreography, synthesizers, trash, singing voices, and the unframed canvas damaged during installation. Recommended for students with interdisciplinary interest across the Institute.

Registration Restrictions

RGART - Art School Only

AART362 - Deviant Objects & Performance

General

Course Long Title

Deviant Objects & Performance

Subject Code

AART

Course Number

362

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is a studio-seminar course for advanced undergraduate and graduate students that focuses on intersections of performance art and sculpture, centering relationships between deviant materiality, bodies, and the performance of objecthood. Students will work on creating, reading about, discussing, and critiquing artwork that explores the deviant, queer, and fugitive capacities of materials, and expands ideas around embodiment. We will examine the artwork of primarily queer/trans/femme/disabled/BIPOC artists from the 20th century to the present who countered the harmful effects of the systemic objectification and violence against their bodies by reimagining and re-performing objecthood as a way toward agency. Students will reconsider common modes of figuration to question commonly held beliefs of which bodies are natural or unnatural, and experiment with tactics of abstraction for the hidden, uncomfortable, unresolved matter that refuses to cohere into representative bodies that are subject to systemic control and surveillance. In addition to studio-based projects, students will work on critical-theoretical reading and writing assignments, presentations, and actively engage and collaborate with peers through in-class discussions, peer critique, research, and other assignments related to course themes. We will read and discuss issues within critical race theory, queer theory, concepts of abjection,

AART363 - Art Perception and Collective Connection

General

Course Long Title

Art Perception and Collective Connection

Subject Code

AART

Course Number

363

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Through engaging in various creative forms, including drawing, photography, performance, video production, and sonic exploration, students will critically analyze and reimagine the ancient past, challenge cultural norms, and cultivate a sense of community through collective experiences. This course explores the rich cultural heritage of the ancient Americas, focusing on civilizations such as the Inca Empire, Aztec society, indigenous communities from North America and from the Amazon Rainforest. Students will explore how these cultures utilized art as a means to communicate with the divine, document their histories, and stimulate connections within their communities. By actively participating in activities such as observing celestial patterns, making videos that capture concepts like "oneiric heritage," and exploring the sonic realm through recording and audio playback, students will cultivate approaches to their own artistic expression. Additionally, they will develop a critical mindset to analyze cultural norms and acquire the capacity to individual and community awareness through their own artistic endeavors.

Registration Restrictions

RGART - Art School Only

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performativity, drag, virtual bodies, and other ideas and artistic provocations that may inform a reimagined conception of human bodies, nonhuman objects, and things.

Registration Restrictions

RGART - Art School Only

No Requirements

AART364 - Southern California Coast Stories

General

Course Long Title

Southern California Coast Stories

Subject Code

AART

Course Number

364

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

During this class, we will explore the historical, political, biological and geological dynamics that have shaped the coast of Southern California. Committed to a site specific model, this pedagogical approach will focus on indigenous approaches and historical accounts, California/U.S. land use of the coastline, and artists who integrate landscape, history and the environment in their practices. Every other week we will visit a unique site located directly on the coast. These visits will include the Wishtoyo Chumash community in Malibu, the State Park situated between Camp Pendelton and the San Onofre Nuclear Generating Station in Orange County and the intertidal zone and Los Angeles Port of San Pedro. This class will involve substantial readings, involved discussions, and moderate hiking (swimming is optional). Artists and writers we will look at are: Porfirio Gutierrez, Miguel Leon-Portilla, Thomas C. Blackburn, Agnes Denes, M. Kat Anderson, Mike Davis, Damon B. Akins and William J. Bauer Jr. among others.

Registration Restrictions

RGART - Art School Only

AART365 - Inquiry at Heart

General

Course Long Title

Inquiry at Heart

Subject Code

AART

Course Number

365

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Do you question everything? Do you have a question for an answer? Let's talk about processes, and expand our methodologies of cyclical discovery.

Let's question, conduct research, form hypotheses, create experiments, annotate data analysis, get to a conclusion, and communicate the results/anti-results.

And then, let's start all over again.

In this class, you will explore your language (that's you, your work, and your experiences), work in collaborative exercises, gather empirical and theoretical evidence, and expand your material knowledge through different workshops.

Registration Restrictions

RGART - Art School Only

AART399 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AART

Course Number

AART406 - Getting to Third

General

Course Long Title

Getting to Third

Subject Code

AART

Course Number

California Institute of the Arts

399

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

AART407 - Keeping It Real

General

Course Long Title

Keeping It Real

Subject Code

AART

Course Number

407

School(s)

School of Art

Academic Level

UG - Undergraduate

406

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Art School BFA3 and BFA4.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy.

Student projects fueled by readings and discussion will be presented at intervals through the semester.

Registration Restrictions

RGART - Art School Only

AART411 - Critique

General

Course Long Title

Critique

Subject Code

AART

Course Number

411

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Open to Art School BFA3 and BFA4.
This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This course will bring students into an up-to-date conversation about "source materials" that influence and direct one another, while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers. Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory.

Each student presents twice during semester.
MFA-oriented but not exclusive.

Registration Restrictions

RGART - Art School Only

Credit Hours

Min Credit Hours	Max Credit Hours
2	3

Description

Each student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her/his critique. S/he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without the artist's input.

The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse. Students are encouraged 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. Sometimes this takes the form of a comparison between the student's intent and the actual meaning produced by the work, with the goal of helping each student close the gap between intent and result.

Registration Restrictions

RGAAART - Art Program Students Only

AART418 - Montage & Memory

General

Course Long Title
Montage & Memory

Subject Code
AART

Course Number
418

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This course will examine historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, performance, and installation art. Slide lectures, videos, and films will be reviewed, as well assigned readings. Hands on demonstrations will generate experimentation and

AART422 - The Contemporary Exhibition

General

Course Long Title
The Contemporary Exhibition

Subject Code
AART

Course Number
422

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Open to Art School BFA3 and BFA4.
This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This course will consider the exhibition as a/the primary context for defining the objectives and

California Institute of the Arts

innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions.

This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Registration Restrictions

RGAART - Art Program Students Only

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 Golden, Lucy Lippard, Hans Ulrich Obrist, Harald Szeemann, and Marcia Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.

Registration Restrictions

RGART - Art School Only

AART424 - Expansive Fields: The Ramble

General

Course Long Title

Expansive Fields: The Ramble

Subject Code

AART

Course Number

424

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area. During this course, we will explore the relationships between walking and drawing and painting. There can be a subtle balance between getting lost (in looking), and keeping your bearings in both your practice and on the trail. In this class, experimentation will be encouraged in order to gain familiarity with the physical properties of liquid media, dirt, and rocks. We will look closely at what constitutes these landscapes through readings on geology, natural patterns, and artists who implement critical wandering in their

AART426 - Writing Workshop

General

Course Long Title

Writing Workshop

Subject Code

AART

Course Number

426

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Art School only.

Critical discussion of students' writing. Presentations are e-mailed to the group early in the week. Two presentations are considered and critiqued each session.

Registration Restrictions

RGART - Art School Only

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work (eg. Robert Smithson, Agnes Martin, Vija Celmins, and Michelangelo Antonioni). This technical and conceptual exploration will involve studio work, readings, image presentations, and, indeed, long walks in natural areas. "Quiddities never rest, they ramble. The meander is more attractive than a straight shot aimed at a bull's-eye. Rambling is a strategy that encourages waywardness, an encounter with the unforeseen and happenstance, a reaction to the immediate and local: dailiness and quiddities are integral to it." (Lynne Cooke, In the Shadow of Robert Walser; from A Little Ramble: In the Spirit of Robert Walser, edited by Christine Burgin/Donald Young).

Registration Restrictions

RGART - Art School Only

AART427 - People's Theory

General

Course Long Title

People's Theory

Subject Code

AART

Course Number

427

School(s)

School of Art, School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Max Credit
Hours

3

Description

Co-taught by John Mandel and Michael Fink, Music School faculty. An interdisciplinary seminar for Art School students and composers and performers in the Music School, it includes participants from other disciplines as well. This critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered, and collaboration is encouraged.

AART437 - Work in Context

General

Course Long Title

Work in Context

Subject Code

AART

Course Number

AART435 - Articulation

General

Course Long Title

Articulation

Subject Code

AART

Course Number

435

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Max Credit
Hours

3

Description

Open to Art School BFA3 or BFA4.

This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art.

Registration Restrictions

RGART - Art School Only

AART444 - Tuff Luxe Crit

General

Course Long Title

Tuff Luxe Crit

Subject Code

AART

Course Number

California Institute of the Arts

437

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art Program and Photography & Media Program BFA3 and BFA4.

Artworks 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.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

444

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

"Tuff Luxe Crit" is a critique class for the serious artist who is ready for an extreme close-up. That is, this course offers a concrete/exploratory, personal/political, historical/philosophical analysis of each student's chosen body of work done while at CalArts. Positions will be taken, shaken, reassembled and repositioned. Each student will present her or his own work in class or studio, after a prep session with the instructor. The class will respond as a peer group determined to mine the intelligence of each artwork as presented. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. Dangerously subjective hyperboles will be taken to task. Hopefully each artist will finish the course with ample survival skills, ready to thrive in any competitive climate in or outside of CalArts. Participation required; no spectators allowed. Mandatory professionalism and mutual respect emphasized.

Registration Restrictions

RGAART - Art Program Students Only

No Requirements

AART446 - Collisions Explain Everything

General

Course Long Title

Collisions Explain Everything

Subject Code

AART

Course Number

446

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

AART448 - Ask Shirley

General

Course Long Title

Ask Shirley

Subject Code

AART

Course Number

448

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

Open to Art School BFA4.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

"[The] body itself...is both biological and psychical. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely anatomical or physiological, account of bodies explicit." - Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so.

Registration Restrictions

RGART - Art School Only

Description

BFA seminar style class with topics chosen by enrolled students that are relevant to their own practices.

As young artists learn of the many approaches or models they may choose to base their practices on, it is both liberating and intimidating at the same time. Questions and puzzles are inevitable. There will be no predetermined topics or issues devised by the instructor. Questions will be collected from students and put in a structure that encourages exploration, research, and independent thinking. Students are expected to be self-motivated and willing to generate content for discussion. Informal lectures, visual aids, student presentations, and field trips will be facilitated by the instructor.

Registration Restrictions

RGAART - Art Program Students Only

AART453 - Time Based Studio: Video Apocalypse

General

Course Long Title

Time Based Studio: Video Apocalypse

Subject Code

AART

Course Number

453

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Time Based Studio: Video Apocalypse

This is a comprehensive class on video practice that includes a historical survey and technical

AART462 - The Lost River and the Missing Lake

General

Course Long Title

The Lost River and the Missing Lake

Subject Code

AART

Course Number

462

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Lost River/Missing Lake: The Politics of Water in Los Angeles. This class will explore specific ways to transform real-world research into multi-form

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instruction. The student will learn to operate the school of art's production and exhibition equipment including lighting, basic pixel mapping, green-screen, and video display with a focus on video installation in the gallery using various monitors, projectors, media players, speakers etc. The class will also survey video art, and cinema with an emphasis on theory in science fiction; including cyberpunk and (post)apocalyptic. Students will read and discuss assigned theoretical essays, complete one video exercise and one final project for installation, and participate in critique and discussion.

No Requirements

artworks. The research at the core of the class will focus on the problems of water scarcity in Los Angeles and the Southwest, and will consider various histories, politics, technologies and plans. Los Angeles is built on dry chaparral, originally irrigated by a seasonal river. To grow it had to import water and in the early 20th Century the Los Angeles Aqueduct drained Owens Lake on the eastern side of the Sierra Nevada, turning it into a dust bowl. This aqueduct passes through Santa Clarita on its way to Los Angeles. It was soon evident that this system would not support the growing city, and in the 1930s a new aqueduct was built to bring water from the Colorado River at Parker Dam. This system fed the eastern part of the metropolis, and also allowed the development of the desert cities around Palm Spings and Coachella. In the 1960s the State developed an even more ambitious aqueduct system to bring water from the Sacramento Delta area to all of Southern California, and the Los Angeles branch terminates at Castaic Lake. The entire area is in a multi-year drought and there is growing concern about future sustainability. Can we find new sources of water, or ways to use less? Artists cannot solve problems of this magnitude, but by understanding them and considering them together, we may open a discussion that will then lead to solutions.

The class will be structured around a series of lectures and presentations, as well as a number of field trips to various water significant sites in Santa Clarita and Los Angeles.

Registration Restrictions
RGARPMAT - Art

AART464 - Sound and Video in Space

General

Course Long Title

Sound and Video in Space

Subject Code

AART

Course Number

464

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Sound and Video in Space: Where the Quotidian

AART482 - The End After-Catastrophe in Theory, Art

General

Course Long Title

The End After-Catastrophe in Theory, Art

Subject Code

AART

Course Number

482

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

California Institute of the Arts

Meets the Marvelous

3D sound and video installation will be studied, explored, and executed in class. Students will be asked to build their own installations both collaboratively with other students and individually.

Video editing, and sound quality techniques will be addressed, with a deepening expertise encouraged.

Students will be encouraged to consider video beyond its capacity to record and document, to think of time itself as a material and to think of the world around us as content to be cultivated and built not simply observed and exploited.

Registration Restrictions

RGART - Art School Only

The End After - Catastrophe in theory and poetics of cinema and video art Not simply a survey of cinematic cautionary apocalyptic parables: this is a seminar/crit on time and on the function of ending/continuity in our art and theory. The class is also a general study of more universal matters such as the eschatological ways we posit history (apocalypse/post-apocalypse) and the forms we impose on time. Frank Kermode asserts that time in its 'pure' state is disorganized, that our fictions are attempts to overcome this disorganization by imposing on it a structure which has both a beginning and an ending; our plots, whether they be literary or historical, are, we are led to believe, methods of humanizing time. Qualified students should have an interest in philosophy and fiction and are required to complete readings and a final studio-based project/experiment which addresses the class topic.

AART483 - "no Mastery, No Flaky" - a Crit Class

General

Course Long Title

"no Mastery, No Flaky" - a Crit Class

Subject Code

AART

Course Number

483

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

We don't make art alone - even though we are or often feel, alone in our thoughts, studios, ideas, or visions. This group course considers how we might reconsider notions of mutuality, collaboration, and collegiality alongside our art making.

Experimenting with the critique seminar format and inspired by the book by author/lawyer/trans-activist/organizer, Dean Spade: "No Masters, No Flakes," we read with mutual aid group experience to think about and support the work we wish to make with and for others - including exploring themes of belonging in and out of the art-making community.

This class aims to explore ways to communicate and receive support in one's pursuit of artmaking by

AART484 - The Ephemeral and Letting Go

General

Course Long Title

The Ephemeral and Letting Go

Subject Code

AART

Course Number

484

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Both a survey of fleeting work from contemporary art history as well as an exploration of ephemerality's expressive potential in our own studio practice. Performance, sound, social sculpture, impermanent materials and their afterimage will all be investigated. We will question the necessity of archival standards and embrace letting go as a means of preservation. In this course students will realize several projects that will fall somewhere on the spectrum of sculpture, installation, performance and/or intervention. There will be readings, lectures, writing assignments and critique. What does it mean to make work that doesn't last? What is the role of the audience in work that is no longer there? How do we know if it even

California Institute of the Arts

communicating with sensitivity and awareness of self and others' and allows for opportunities to deepen our own perspectives, perceptual abilities, awareness, and sensitivity through our work as contributing artists in the midst of a complex and fast-shifting world.

Registration Restrictions

RGAART - Art Program Students Only

happened? If a tree falls in the forest and no one is there to witness it. can we find the potential in its decline to the duff?

Registration Restrictions

RGAART - Art Program Students Only

AART485 - Queer Archives: Art&Advocacy

General

Course Long Title

Queer Archives: Art&Advocacy

Subject Code

AART

Course Number

485

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

From the VISUAL AIDS website: "Visual AIDS utilizes art to fight AIDS by provoking dialogue, supporting HIV+ artists, and preserving a legacy, because AIDS is not over."

We will focus on art, artists and practices in the subject of archives, advocacy, and the AIDS crisis. Using research techniques including oral, digital, and written histories and archives, this class will center the work of the organization Visual AIDS and its rich (digital) archive, The Registry that features HIV+ artists (living and artists who have crossed over.) We will visit the Los Angeles ONE ARCHIVE (field trip) and explore other archives such as the SCHOMBURG CENTER that centers POC artists/activists' work. We will engage with the work and ethics of the collective, What Would An HIV Doula Do (WWHIVDD) as well as the rich written texts from the 1980's Other Countries collective.

The seminar will include weekly illustrated presentations, bi-weekly readings and written assignments, and at least two guest speakers- including at least one artist who is in the registry and a visit from a queer archivist/writer/librarian. Students will delve into the Visual AIDS archive via past/present periods, histories/politics, explore form/metier/interest, and review and create

AART486 - The Multiform Elsewhere

General

Course Long Title

The Multiform Elsewhere

Subject Code

AART

Course Number

486

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

While Western thought has a long tradition of absolutes-isolating self from environment, active from passive, cause from effect, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies and the world. Some of these strands are feminist; some anti-colonial; some psychoanalytic, some ecological; some phenomenological; some ethical; some biological; and so on. This advanced seminar consists of close-readings of (often) complicated texts which take up this concept as their focus. Along the way we will touch on issues of distributed agency, will, perception, technology, blame, imbrication, "the plural subject," diversity & specificity, infinity, sovereignty, incarceration, disability, care, and love. By talking together and thinking together students further their understanding of ideas in weekly readings so that these ideas might ignite fresh questions and experiments in the studio. Readings include work by Édouard Glissant, Judith Butler, Jane Bennett, Fred Moten, Karen Barad, Saidiya Hartman, and Maurice Merleau-Ponty.

Registration Restrictions

RGART - Art School Only

No Requirements

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guest-curated galleries.

Student discover(ies) will be based on their own metier(s) and experimentation as a way to explore the Visual AIDS archive (alongside other organizations/artists-activists as mentioned above). Projects include a mid-term project focused on citational practice and inter-generational oral history development and a final project further developed into an experimental curatorial project resulting in writing plus an artwork and/or a curated digital gallery.

Registration Restrictions

RGAART - Art Program Students Only

AART487 - Performing Problems

General

Course Long Title

Performing Problems

Subject Code

AART

Course Number

487

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This hybrid practice and seminar course, Performing Problems, explores and theorizes performance (live, on-video, online) utilizing the provocation of a "problem". For this course, "problems" might include but are not restricted to the generosity of glitches, hitches, difficulties, refusals, and current events. We aim to use multiple creative study strategies such as: engage in performative/meditative activities; study performance constructions and intersections via Materiality, Body and Bodies, Provocations, Themes; research the work of artist/scholar provocateurs whose works engage, challenge, and value "problems" such as centering marginalized or under-recognized voices, bodies, topics, themes, poetics, politics, etc.; look at other forms of problems including logistics that challenge performance-makers such as engaging with various sites, institutions, or the various ways we imagine our work in relation to audience(s), collaborators, curators, writers, researchers. Ultimately, we identify and question our own forms

AART488 - EastofBorneo: Research, Writing, Editing

General

Course Long Title

EastofBorneo: Research, Writing, Editing

Subject Code

AART

Course Number

488

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a studio course for students interested in research, writing, and editing. Centered on the ongoing work of EastofBorneo, the online magazine of contemporary art published by the Art School, the class will work in concert with the editorial team to develop and engage research projects. A feature of the magazine is the collaborative archive, in which we collect information and images documenting aspects of artmaking in the Los Angeles region. During the class students will research topics and discuss their relevancy, gather material, write and edit contextualizing texts. During the final weeks of the semester the class final projects will be presented in a charette format, for discussion and evaluation prior to publication. The course will thus offer a hands-on experience, framed by discussion of art research and writing in general, and the workings of EastofBorneo in particular. The course will begin with an analysis of needs, what information EastofBorneo lacks. We will then seek that information, online and in the various archives in Los Angeles, from the CalArts Library to the LA Public Library to the Getty Research Institute, from Los Angeles Contemporary Archive (LACA) to private records kept by artists and smaller institutions. Once identified, materials will be collected and scanned, short introductory texts written. Finally, the completed work will be presented to the EastofBorneo editorial team for discussion, approval and posting.

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of, and encounters with, "problems" and/or "performance". Interdisciplinary artists such as queer Diné artist Demian Dinéyazhi, Navild Acosta and Sosa, Kia Labeija, Vaginal Crème Davis, Johanna Hedva, Marlon Riggs, Lovett/Codagnone, Young Joon Kwak and many more. This course deepens our work with citation and performance practice(s) while working through difficulty and exploring boundaries. Readings include guiding texts by Lauren Berlant, Sam Delaney, Fred Moten/Stefano Harney, Amber Jamilla Musser, and the writing of artists highlighted in the course. As participants in PERFORMING PROBLEMS, we seek guidance and inspiration from past and present artists by deepening our experience with how artists engage, boundary-push, devise, and continue to change the field of art and performance. To support our performance study, we will engage with the Six Thinking Hats method. Highly recommended for students with interest and experience in performance across the Institute.

Registration Restrictions

RGART - Art School Only

No Requirements

AART489 - Autotelia: Writing Workshop for Artists

General

Course Long Title

Autotelia: Writing Workshop for Artists

Subject Code

AART

Course Number

489

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This semester long course is a workshop in which students will have the opportunity to garner feedback about original writing, written in response to class prompts. The focus of our reading and writing will be on constraint-based writing, however loose or unruly our deployment of the term. Conversations will focus on questions of form, memory, observation, method, and style as we experiment with new modes of textual production. We will also host guests. Please come ready to try new things, respond to the work of your peers, and engage deeply with the work of published writers.

AART497 - BFA 4 Independent Studio

General

Course Long Title

BFA 4 Independent Studio

Subject Code

AART

Course Number

497

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Students will work on independent projects in their studios with the goal of realizing their mid-residency and final exhibitions. Productive conversations with peers and faculty will complicate their thinking and research, and deepen their approach to these projects.

Registration Restrictions

RGART - Art School Only

No Requirements

AART499 - Independent Study

General

Course Long Title
Independent Study

Subject Code
AART

Course Number
499

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

AART500A - Open Critique

General

Course Long Title
Open Critique

AART500 - Open Critique Series

General

Course Long Title
Open Critique Series

Subject Code
AART

Course Number
500

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester.

Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured.

AART500C - Open Critique

General

Course Long Title
Open Critique

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Subject Code

AART

Course Number

500A

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured.

This course will push the work of the serious artist with thorough, rigorous critique. The intention of each student will be the beginning point from which we, as a group, will investigate and interrogate the results of works both in-progress and newly completed. Contemporary discourse will revolve around the interplay of ideas and the materials from which they are realized. In a world where any material can be considered as a source for artistic production, this course will place special emphasis on why particular materials are chosen, their histories and inherent meanings, how they are manipulated, and their successes or failures in conveying the intention of the maker. Beyond intention, we will also leave room to examine and discuss the importance of how the "unexpected" or "accidental" plays into artistic production and the development of new ideas. Participation and attendance from everyone is mandatory. Two to three students will present their work each week.

Registration Restrictions

RGART - Art School Only

AART500H - Open Painting Critique
General

Subject Code

AART

Course Number

500C

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this class we will explore the tension between the artwork itself and what surrounds it, such as the artist's persona, history, context, discourse, the internet and the circulation of the materials that contribute to its meaning. Each critique will be split into two parts as an experiment in meaning construction. Students will be asked to present an artwork to the rest of the class - the presenting artist will not be able to contribute at this point, while the rest of the class spend some time collectively unpacking and discussing what meanings the work elicits. In the second part of the critique, the same artist will present a short artist talk which they would have worked on throughout the weeks in the class. The artist can present directly on the artwork they have shared, or more generally on their art practice. This can be performative, or a more traditional artist talk as long as the artist is sharing with the group where they are coming from when making work. It can be about one specific aspect of the work - such as the history of a material used - or a particular research dimension. The class will then be able to engage further by asking questions or creating more discussions. This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.

AART500J - Snapshots
General

California Institute of the Arts

Course Long Title

Open Painting Critique

Subject Code

AART

Course Number

500H

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a standard painting critique, open to virtually anyone with the painting practice. Although not a studio class, technique will be discussed when necessary; one on one meetings may take place regarding technique when called for or requested.

Two students will be critiqued per three hour session. Critique by peers will be encouraged.

"Painting" will be defined as marking the surface; therefore if a student has an extensive drawing practice, they will have a place.

Registration Restrictions

RGARPMAT - Art

Course Long Title

Snapshots

Subject Code

AART

Course Number

500J

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class will be a laboratory of the quotidian. Everyday crumbs swept together hastily. Small irresolute gestures, form on the move. Every session; a reading, a screening, and some words that deal with dailiness, alienation, time, process, history, change, observation, and difference. We will help each other see what we make anew. You will bring one work (object, text, installation, performance, whatever) starting the second week, and bring that same work back every week "changed." Change for us is broad. It can be a material, observable change, or it can be a shift in your disposition toward your thing. We will observe and make meaning of those changes together.

Registration Restrictions

RGAART - Art Program Students Only

AART500K - Diving Deep: Sculptural Critique

General

Course Long Title

Diving Deep: Sculptural Critique

Subject Code

AART

Course Number

500K

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This sculptural crit focuses on the development of each student's personal

AART500L - Queertiques

General

Course Long Title

Queertiques

Subject Code

AART

Course Number

500L

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Queertiques is an interdisciplinary critique course and seminar open to upper-level undergrad

California Institute of the Arts

artistic voice. The goal is to strengthen student's understanding of their own sculptural work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary arts practice and critique. Students are expected to be self motivated and encouraged to investigate different forms and modes of working, including the still image, time based media, installation, interactivity, and live art performance in an interdisciplinary environment. Students will participate in weekly critiques, developing rigor in their ability to see, describe, assess, understand, contextualize, and discuss their own work and the work of their peers. Two students will present their work at each session, giving ample time to dive deep into each practice. Students will be asked to share all research behind the work.

Registration Restrictions

RGAART - Art Program Students Only

and grad students within the School of Art, and from other Schools with instructor permission. Queertiques or Queer Critiques embraces bell hooks and Tim Dean's terming of 'queer' as being about the self that is at odds with everything around it and that has to invent and create and find a place to speak and to thrive and to live. Students will read and discuss critical-theoretical texts that center intersections of queerness with gender, race, class, and ability; and examine how critical queerness has historically manifested via varied formalisms, materialities, methodologies, and artistic praxis. We will critically engage with the politics of visibility and institutional critique, as we interrogate the coopting of queerness and other marginalized identities within institutions, the art market, and beyond. Students are expected to maintain an active art practice, and to complete and present their own projects and exhibitions (including thesis exhibitions) for peer-driven, intimate, and in-depth critical discussion. This course offers students language, theory, community, and an intro to a queer artistic canon that will enable students to interpret and articulate the queer content in their own and each other's artwork.

Registration Restrictions

RGAART - Art Program Students Only

Simple Requisites

Section open to BFA3 & BFA4 students only.

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

Take 1 courses; From rule RGLVL34;

A Subrequirement block where all groups are required

33

'TakeX COurses' type block

Additional Comments:

AART500M - Sensing Crit: Do U Love What U Feel?

General

Course Long Title

Sensing Crit: Do U Love What U Feel?

Subject Code

AART

Course Number

500M

School(s)

AART510 - Open Studio Series

General

Course Long Title

Open Studio Series

Subject Code

AART

Course Number

510

School(s)

California Institute of the Arts

School of Art
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Sensing Crit: Do U Love What U Feel? is a critique course that provides an opportunity to share work for critical feedback up to three times over the course of the semester. This course offers multiple in-depth critique approaches, including somatic, practice-based, and research methodologies. We experiment with looking and sensing through material investigation while deepening our practices via communal reading, somatic awareness, reading and writing. Sensing Crit: Do U Love What U Feel? develops engagement via discursive relationships built upon artists' work and works-in-process while highlighting the artist-to-artist relationship. This supportive approach offers critical witnessing, empathetic feedback, and somatic engagement to deepen our practices of seeing and feeling through material, semiotic, physical and breathwork methodologies. Recommended for students experimenting across mediums (inter- & cross-disciplinary) *and* metier-specific students who seek to expand their approach while challenging themselves via collective imaginaries, which necessitate involving diverse paths, questions, and experimentation.

Registration Restrictions

RGAART - Art Program Students Only

Simple Requisites

Section open to BFA4 students only.

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

Take 1 courses; From rule RGLVL4;

A Subrequirement block where all groups are required

33

'Take X Courses' type block

Additional Comments:

School of Art
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open Studio is comprised of discipline-specific studio-based courses that provide MFA and BFA students the opportunity to learn both technically and conceptually through hands-on experience.

In order for students to take advantage of the diversity of approaches offered by our regular and visiting instructors and multiple sections may be offered in the same semester.

Open Studio courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details.

AART510C - KE Sculpture: Existing in Possibility

General

Course Long Title
KE Sculpture: Existing in Possibility

Subject Code
AART

Course Number
510C

School(s)
School of Art

Academic Level

AART510T - Clay and Body Memory

General

Course Long Title
Clay and Body Memory

Subject Code
AART

Course Number
510T

School(s)
School of Art

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This kinetic sculpture course is about making things that work and going deep into our problem solving minds. We will aim to demystify and employ analog electronics and mechanisms, study organic and engineered systems and energies, and explore the manifold ways to design and make things move in service to artistic vision.

This studio-oriented class, with a strong physical basis, will include metal and wood shop technical demonstrations and ongoing advising. Students will be integrating movement into the design of the work, hence we will consider, e.g., structure, force, vibration, and balance as we cover various building techniques, the physical properties of materials, and material connections (literally the nuts and bolts of making). Students will gain a foundational knowledge of mechanics and analog electronics (motors, gears, springs, solenoids, relays, pumps, etc) while also highly encouraged to explore alternative energy sources (wind, water, thermal, magnetic);

Consider making art as though the earth really matters.

The goal of this class is to make things that function and stay together. The process of idea to objecthood will include sketching, technical drawing, problem solving, project planning, model making, and experimenting/testing. Students will keep a sketchbook dedicated to design development. Readings and group discussions will include a survey of kinetic and mechanical art as well as explore commonalities among selected environmental, social, and engineered systems: physical properties, mechanical characteristics, correlative motions or states. We will strive to expand our technical vocabulary and knowledge of scientific concepts through the investigation of these systems and our relationship to them.

Registration Restrictions

RGAART - Art Program Students Only

AART510U - Rituals in Practice

General

Course Long Title

Rituals in Practice

Subject Code

AART

Course Number

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will focus on the physical and psychic relationships between the ceramic object and the human body as well as clay's ability to capture and make permanent the otherwise transitory nature of a gesture. We will generate work that necessitates touch (wearables, interactive sculpture, relational and community building aesthetics) in addition to static work that speaks to the physical presence of the maker or viewer relative to the object/sculpture. We will explore the use of imprint, line, replica, text and color to convey meaning.

Registration Restrictions

RGART - Art School Only

AART510Y - Mixing and Modifying Ceramic Glazes

General

Course Long Title

Mixing and Modifying Ceramic Glazes

Subject Code

AART

Course Number

California Institute of the Arts

510U

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Rituals in Practice: Disciplines of Energetic This course explores definitions of presence, action, and esoteric belief to debate "the energetic" potential in artworks. We will speak about the space in between an object and viewer, examining a span of film, painting, sound, and performance art practices influenced by ritual, repetition, psychic and meditative modes. This studio class emphasizes exercises stemming from conceptual and performance art traditions, as a platform in which students can critically engage with these themes and initiate their own projects in video, performance, installation, and a mix of media.

Registration Restrictions

RGART - ArtSchool Only

510Y

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This independent study group will focus on researching and developing ceramic glazes from raw chemicals.

Students will choose a type of glaze and/or color to develop throughout the semester beginning with published

glaze recipes and modifying those recipes to generate custom colors and characteristics.

Students will learn

(1) to identify glaze chemicals and their attributes, (2) the process of experimentally adapting glaze recipes to

achieve the desired result, and (3) techniques for loading and firing electric kilns. Students will meet

independently with the instructor throughout the course and will be expected to present their findings at the end

of the semester. There is a \$50.00 course fee which will provide the raw chemicals, clay and supplies needed

for the semester. Due to the nature of the chemicals involved in glaze chemistry, students will be required to

provide their own personal protective equipment including disposable gloves and a particle respirator.

AART510Z - Next Level Clay

General

Course Long Title

Next Level Clay

Subject Code

AART

Course Number

510Z

School(s)

School of Art

Academic Level

GR - Graduate

AART511B - The 360° Narrative

General

Course Long Title

The 360° Narrative

Subject Code

AART

Course Number

511B

School(s)

School of Art

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

This course will explore advanced methods for the production of clay / ceramic sculpture and design objects. Students will work on projects independently with weekly group meetings for progress reports of in-process work. Individualized one-on-one instruction and small group workshops will be available throughout the semester as needed. The class will be encouraged to experiment with advanced ceramic techniques as their interest and practice dictates and report to the group their process and findings. Advanced techniques may include (but are not limited to) large scale sculpture, glaze chemistry, production of multiples, specialized surface treatments etc. The class will work toward two deadlines, each culminating in the form of a group exhibition and critique. There is a \$50.00 course fee which provides the class with some basic and specialty materials and equipment needed however students should be prepared to potentially purchase additional materials if their proposed project requires it.

No Requirements

Credit Hours

Min Credit
Hours
3

Description

This class will explore the idea of multiple narratives being told at once, while all holding their own identity and equal ground, but yet becoming one. Students will contemplate how each narrative element relates to one another, both in harmony and disharmony. Plus, they will become proficient in paying special attention to the stories that arise from the space in between elements. And students will learn to be wary of narratives that dominate and invisibilize other narratives, along with how to subvert this domination. They will also acquire multifaceted and spherical storytelling skills in various mediums, including writing and 360° VR video making. In addition to learning how to craft these multifaceted narratives, they will be encouraged to grapple with and account for the agency of a viewer/reader who is no longer trapped by a limited gaze. Due to the limited amount of 360° VR cameras, this class will be strictly limited to 9 students.

Registration Restrictions

RGART - Art School Only

AART511C - Clay, Light and Shadow

General

Course Long Title
Clay, Light and Shadow
Subject Code
AART
Course Number
511C
School(s)
School of Art
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course will cover the processes for constructing three dimensional sculptures and objects in clay while exploring the material and metaphorical relationships between light and shadow. Through exercises in experimentation, we will work with intuition and chance to channel

AART511E - Sound Affects - Sound Art

General

Course Long Title
Sound Affects - Sound Art
Subject Code
AART
Course Number
511E
School(s)
School of Art
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This course will include a series of lectures, workshops, and assignments with emphasis on experimentation and pre-production strategies and techniques for capturing, creating, reproducing, and manipulating sound and audio materials in conventional and unconventional ways.

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shadow energy as a generative creative process. Projects will explore archetype through Jungian and tarot imagery as well as combining clay and light through reflection, obfuscation and translucency to illuminate space and architecture. We will learn the processes for constructing three dimensional sculptures and objects in clay and undertake the fundamental methods for building including slab and coil and traditional finishing techniques such as firing and glazing.

Students will be encouraged to apply these techniques both in the construction of static objects as well as experimenting with incorporating the material into other areas of their practice. The class will culminate in a group exhibition and critique. 25lbs of clay will be provided to each person though students should be prepared to potentially purchase additional material if their proposed projects require it.

Registration Restrictions

RGART - Art School Only

We will study the physics of sound and acoustics. Readings will include texts on a variety of topics including the history of sound art, technical audio recording, psychoacoustics, physics, and affect theory.

The students will be introduced to analog recording and reproduction materials and techniques. We will experiment with and exploit the unique qualities and limitations of analog media before moving into a series of introductory digital recording workshops. Working within the limitations of this physical material will position us to engage in more nuanced analysis of techniques and critique of intention and content when later working in the digital realm (of seemingly infinite possibility.) Additionally, we will be recreating selected analog media sound art works as part of our process of discovery and experimentation.

We will engage in a practice of tuning our aural faculties through both deep and reduced listening. If one breaks music and sound down into parts (intervals, timbre, rhythm, pitch, prosody, etc) does that negate the sound itself? How does that analysis affect our holistic experience? For the purpose of this class we will be breaking sound down into parts but remain always mindful to continue a discussion of how what we are hearing is inextricably situated in our environment.

In our study of acoustics students will also learn how to "tune a room": how to identify and work with the resonant characteristics of installation/performance spaces, consider how and where the work is presented and how that space acts as an active "participant" affecting the performance/presentation/perception of their work.

Registration Restrictions

RGAART - Art Program Students Only

AART511F - Building&Breaking Into & As Practice

General

Course Long Title

Building&Breaking Into & As Practice

Subject Code

AART

Course Number

511F

School(s)

School of Art

Academic Level

GR - Graduate

AART511G - Making Bodies

General

Course Long Title

Making Bodies

Subject Code

AART

Course Number

511G

School(s)

School of Art

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

"First forget inspiration. Habit is more dependable. Habit will sustain you whether you're inspired or not. Habit will help you finish and polish your stories. Inspiration won't. Habit is persistence in practice." Octavia Butler, Bloodchild and Other Stories

In BUILDING&BREAKING will focus on interdisciplinary, exploratory, conceptual, somatic, & material processes, for building and breaking into the notion of "having, building, making, exploring a daily practice."

BUILDING&BREAKING will explore techniques such as Somatics, Scores, Algorithms, Play, News Exorcisms, Internal-External Observation, and other creative approaches. Diving into practices that build habits and/or break from routines, we explore how we might develop them through spatial and sensory activities, repetition, meditation, excess, communication games,. We will apply notions of rest, observation, and recuperation to our accompanying Reading, Writing, Moving, and shared Research - group and solo.

BUILDING&BREAKING aims to support students at all stages, in any medium/school through the commitment of opening to experimentation that unearths our relationship to new and old habits, reorienting how we imagine success and failure while engaging in the potencies of discovery and loss.

Registration Restrictions

RGAART - Art Program Students Only

Credit Hours

Min Credit
Hours
2

Description

Making Bodies is a materially-driven sculpture studio course open to intermediate and upper-level undergraduate and graduate students that aims to generate alternative ways of viewing and understanding bodies. Students will manipulate materials to reimagine what bodies can be, what they can do, how they signify, and how they can resist and challenge common and reductive conceptions of essentialized bodies and identities. Students will use a variety of different processes-from casting, creating assemblages using found materials, and experimenting with developing your own techniques and gestures of material transformation. The course incorporates readings, presentations, and discussions on the critical role of sculpture in the societal construction of bodies in conjunction with race, gender, and other identities within systems of power and privilege. We will look at contemporary artistic practices that push the limits of sculptural traditions and hierarchies as a means of producing alternative ways of engaging with racism, sexism, transphobia, and other social justice issues while expanding the discourse of sculpture.

AART511H - Rip It Up and Start Again

General

Course Long Title
Rip It Up and Start Again

Subject Code
AART

Course Number
511H

School(s)
School of Art

Academic Level
GR - Graduate

AART511J - Wood Sculpture

General

Course Long Title
Wood Sculpture

Subject Code
AART

Course Number
511J

School(s)
School of Art

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

During this class we will investigate the significance of collecting materials relevant to each of our practices. We will explore the possibilities for arranging those materials into various forms, particularly collage. How can a collage reveal one's desires? We will consider this while looking at artists, performers and writers through a queer lens. Over the course of the semester, each student will create either a series of collages, a scrapbook, music or a film using their own collected materials. This course will involve readings, lectures, film screenings, field trips, and student presentations.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

Credit Hours

Min Credit
Hours
3

Description

Engaging both the pragmatic and the imaginative, this sculpture course explores a singular material that lends itself to a variety of methodologies, processes, and associations. Throughout human history wood has lent its strength to functionality and its beauty to ritual and we will make use of both practicality and aesthetics to meet our needs in this class. Students will realize several sculpture projects over the course of the semester that will be assessed in group critique. There will be readings, writing assignments, technical instruction and lectures.

In this course students will gain experience with a range of tools, from the stationary power tools in the wood shop for expediency and precision to traditional hand tools for embodied experience. However, this course is not about technical mastery, it is about introduction to possibilities. Because we will be focusing on wood for the entire semester, students will have a great opportunity to explore and access a large number of conceptual and expressive possibilities.

Registration Restrictions

RGAART - Art Program Students Only

AART511M - Sculpture: Reclaiming the Material World

General

Course Long Title

Sculpture: Reclaiming the Material World

Subject Code

AART

Course Number

511M

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Reappropriating objects, from the insignificant to the monumental! This sculpture course connects the present to the past; examining various contemporary art practices as well as functional, craft based processes from around the world. Students will be encouraged to experiment with materials

AART511N - Music To Paint To

General

Course Long Title

Music To Paint To

Subject Code

AART

Course Number

511N

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Throughout this studio class, we'll attempt to deconstruct the relationship between listening to music and painting as practice. Visual artists have always been influenced by music. Some show the specific influences of music in their work, like Corita Kent or Dave Muller. Others, like Jack Whitten, credit music as a motivation for ideas, concepts, and feelings in

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they may not have considered viable; incorporating objects from their immediate environment (natural and recycled man-made), strengthening their ability to see sculpture in the every day. This class is structured around assigned studio projects that closely consider form and content. Students are expected to engage in rigorous analysis and discussion, helping to push each individuals work to the next level. Learning the balance of viewer consideration, while honoring the artist's original vision; culminating final projects will emphasize storytelling and world building through sculptural installation.

Registration Restrictions

RGAART - Art Program Students Only

their paintings.

In some ways, maintaining a painting studio practice is an isolated existence. Many hours are spent alone with one's work, thoughts, and decisions concerning fluid mediums. Music can be an accomplice in this endeavor; it can inspire movement, entice action, or simply support with a warm atmosphere. During this class, each student will be asked to work on paintings in the classroom, complete readings, and create a playlist or select an album for our weekly painting sessions. These weekly music selections will be accompanied by a brief presentation by the student/selector.

Registration Restrictions

RGAART - Art Program Students Only

AART511P - Wheelthrowing, Attention, and Rest

General

Course Long Title

Wheelthrowing, Attention, and Rest

Subject Code

AART

Course Number

511P

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Making art at human scale. Internalizing the skills and process of wheelthrowing while disentangling from externalized attention economies and reprioritizing intra- and inter- personal connections. More simply; each week a group of nine people will meet up to practice wheelthrowing, share ideas, share snacks, go for walks, read books outside, birdwatch, maybe even take a nap in the sun. We will learn how to wedge, center, throw, trim, glaze and fire (mostly) functional art objects. The semester concludes with a cookout using our vessels. Note: All students enrolled in the class will be required to delete or suspend activity on all social media accounts for the entire semester. Also, students will be required to purchase three books, a pottery tool kit and clay.

Registration Restrictions

RGART - ArtSchool Only

AART520 - Open Seminar Series

General

Course Long Title

Open Seminar Series

Subject Code

AART

Course Number

520

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open Seminar is a series of seminars of special topics chosen by the instructor. Reading, discussion, assigned projects and/or field trips may be used to invite students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor that specify the topic of the seminar.

AART520H - Is It Really Working

General

Course Long Title

Is It Really Working

Subject Code

AART

Course Number

520H

School(s)

AART520S - Materiality of Gesture

General

Course Long Title

Materiality of Gesture

Subject Code

AART

Course Number

520S

School(s)

California Institute of the Arts

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Work, Unwork, Postwork and Labor in Capitalist Realities

When we speak of work, we speak of a broad social and material construct, crucial in shaping experiences of reality and contouring the production of subjectivity. This understanding is rooted in a critical tradition that begins with Marx's notion of estranged labor, and continues through recent feminist critiques of the concept of work ethics. These analyses place the experience of work at the epicenter of our existence, operating as an ideological mechanism that promises perpetuation and legitimation of the individual's life via routines of normative and moralized tasks. This seminar attempts to examine this notion of work and work ethics alongside artistic practices who understand cultural production to be enmeshed in a larger system of labor relations, and inherently connected to contemporary social and political movements. Our analysis will consider different working practices from a discursive and practical perspective through reading discussion, workshops and field trips to diverse materializations of 'workspaces'.

Registration Restrictions

RGAART - Art Program Students Only

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Performance as an artistic (anti)disciplinary field is often historicized as emerging from a will towards immateriality, grappling with art's commodity status and situating its practice at the threshold between theatricality and objecthood with the body as its common denominator. This rather young classification of post-1945 object-rejecting practices allows us to put them in conversation with different historical incarnations of the culturally situated movement of bodies in space that precede this terminology.

In this seminar we will consider the different histories of the purposeful mobilization of gesture, thinking about the difference between performativity and performance, the role of the moving body in the process of identity formation, and the relationship of these practices with the notions of ritual and spectacle. Following the idea that reality is constantly being built by the fleeting citation of the past existing in every gesture--from minuscule actions like brushing our teeth to highly connoted ceremonies like a handshake or a burial--I want us to think, through readings and exercises, about the power and potential that exists in the re-doubling and recontextualization of specific movements into an artistic manifestation.

Looking together at diverse incarnations of performance and ritual we will analyze their relations to a historical and social context, their strategies, and we will devise our own sequences imbued with personal meaning and mythologies. This seminar involves readings on performance's and performative theory, collective watching of documentation and the realization of exercises conceived to foster different approaches to action and gesture in order to rethink our own rituals, their meaning and origins, their world-building power and their relation to the notion of spectacle and sight as a mode of perception.

Open Seminar is a series of seminars of special topics chosen by the instructor.

Registration Restrictions

RGAART - Art Program Students Only

AART520T - History, Exper. & Aesthetic Implications

General

Course Long Title

History, Exper. & Aesthetic Implications

Subject Code

AART

Course Number

520T

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Postcolonial Theory: History, Experience and Aesthetic Implications

Postcolonial theory (also referred to as anti-colonial theory) emerged as an activist and cultural production in reaction to the violent colonization processes carried out by European imperial powers such as the UK and France during the XIXth century. After decades of material, discursive and political oppression at the hands of Western countries that were economically exploiting different African and Asian regions, a series of thinkers start rendering their experiences as colonized subjects visible, analyzing the horrific effects on the colonized subject of this mode of repression. Rather than simply rejecting European culture, postcolonialism focuses on the complex modes of hybridism generated by the relationships between colonized countries and the imperial powers they found themselves tether to. Using as its point of departure the cultures and ideas of those liberated from or still resisting European domination, this body of theory sheds light on the effects and affects produced by this socioeconomic phenomenon, whose consequences are of crucial importance in today's geopolitical and global landscape. This reflects the dynamic role the cultures and ideas of the formerly colonized and the still racialized and otherwise socially dominated play in today's world. This class will begin by examining some of the major theorists in the field, including Aime Cesaire, Franz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhaba, and others, while simultaneously looking at different art works and practices that deal with the consequences, circumstances and specificities of colonial ruling over the cultures it intervened. Other writers we will look into are Simon Gikandi, Edwidge Danticat, Edouard Glissant,

AART520W - Seminar: Art as Resistance

General

Course Long Title

Seminar: Art as Resistance

Subject Code

AART

Course Number

520W

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Resistance comes in all forms...this course will delve into resistance in the form of art and introduce community based activism as a crucial point of origin for such a type of resistance. It will review a variety of historical and contemporary works of art as resistance in and outside of the fine arts world, and communally discuss the impact that each work has had on social justice movements and /or the larger world. Students will also study community activist frameworks that can inform such types of resistance work and why such frameworks are necessary. This learning process will be aided by Zapatera Negra: An Artistic Encounter Between Black Panthers and Zapatistas a book that documents an artistic encounter between Emory Douglas, the Minister of Culture of the Black Panther Party, and the southern Mexican indigenous revolutionary group EZLN aka Zapatistas to not only artistically collaborate but to also address the question of what is the role of revolutionary art in the times of distress? And will use the work of the American author, women's rights activist and black feminist, Adrienne Aaree Brown in Emergent Strategy: Shaping Change, Changing Worlds which lays out activist frameworks of community mindful and politically intentional strategies for a better world.

Open Seminar is a series of seminars of special topics chosen by the instructor.

Registration Restrictions

RGART - Art School Only

California Institute of the Arts

Jamaica Kincaid, and Robin Coste Lewis.

Open Seminar is a series of seminars of special topics chosen by the instructor.

AART521A - Love Making

General

Course Long Title

Love Making

Subject Code

AART

Course Number

521A

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will explore love as a source of guidance and nurture for the artist who makes. It will begin with the proposition that love is a philosophy with the capacity to transform stagnant and dire social and material realities, while also undertake an examination of how love has been co-opted by capitalism, disregarded as unnecessary by pop culture, made to be silly by academia, and socially reduced to a phenomena that can only happen within the couple form or nuclear family unit. Students will also become familiar with works of art and social movements that center/ed love or the qualities of love as a primary medium or theme for their making. And students will collectively contemplate and critically analyze love's potential and its ability to hold up against their own socio-political realities of making new things and a new world to accompany the things they make.

AART521B - Illusions of Control

General

Course Long Title

Illusions of Control

Subject Code

AART

Course Number

521B

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

"Tech Nightmares, Illusions of Control" is a hybrid seminar + practice course conceived as a critical survey on different positions that articulate rejection, skepticism and resistance to the current developments of information technology. Throughout the class we will engage with a wide range of materials, from classical historical examples like the Luddite movement during the Industrial Revolution, to more contemporary critical perspectives on the effects and implications that our present reliance on technological devices, screens, the internet and data management systems have for our forms of socializing, governmentality and participation, and therefore our sense of politics and the self. Departing from early analysis like Richard Barbrook and Andy Cameron's essay "The Californian Ideology," or James Brook and Iain A. Boal's compilation "Resisting the Virtual Life" we will look at the often disregarded politics surrounding the beginnings of the 'world wide web', the types of dialog, community and participation generated by online communication as well as the effects on work, social relations, and intimacy of these technological prosthetics. The course readings will be complemented with exercises and performative prompts conceived to test and manifest the types relationships we establish with different devices and applications.

AART521C - Propaganda for Thinking

AART521D - Welcome to Migrant hood!

California Institute of the Arts

General

Course Long Title

Propaganda for Thinking

Subject Code

AART

Course Number

521C

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

"Propaganda that stimulates thinking, in no matter what field, is useful to the cause of the oppressed.

Such propaganda is very much needed. Under governments which serve to promote exploitation, thought is considered base." - Bertolt Brecht

This course will be divided into two parts. The first half of the semester we will look at propaganda through an expanded lens. We will ask when and why does propaganda arise, with what means and toward what end? We will not only read into, analyze, and critique that which is clearly identified as propaganda, but we will also look at artworks, essays, poems, and gestures as vehicles of manipulation.

We will look at propaganda as an ambivalent act, and as a possibility within our practices. The second half of the semester we will individually or in groups establish an urgent truth and materialize it. We will enter a process of iteration and critique, mutually aiding each other's projects. The class will end with a presentation of what was made, and it will be discussed with a newfound vocabulary around the formal possibilities of propaganda.

General

Course Long Title

Welcome to Migrantthood!

Subject Code

AART

Course Number

521D

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Welcome to Migrantthood!

Speaking at a conference on identity in 1987, Stuart Hall said, "My own sense of identity has always depended on the fact of being a migrant. [Now] I find myself centered at last. Now that in the postmodern age you all feel so dispersed. I've become centered: what I thought of as dispersed and fragmented comes paradoxically, to be the representative modern experience. Welcome to migrantthood!"

This seminar will primarily engage the works of Sylvia Wynter, Stuart Hall, Frantz Fanon, Edouard Glissant, and C.L.R. James. What about the geography and history of the Caribbean harbors such groundbreaking perspectives? All these thinkers have provided frameworks that speak to not only their specific conditions, but seem to hold truths worth articulating in our increasingly destabilized, dispersed, globalized present.

We will approach seminal texts by each of the above authors in relation to the specific social forces of their time. We will also pair the texts with corresponding influences and discourses: Gramsci with Hall, Marx with James, Foucault with Wynter and psychoanalysis with Fanon.

Also, through the work of Dionne Brand, Steve McQueen, Sung Tieu, many others we will think about how the above discourses can make their way into literature, film, installation and other forms.

Lastly, we will continually focus on the relationship between theory and praxis in the works and lives of these individuals and in our own lives.

California Institute of the Arts

AART521F - Friends Playing

General

Course Long Title

Friends Playing

Subject Code

AART

Course Number

521F

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Friends Playing is a studio-seminar course in which we will look at friendship and play as two necessary components of a future yet to be imagined or narrativized. Wherever we look we see private property and individuals navigating the world alone with their things and their goals. We see folks prioritizing individualized notions of progress while abandoning friends and play. Through the act of playing and some light study around the historical and economic relations at play in play, we will create together ways of getting toward new freedoms. Bring your friends, make new ones, we are here prioritizing what may actually get us somewhere.

AART521G - Foodways in Sculpture and Social Practic

General

Course Long Title

Foodways in Sculpture and Social Practic

Subject Code

AART

Course Number

521G

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

In Foodways we will work on creating sculptures and experiences that center food and other materials that are biological. We will think through a sequence of projects called dinner parties, where the totality of the experience will be considered. If you have been wanting to host a group of people think of this as your chance. Readings around the economy and the history of food and biological materials in art practice will inform some parts of our discussions.

AART521K - The Entanglement of Matter and Meaning

General

Course Long Title

The Entanglement of Matter and Meaning

Subject Code

AART

Course Number

521K

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a class about ghosts. In this course, we delve into the haunting legacies of forced removals and violent dispossession, exploring how their

AART550 - MFA Critique

General

Course Long Title

MFA Critique

Subject Code

AART

Course Number

550

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course open to MFA1 Art Program students only. This critique class is designed for incoming MFA-1 students in the Art Program. In class, we

California Institute of the Arts

affectivity and materiality persist through time in archives and historical records that are filled with countless gaps and omissions. We will think through the potential implications of adopting Derrida's hauntology, Benjamin's angels of history, Hartman's critical fabulations, Barad's quantum physics and the entanglement of matter and meaning, as well as many others as a framework for critical heritage practices and counter-histories. By employing pedagogical concepts such as sensitivity to nonlinear time, indeterminacy, and discontinuity, we confront the quantum specters of multiple pasts, presents, and futures or what I propose to name "quantologies". This approach offers a nuanced understanding of justice, challenging the constraints imposed by modernity, historicity, and teleologies shaped by revolutionary Marxisms. Join us as we navigate the complex terrain of memory, trauma, and resistance in our exploration of ghosts and their enduring significance.

Registration Restrictions
RGART - Art School Only

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.**

Registration Restrictions
RGAART - Art Program Students Only

AART554 - MFA 1 Seminar Series

General

Course Long Title
MFA 1 Seminar Series

Subject Code
AART

Course Number
554

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
3

Description

MFA 1 SEMINAR SERIES
Designed as a series of seminars of special topics chosen by the instructor. Multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor that specify the topic of the seminar.

Registration Restrictions
RGAART - Art Program Students Only

AART556 - Finite and Infinite Games

General

Course Long Title
Finite and Infinite Games

Subject Code
AART

Course Number
556

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

"There are at least two kinds of games. One could be called finite, the other infinite. A finite game is played for the purpose of winning, an infinite game for the purpose of continuing the play."

In this advanced seminar we'll use James Carse's notion of FINITE AND INFINITE GAMES to launch and frame a deep-dive into theories related to and branching off of the collision of indeterminacy, play and the notion of the Conceit. Subjects discussed may include: states of exception, pretending, temporary consensual agreements (rules) and frameworks, norms, radical free will, belief(s), thought experiments/mentation, art discourse (the idea and function of the Score, the Premise, the Experiment and the Exhibition), participation/assimilation (opacity), submission, game design (failure/success/learning), emotion as experience, the Real, conscious enculturation,

vulnerability/gamification, fiction as game, non-fiction as game, panpsychism, the Performative Utterance, logical fallacies, generative false analogies and life as play and possibility.

Additional readings may include selections from:

Chandra Prescod-Weinstein, Gregory Bateson, Buckminster Fuller, Édouard Glissant, David Bohm, Karen Barad, Ray Kurzweill, Rosalind Krauss, and Roger Caillois.

"A finite player is trained not only to anticipate every future possibility, but to control the future, to prevent it from altering the past. This is the finite player in the mode of seriousness with its dread of unpredictable consequence. Infinite players, on the other hand, continue their play in the expectation of being surprised. If surprise is no longer possible, all play ceases..Because infinite players prepare themselves to be surprised by the future, they play in complete openness. It is not an openness as in candor, but an as in vulnerability. It is not a matter of exposing one's unchanging identity, the true self that has always been, but a way of exposing one's ceaseless growth, the dynamic self that has yet to be. To be prepared against surprise is to be trained. To be prepared for surprise is to be educated."

Registration Restrictions

RGART - Art School Only

AART557 - A Short Correspondence Course: Creating

General

Course Long Title

A Short Correspondence Course: Creating

Subject Code

AART

Course Number

557

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class will be a collaboration across three art schools, CalArts, HDK Hamburg, and KABK The Hague, and will an attempt to create community through both digital and material means, framed through a reconsideration of Mail Art. Mail Art flourished in the 1960s and 70s, before budget

AART558 - ABSENT

General

Course Long Title

ABSENT

Subject Code

AART

Course Number

558

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class will consider absence (also known as "negative space") as content and a composition tool for creating installations, sculptures, and conceptual art works. This class focuses on the presence of absence, and will consider the political and commodity value of absence. This class also aims to consider "absence" in relation

California Institute of the Arts

airlines made it possible to visit other countries and continents cheaply and easily. It was an economic way for artists to make long distance connections and create artworks that were both ephemeral and immediate. After more than two years of social isolation, it is possible to travel again, but prices are rising, and not everybody feels safe. What if we were to reconsider the possibilities of the international postal system.

Registration Restrictions

RGARTCS - School of Art Or Critical Studies

to art production effected by newer social behavior that is evolving in the current global pandemic.

While many past and current artworks will be referenced in class discussions, together we will closely examine these artworks: Lee Lozano's "Drop out Piece" (1970); David Hammons "Blizzard Ball Sale" (1983) and "Day's End" (2019); Doris Salcedo's "Shibboleth" (2007) and "Fragmentos" (2018); as well as two Whitney Biennial 2022 artworks, Raven Chacon's installation "Silent Choir", and EJ Hill's pink page* (*This piece has no title or listing, only a pink page in the Biennial catalog). I will be instructing weekly exercises for composition based on my practice with installation, performance, sculpture and conceptual art. The writings on human strike by the conceptual art duo Claire Fontaine, and "Positive and Negative Peace" essay by Johan Galtung, will be central to reading for class discussions.

Over the course of the class, students will participate in 2 critiques of their artworks that reflect the themes of the class. One presentation must be of new work created specifically for this class. Student's projects will be encouraged to consider installations in sites off campus as well as in studio.

Registration Restrictions

RGAART - Art Program Students Only

AART560 - Sculpture Seminar: Sustainability

General

Course Long Title

Sculpture Seminar: Sustainability

Subject Code

AART

Course Number

560

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Join me in inquiry and research of the following: What does a sculptural practice look like when it is sustainable for our ecosystem, finance, and mental health? How do we reframe constraints and policing as possibilities and liberation? Operating on materials (with its extraction and

AART561 - Text on the Run

General

Course Long Title

Text on the Run

Subject Code

AART

Course Number

561

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This seminar/practice course is a hands-on observation on how our art experiments, mediums and subjects are altered by the language of persecution. Can text be the starting point to split, cut, and interfere our interdisciplinary practices? Through a micro-politic of text, bodies

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production), fabrication, transport and real estate, sculpture is particularly positioned to examine various injustice inherently in the art infrastructre today. How do we disentangle obfuscating notions such as "art effectiveness" or "claiming moral high ground"? If the logistics associated with exhibition-making is unsustainable, shall we ask if exhibition is essential? And what lessons have we learnt from the pandemic about sculpture's incompatibility to screen mode? No answers or "solutions" will be offered, only discursive space for your praxis. Students' research presentations will be augmented by assigned readings and guest speakers.

Registration Restrictions

RGARPMAT - Art

& surfaces, we will reflect on topics of escape, disappearance, and eruption; followed by weekly prompts to make artifacts, pamphlets, actions and performances that are out of view, half constructed, or in hiding. We will review video actions from Colectivo Acciones de Arte (CADA), Laura Aguilar's desert photographs, Xandra Ibarra's performance-sculptures, Park McArthur's film Day, Etel Adnan's paintings and poems, David Wojnarowicz's Memoir of Disintegration; and intersect them with political actions done by BLM, Act Up and The Young Lords in the US, Galería Cima and FPMR in Chile, South Lebanon's Liberation Army, Anti-Apartheid Resistance in South Africa, among many others. Writing in this case is a mark to acknowledge our presence within or outside borders of oppression. Each session will give us the opportunity to reinterpret history using our own artistic languages and mediums. Collectively, we will move from the studio to the streets, and from public space back to the studio. Materials used in this class are: a phone camera, hardened paint, choreography, synthesizers, trash, singing voices, and the unframed canvas damaged during installation. Recommended for students with interdisciplinary interest across the Institute.

Registration Restrictions

RGART - Art School Only

AART562 - Deviant Objects & Performance

General

Course Long Title

Deviant Objects & Performance

Subject Code

AART

Course Number

562

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is a studio-seminar course for advanced undergraduate and graduate students that focuses on intersections of performance art and sculpture, centering relationships between deviant materiality, bodies, and the performance of objecthood. Students will work on creating, reading about, discussing, and critiquing artwork that explores the deviant, queer, and fugitive capacities of materials, and expands ideas around

AART563 - Art Perception and Collective Connection

General

Course Long Title

Art Perception and Collective Connection

Subject Code

AART

Course Number

563

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Through engaging in various creative forms, including drawing, photography, performance, video production, and sonic exploration, students will critically analyze and reimagine the ancient past, challenge cultural norms, and cultivate a sense of community through collective experiences. This course explores the rich cultural heritage of the ancient Americas, focusing on civilizations

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embodiment. We will examine the artwork of primarily queer/trans/femme/disabled/BIPOC artists from the 20th century to the present who countered the harmful effects of the systemic objectification and violence against their bodies by reimagining and re-performing objecthood as a way toward agency. Students will reconsider common modes of figuration to question commonly held beliefs of which bodies are natural or unnatural, and experiment with tactics of abstraction for the hidden, uncomfortable, unresolved matter that refuses to cohere into representative bodies that are subject to systemic control and surveillance. In addition to studio-based projects, students will work on critical-theoretical reading and writing assignments, presentations, and actively engage and collaborate with peers through in-class discussions, peer critique, research, and other assignments related to course themes. We will read and discuss issues within critical race theory, queer theory, concepts of abjection, performativity, drag, virtual bodies, and other ideas and artistic provocations that may inform a reimagined conception of human bodies, nonhuman objects, and things.

Registration Restrictions

RGART - Art School Only

such as the Inca Empire, Aztec society, indigenous communities from North America and from the Amazon Rainforest. Students will explore how these cultures utilized art as a means to communicate with the divine, document their histories, and stimulate connections within their communities. By actively participating in activities such as observing celestial patterns, making videos that capture concepts like "oneiric heritage," and exploring the sonic realm through recording and audio playback, students will cultivate approaches to their own artistic expression. Additionally, they will develop a critical mindset to analyze cultural norms and acquire the capacity to individual and community awareness through their own artistic endeavors.

Registration Restrictions

RGART - Art School Only

AART564 - Southern California Coast Stories

General

Course Long Title

Southern California Coast Stories

Subject Code

AART

Course Number

564

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

During this class, we will explore the historical, political, biological and geological dynamics that have shaped the coast of Southern California. Committed to a site specific model, this pedagogical approach will focus on indigenous approaches and historical accounts, California/ U.S. land use of the coastline, and artists who integrate landscape, history and the environment in their practices. Every other week we will visit a unique site located directly on the coast. These visits will include the Wishtoyo Chumash community in Malibu, the State Park situated between Camp Pendelton and the San Onofre Nuclear Generating Station in Orange County and the intertidal zone and Los Angeles Port of San Pedro. This class will involve substantial readings, involved discussions, and moderate hiking

AART565 - Inquiry at Heart

General

Course Long Title

Inquiry at Heart

Subject Code

AART

Course Number

565

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Do you question everything? Do you have a question for an answer? Let's talk about processes, and expand our methodologies of cyclical discovery. Let's question, conduct research, form hypotheses, create experiments, annotate data analysis, get to a conclusion, and communicate the results/anti-results. And then, let's start all over again.

In this class, you will explore your language (that's you, your work, and your experiences), work in collaborative exercises, gather empirical and theoretical evidence, and expand your material knowledge through

California Institute of the Arts

(swimming is optional). Artists and writers we will look at are: Porfirio Gutierrez, Miguel Leon-Portilla, Thomas C. Blackburn, Agnes Denes, M. Kat Anderson, Mike Davis, Damon B. Akins and William J. Bauer Jr. among others.

Registration Restrictions
RGART - Art School Only

different workshops.

Registration Restrictions
RGART - Art School Only

AART599 - Independent Study

General

Course Long Title
Independent Study

Subject Code
AART

Course Number
599

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

AART606 - Getting to Third

General

Course Long Title
Getting to Third

Subject Code
AART

Course Number
606

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
3

Description

Open to Art School only.
This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy. Student projects fueled by readings and discussion will be presented at intervals through the semester.

Registration Restrictions
RGART - Art School Only

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AART607 - Keeping It Real

General

Course Long Title

Keeping It Real

Subject Code

AART

Course Number

607

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This course will bring students into an up-to-date conversation about "source materials" that influence and direct one another, while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers.

Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory. Each student presents twice during semester. MFA-oriented but not exclusive.

Registration Restrictions

RGART - Art School Only

AART611 - Critique

General

Course Long Title

Critique

Subject Code

AART

Course Number

611

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Max Credit

Hours

3

Description

Each student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her/his critique.

S/he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without the artist's input. The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse.

Students are encouraged 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. Sometimes this takes the form of a comparison between the student's intent and the actual meaning produced by the work, with the goal of helping each student close the gap between intent and result.

Registration Restrictions

RGAART - Art Program Students Only

AART612 - Art & Politics

General

Course Long Title

Art & Politics

Subject Code

AART

Course Number

612

School(s)

School of Art

Program(s)

Art

AART618 - Montage and Memory

General

Course Long Title

Montage and Memory

Subject Code

AART

Course Number

618

School(s)

School of Art

Academic Level

GR - Graduate

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

What is the power of art? What is art for, who is it for, what does it do, is it for one or many? These are some of the question to which this seminar will be addressed. It will be a search for possibilities and their contestations in relation to important issues in societies today. For our purposes art can be thought of broadly, a field that includes performing arts, time based media and literature in addition to visual and spatial art. We will inform our discussions with writings by artists, poets, designers and academics who elaborate differing theories of art's social and political dimensions.

Registration Restrictions

RGART - Art School Only

Credit Hours

Min Credit
Hours
3

Description

This course will examine historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, performance, and installation art. Slide lectures, videos, and films will be reviewed, as well assigned readings. Hands on demonstrations will generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.

Open to Art Program only. May be open to students at other year levels, and in other Schools, by Permission of Instructor.

Registration Restrictions

RGAART - Art Program Students Only

AART622 - The Contemporary Exhibition

General

Course Long Title
The Contemporary Exhibition

Subject Code
AART

Course Number
622

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Open to Art School only.
This course will consider the exhibition as a 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

AART624 - Expansive Fields: The Ramble

General

Course Long Title
Expansive Fields: The Ramble

Subject Code
AART

Course Number
624

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to Art School only.
This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area. During this course, we will explore the relationships between walking and drawing and painting. There can be a subtle balance between getting lost (in looking), and keeping your bearings in both your

California Institute of the Arts

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 Golden, Lucy Lippard, Hans Ulrich Obrist, Harald Szeemann, and Marcia Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.

Registration Restrictions

RGART - Art School Only

practice and on the trail. In this class, experimentation will be encouraged in order to gain familiarity with the physical properties of liquid media, dirt, and rocks. We will look closely at what constitutes these landscapes through readings on geology, natural patterns, and artists who implement critical wandering in their work (eg. Robert Smithson, Agnes Martin, Vija Celmins, and Michelangelo Antonioni). This technical and conceptual exploration will involve studio work, readings, image presentations, and, indeed, long walks in natural areas. "Quiddities never rest, they ramble. The meander is more attractive than a straight shot aimed at a bull's-eye. Rambling is a strategy that encourages waywardness, an encounter with the unforeseen and happenstance, a reaction to the immediate and local: dailiness and quiddities are integral to it." (Lynne Cooke, In the Shadow of Robert Walser; from A Little Ramble: In the Spirit of Robert Walser, edited by Christine Burgin/Donald Young).

Registration Restrictions

RGART - Art School Only

AART626 - Writing Workshop

General

Course Long Title

Writing Workshop

Subject Code

AART

Course Number

626

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Conventional writing workshop. Presentations are e-mailed to the group early in the week. Two presentations are considered and critiqued each session.

Registration Restrictions

RGART - Art School Only

AART627 - People's Theory

General

Course Long Title

People's Theory

Subject Code

AART

Course Number

627

School(s)

School of Art, School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Max Credit

Hours

3

Description

Co-taught by John Mandel and Michael Fink, Music School faculty. An interdisciplinary seminar for Art School students and composers and performers in the Music School, it includes participants from other disciplines as well. This critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered, and collaboration is encouraged.

AART635 - Articulation

AART637 - Work in Context

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General

Course Long Title

Articulation

Subject Code

AART

Course Number

635

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Max Credit
Hours

3

Description

Course open to Art School only.

This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art.

Registration Restrictions

RGART - Art School Only

General

Course Long Title

Work in Context

Subject Code

AART

Course Number

637

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Description

Open to Art, Photography & Media and Art & Technology programs.

Artworks 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.

Registration Restrictions

RGARPMAT - Art

AART644 - Tuff Luxe Crit

General

Course Long Title

Tuff Luxe Crit

Subject Code

AART

Course Number

644

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Description

"Tuff Luxe Crit" is a critique class for the serious artist who is ready for an extreme

AART646 - Collisions Explain Everything

General

Course Long Title

Collisions Explain Everything

Subject Code

AART

Course Number

646

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Description

This course is open to Art School students.

This course may be open to students at other year

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close-up. That is, this course offers a concrete/exploratory, personal/political, historical/philosophical analysis of each student's chosen body of work done while at CalArts. Positions will be taken, shaken, reassembled and repositioned. Each student will present her or his own work in class or studio, after a prep session with the instructor. The class will respond as a peer group determined to mine the intelligence of each artwork as presented. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. Dangerously subjective hyperboles will be taken to task. Hopefully each artist will finish the course with ample survival skills, ready to thrive in any competitive climate in or outside of CalArts. Participation required; no spectators allowed. Mandatory professionalism and mutual respect emphasized.

levels, and in other Schools, by Permission of Instructor.

"[The] body itself...is both biological and psychical. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely, anatomical or physiological, account of bodies explicit." - Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so. practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so.

AART653 - Time Based Studio: Video Apocalypse

General

Course Long Title

Time Based Studio: Video Apocalypse

Subject Code

AART

Course Number

653

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Time Based Studio: Video Apocalypse

This is a comprehensive class on video practice that includes a historical survey and technical

AART662 - The Lost River and the Missing Lake

General

Course Long Title

The Lost River and the Missing Lake

Subject Code

AART

Course Number

662

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Lost River/Missing Lake: The Politics of Water in Los Angeles. This class will explore specific ways to transform real-world research into multi-form artworks. The research at the core of the class

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instruction. The student will learn to operate the school of art's production and exhibition equipment including lighting, basic pixel mapping, green-screen, and video display with a focus on video installation in the gallery using various monitors, projectors, media players, speakers etc. The class will also survey video art, and cinema with an emphasis on theory in science fiction; including cyberpunk and (post)apocalyptic. Students will read and discuss assigned theoretical essays, complete one video exercise and one final project for installation, and participate in critique and discussion.

No Requirements

will focus on the problems of water scarcity in Los Angeles and the Southwest, and will consider various histories, politics, technologies and plans. Los Angeles is built on dry chaparral, originally irrigated by a seasonal river. To grow it had to import water and in the early 20th Century the Los Angeles Aqueduct drained Owens Lake on the eastern side of the Sierra Nevada, turning it into a dust bowl. This aqueduct passes through Santa Clarita on its way to Los Angeles. It was soon evident that this system would not support the growing city, and in the 1930s a new aqueduct was built to bring water from the Colorado River at Parker Dam. This system fed the eastern part of the metropolis, and also allowed the development of the desert cities around Palm Spings and Coachella. In the 1960s the State developed an even more ambitious aqueduct system to bring water from the Sacramento Delta area to all of Southern California, and the Los Angeles branch terminates at Castaic Lake. The entire area is in a multi-year drought and there is growing concern about future sustainability. Can we find new sources of water, or ways to use less? Artists cannot solve problems of this magnitude, but by understanding them and considering them together, we may open a discussion that will then lead to solutions.

The class will be structured around a series of lectures and presentations, as well as a number of field trips to various water significant sites in Santa Clarita and Los Angeles.

Registration Restrictions
RGARPMAT - Art

AART664 - Sound and Video in Space

General

Course Long Title

Sound and Video in Space

Subject Code

AART

Course Number

664

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Sound and Video in Space: Where the Quotidian Meets the Marvelous

AART682 - The End After-Catastrophe in Theory, Art

General

Course Long Title

The End After-Catastrophe in Theory, Art

Subject Code

AART

Course Number

682

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The End After - Catastrophe in theory and poetics

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3D sound and video installation will be studied, explored, and executed in class. Students will be asked to build their own installations both collaboratively with other students and individually.

Video editing, and sound quality techniques will be addressed, with a deepening expertise encouraged.

Students will be encouraged to consider video beyond its capacity to record and document, to think of time itself as a material and to think of the world around us as content to be cultivated and built not simply observed and exploited.

Registration Restrictions

RGART - Art School Only

of cinema and video art Not simply a survey of cinematic cautionary apocalyptic parables: this is a seminar/crit on time and on the function of ending/continuity in our art and theory. The class is also a general study of more universal matters such as the eschatological ways we posit history (apocalypse/post-apocalypse) and the forms we impose on time. Frank Kermode asserts that time in its 'pure' state is disorganized, that our fictions are attempts to overcome this disorganization by imposing on it a structure which has both a beginning and an ending; our plots, whether they be literary or historical, are, we are led to believe, methods of humanizing time. Qualified students should have an interest in philosophy and fiction and are required to complete readings and a final studio-based project/experiment which addresses the class topic.

AART683 - "no Mastery, No Flaky" - a Crit Class

General

Course Long Title

"no Mastery, No Flaky" - a Crit Class

Subject Code

AART

Course Number

683

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

We don't make art alone - even though we are or often feel, alone in our thoughts, studios, ideas, or visions. This group course considers how we might reconsider notions of mutuality, collaboration, and collegiality alongside our art making.

Experimenting with the critique seminar format and inspired by the book by author/lawyer/trans-activist/organizer, Dean Spade: "No Masters, No Flakes," we read with mutual aid group experience to think about and support the work we wish to make with and for others - including exploring themes of belonging in and out of the art-making community.

This class aims to explore ways to communicate and receive support in one's pursuit of artmaking by

AART684 - The Ephemeral and Letting Go

General

Course Long Title

The Ephemeral and Letting Go

Subject Code

AART

Course Number

684

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Both a survey of fleeting work from contemporary art history as well as an exploration of ephemerality's expressive potential in our own studio practice. Performance, sound, social sculpture, impermanent materials and their afterimage will all be investigated. We will question the necessity of archival standards and embrace letting go as a means of preservation. In this course students will realize several projects that will fall somewhere on the spectrum of sculpture, installation, performance and/or intervention. There will be readings, lectures, writing assignments and critique. What does it mean to make work that doesn't last? What is the role of the audience in work that is no longer there? How do we know if it even

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communicating with sensitivity and awareness of self and others' and allows for opportunities to deepen our own perspectives, perceptual abilities, awareness, and sensitivity through our work as contributing artists in the midst of a complex and fast-shifting world.

Registration Restrictions

RGAART - Art Program Students Only

happened? If a tree falls in the forest and no one is there to witness it. can we find the potential in its decline to the duff?

Registration Restrictions

RGAART - Art Program Students Only

AART685 - Queer Archives: Art&Advocacy

General

Course Long Title

Queer Archives: Art&Advocacy

Subject Code

AART

Course Number

685

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

From the VISUAL AIDS website: "Visual AIDS utilizes art to fight AIDS by provoking dialogue, supporting HIV+ artists, and preserving a legacy, because AIDS is not over."

We will focus on art, artists and practices in the subject of archives, advocacy, and the AIDS crisis. Using research techniques including oral, digital, and written histories and archives, this class will center the work of the organization Visual AIDS and its rich (digital) archive, The Registry that features HIV+ artists (living and artists who have crossed over.) We will visit the Los Angeles ONE ARCHIVE (field trip) and explore other archives such as the SCHOMBURG CENTER that centers POC artists/activists' work. We will engage with the work and ethics of the collective, What Would An HIV Doula Do (WWHIVDD) as well as the rich written texts from the 1980's Other Countries collective.

The seminar will include weekly illustrated presentations, bi-weekly readings and written assignments, and at least two guest speakers- including at least one artist who is in the registry and a visit from a queer archivist/writer/librarian. Students will delve into the Visual AIDS archive via past/present periods, histories/politics, explore form/metier/interest, and review and create

AART686 - The Multiform Elsewhere

General

Course Long Title

The Multiform Elsewhere

Subject Code

AART

Course Number

686

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

While Western thought has a long tradition of absolutes-isolating self from environment, active from passive, cause from effect, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies and the world. Some of these strands are feminist; some anti-colonial; some psychoanalytic, some ecological; some phenomenological; some ethical; some biological; and so on. This advanced seminar consists of close-readings of (often) complicated texts which take up this concept as their focus. Along the way we will touch on issues of distributed agency, will, perception, technology, blame, imbrication, "the plural subject," diversity & specificity, infinity, sovereignty, incarceration, disability, care, and love. By talking together and thinking together students further their understanding of ideas in weekly readings so that these ideas might ignite fresh questions and experiments in the studio. Readings include work by Édouard Glissant, Judith Butler, Jane Bennett, Fred Moten, Karen Barad, Saidiya Hartman, and Maurice Merleau-Ponty.

Registration Restrictions

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guest-curated galleries.

Student discover(ies) will be based on their own metier(s) and experimentation as a way to explore the Visual AIDS archive (alongside other organizations/artists-activists as mentioned above). Projects include a mid-term project focused on citational practice and inter-generational oral history development and a final project further developed into an experimental curatorial project resulting in writing plus an artwork and/or a curated digital gallery.

Registration Restrictions

RGAART - Art Program Students Only

AART687 - Performing Problems

General

Course Long Title

Performing Problems

Subject Code

AART

Course Number

687

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This hybrid practice and seminar course, Performing Problems, explores and theorizes performance (live, on-video, online) utilizing the provocation of a "problem". For this course, "problems" might include but are not restricted to the generosity of glitches, hitches, difficulties, refusals, and current events. We aim to use multiple creative study strategies such as: engage in performative/meditative activities; study performance constructions and intersections via Materiality, Body and Bodies, Provocations, Themes; research the work of artist/scholar provocateurs whose works engage, challenge, and value "problems" such as centering marginalized or under-recognized voices, bodies, topics, themes, poetics, politics, etc.; look at other forms of problems including logistics that challenge performance-makers such as engaging with various sites, institutions, or the various ways we imagine our work in relation to audience(s), collaborators, curators, writers, researchers. Ultimately, we identify and question our own forms

AART688 - EastofBorneo: Research, Writing, Editing

General

Course Long Title

EastofBorneo: Research, Writing, Editing

Subject Code

AART

Course Number

688

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a studio course for students interested in research, writing, and editing. Centered on the ongoing work of EastofBorneo, the online magazine of contemporary art published by the Art School, the class will work in concert with the editorial team to develop and engage research projects. A feature of the magazine is the collaborative archive, in which we collect information and images documenting aspects of artmaking in the Los Angeles region. During the class students will research topics and discuss their relevancy, gather material, write and edit contextualizing texts. During the final weeks of the semester the class final projects will be presented in a charette format, for discussion and evaluation prior to publication. The course will thus offer a hands-on experience, framed by discussion of art research and writing in general, and the workings of EastofBorneo in particular. The course will begin with an analysis of needs, what information EastofBorneo lacks. We will then seek that information, online and in the various archives in Los Angeles, from the CalArts Library to the LA Public Library to the Getty Research Institute, from Los Angeles Contemporary Archive (LACA) to private records kept by artists and smaller institutions. Once identified, materials will be collected and scanned, short introductory texts written. Finally, the completed work will be presented to the EastofBorneo editorial team for discussion, approval and posting.

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of, and encounters with, "problems" and/or "performance". Interdisciplinary artists such as queer Diné artist Demian Dinéyazhi, Navild Acosta and Sosa, Kia Labeija, Vaginal Crème Davis, Johanna Hedva, Marlon Riggs, Lovett/Codagnone, Young Joon Kwak and many more. This course deepens our work with citation and performance practice(s) while working through difficulty and exploring boundaries. Readings include guiding texts by Lauren Berlant, Sam Delaney, Fred Moten/Stefano Harney, Amber Jamilla Musser, and the writing of artists highlighted in the course. As participants in PERFORMING PROBLEMS, we seek guidance and inspiration from past and present artists by deepening our experience with how artists engage, boundary-push, devise, and continue to change the field of art and performance. To support our performance study, we will engage with the Six Thinking Hats method. Highly recommended for students with interest and experience in performance across the Institute.

Registration Restrictions

RGART - Art School Only

AART689 - Autotelia: Writing Workshop for Artists

General

Course Long Title

Autotelia: Writing Workshop for Artists

Subject Code

AART

Course Number

689

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This semester long course is a workshop in which students will have the opportunity to garner feedback about original writing, written in response to class prompts. The focus of our reading and writing will be on constraint-based writing, however loose or unruly our deployment of the term. Conversations will focus on questions of form, memory, observation, method, and style as we experiment with new modes of textual production. We will also host guests. Please come ready to try new things, respond to the work of your peers, and engage deeply with the work of published writers.

Registration Restrictions

RGAART - Art Program Students Only

AART690 - MFA 2 Seminar Series

General

Course Long Title

MFA 2 Seminar Series

Subject Code

AART

Course Number

690

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

The MFA 2 seminar series is a 4 unit course facilitated by Art Program faculty and specifically created for graduating MFA students. Continuing with the work developed during the first MFA year this seminar is conceived as an opportunity to delve into different contemporary issues and their aesthetic implications. Through different readings, screenings and presentations students are expected to strengthen their analytical capacities, fostering a rigorous engagement between social problematics and the way they materialize in the student's art practices. Objectives of the series are to promote dialog between the cohort in order to create a shared vocabulary, engage in different types of

conversation with different art practices, familiarize students with a diversity of theoretical, political and artistic traditions, and assist them in recognizing genealogical relationships in their practices that can be explored and built upon.

Registration Restrictions

RGAART - Art Program Students Only

AART690A - MFA 2 Seminar: Art X World

General

Course Long Title

MFA 2 Seminar: Art X World

Subject Code

AART

Course Number

690A

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

What are the intersections of art and politics?

This question is difficult for many reasons, least of all that both terms are used interchangeably to talk about multiple facets of human organization- socially and spatially. These are some of the aspects to which this seminar will be addressed.

In addition, this course, taught by this semester by Kandis Williams, will focus on the popular use and conflation of common internet metaphors and their register and significance to aesthetic and political representation. Students will look at their personal ways of being, and their ways of being in relation to important issues in society today as they are expressed and formatted for digital exchange and as currency in and out of social-web based interactions. For our purposes art can be thought of broadly, a field that includes performing arts, time based media and literature in addition to visual and spatial art. Politics being more and less complexly defined through the terms application to many forms of authority and governance.

The course will be split into three- four part sections of topics that serve as intersections between the aesthetic and political. In the first section WEBS: SITES, NETWORKS, SUPERHIGHWAYS and CLOUDS students will look at metaphors for collectivity and collective movement. Followed by

AART699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AART

Course Number

699

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

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TRANSMISSIONS: SURFING, SIGNALS, ECHOS, AND REVERBERATIONS where students will look at metaphors around access, speed, distribution of wealth and visibility. And the final section; DATA: FOLLOWERS, SUBSCRIBERS, DOWNLOADS, PROFILES in which students will examine metaphors around identity, agency, and pathology and representation.

Registration Restrictions
RGAART - Art Program Students Only

AART700 - MFA Independent Studio

General

Course Long Title
MFA Independent Studio

Subject Code
AART

Course Number
700

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
1

Description

Graduate students are expected to use these weeks as a serious block of time for studio work and meetings. All graduate students must enroll in MFA Independent Studio.

Registration Restrictions
RGAART - Art Program Students Only

AART701 - Heavy Metal

General

Course Long Title
Heavy Metal

Subject Code
AART

Course Number
701

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
1

Description

Open to Art School only.

This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.

Registration Restrictions
RGART - Art School Only

AART705D - Molto Brutto: Survivalist Furniture

General

Course Long Title
Molto Brutto: Survivalist Furniture

Subject Code
AART

Course Number
705D

School(s)
School of Art

Academic Level
GR - Graduate

AART705E - Silkscreen Workshop

General

Course Long Title
Silkscreen Workshop

Subject Code
AART

Course Number
705E

School(s)
School of Art

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

So, you've taken the Super Shop's Orientation. now what? Looking to fill the vacuum with some tangible building skills? This 6-week technical workshop class might be for you! We will be using Enzo Mari's wooden furniture design classic textbook: 'Autoprogettazione?' as our survival guide. This class will be centered around carpentry basics, utilizing Mari's furniture schematics to build simple, strong, and functional forms. The takeaway will be newfound confidence in the Super Shop's Wood Shop, a piece of furniture for your studio, and foundational fabrication skills using up-cycled lumber. Expect to purchase Mari's textbook, to work hard, to possibly get some wood splinters, and to turn scrap lumber into gold.

Registration Restrictions

RGART - Art School Only

Credit Hours

Min Credit
Hours
1

Description

Silkscreen workshop is for incoming students within the Art School.

This workshop is intensive on learning how to approach silkscreening. We will focus on registration, paper, and ink additives. There is a \$50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A \$50 lab deposit is also required for use of the lab within and outside of class time.

Registration Restrictions

RGART - Art School Only

AART705F - Relief Printing Workshop

General

Course Long Title
Relief Printing Workshop

Subject Code
AART

Course Number
705F

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

This workshop is for incoming students within the School of Art. The workshop is an intensive on learning how to approach relief printing using type high linoleum blocks. Vandercook Proof Press will be utilized for the printing process. We will focus on T-bar registration, paper, ink additives, and monotype approach printing. There is a \$50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional

AART705G - Etching Workshop

General

Course Long Title
Etching Workshop

Subject Code
AART

Course Number
705G

School(s)
School of Art

Program(s)
Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

This workshop is for incoming students within the School of Art. The workshop is intensive on learning how to approach intaglio printing using copper metal. Takach Press will be utilized for the printing process. We will explore additive processes like aquatinting, Chine-collé and À la poupée. We will focus on T-bar registration, paper, and ink additives. There is a \$50 course fee, which provides most materials needed to fulfill requirements, however students should be

California Institute of the Arts

materials if their proposed project requires it.
A \$50 lab deposit is also required for use of the lab within and outside of class time.

Registration Restrictions
RGART - Art School Only

prepared to potentially purchase additional materials if their proposed project requires it. A \$50 lab deposit is also required for use of the lab within and outside of class time.

Registration Restrictions
RGART - Art School Only

AART705H - Monotype Workshop

General

Course Long Title
Monotype Workshop

Subject Code
AART

Course Number
705H

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
1

Description

Known as the most painterly process in print. We will be exploring the "one off" through the monotype process. The Takach press will be utilized. Exploring different scopes through additive and subtractive methods. Utilizing found materials, stencil making, and digital transfers. Also exploring hybrid processes like trace monotype, paste paper and Sumilkundo.

Registration Restrictions
RGAART - Art Program Students Only

AART708 - Claylab - Wheelthrowing

General

Course Long Title
Claylab - Wheelthrowing

Subject Code
AART

Course Number
708

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
1

Description

This three-week intensive workshop will focus on the basics of wheel throwing including wedging, centering, throwing, trimming, firing and glazing. During each class students will each have access to a throwing wheel and a class supply of clay to practice throwing along with individualized instruction. Students will be encouraged to apply throwing techniques in the generation of sculpture and functional objects. There is a \$30.00 course fee for this class which includes 50 pounds of clay per person.

Registration Restrictions
RGARTCS - School of Art Or Critical Studies

AART709 - Claylab - Handbuilding

General

Course Long Title
Claylab - Handbuilding

Subject Code
AART

Course Number
709

School(s)
School of Art

Academic Level
GR - Graduate

AART710A - Drawing

General

Course Long Title
Drawing

Subject Code
AART

Course Number
710A

School(s)
School of Art

Academic Level
GR - Graduate

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Credit Hours

Min Credit
Hours
1

Description

This workshop will be a five week intensive exploration into constructing sculptures and objects with clay. Topics covered will include handbuilding, coiling, slab forming, firing, and glazing. We will work on one project for the duration of the course. Students are encouraged to apply clay and ceramic into other areas of their practice and to experiment with building techniques and surface treatments. Students will gain an understanding of the processes for building with clay and learn material specific skills for interpreting ideas and drafts into three dimensional sculptures. There is a \$50.00 course fee for this class which includes one box of clay and the necessary hand tools.

Registration Restrictions

RGARTCS - School of Art Or Critical Studies

Credit Hours

Min Credit
Hours
2

Description

Course open to Art School only, by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART710B - Painting

General

Course Long Title
Painting

Subject Code
AART

Course Number
710B

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course open to Art School only, by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART710C - Sculpture

General

Course Long Title
Sculpture

Subject Code
AART

Course Number
710C

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to BFA1 and BFA2 Art Program students only. Open to other students by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different

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faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART710D - Print & Digital Media

General

Course Long Title
Print & Digital Media

Subject Code
AART

Course Number
710D

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of
Instructor only.

The Studio Series comprises
discipline-specific studio-based courses that
provide BFA students the opportunity to learn both
technically and conceptually through hands-on
experience.

Each session is taught by different
faculty. Please refer to the syllabus provided
by each instructor for more details. This course
may be repeated for credit.

AART710E - Video

General

Course Long Title
Video

Subject Code
AART

Course Number
710E

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of
Instructor only.

The Studio Series comprises
discipline-specific studio-based courses that
provide BFA students the opportunity to learn both
technically and conceptually through hands-on
experience.

Each session is taught by different
faculty. Please refer to the syllabus provided
by each instructor for more details. This course
may be repeated for credit.

AART710F - Social Practice

General

Course Long Title
Social Practice

Subject Code
AART

Course Number
710F

School(s)
School of Art

Academic Level
GR - Graduate

AART710G - Ceramics

General

Course Long Title
Ceramics

Subject Code
AART

Course Number
710G

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details.

Using the framework of a studio-based course, Social Practice provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Social Practice differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement.

This seminar will focus on the exploration of contemporary art practices both inside and outside of institutional formats, that (pro)actively engage their socio-political-critical contexts. The class will be a forum for dialog on politics, ethics, social responsibility, activism, community engagement, and collaborative interdisciplinary models as they concern the "making" of art. We will explore ways of creating/finding/engaging/defining a context for your art practice. All of the above will be guided and inspired by the work of an eclectic group of manifesto pushers, border crossers, enlightened artists of every kind, curators, trouble-makers and practices that defy traditional definitions. The focus will be on finding inspiration for self-empowerment as we engage the world as professional artists. Open to all students, but geared toward undergraduates.

Credit Hours

Min Credit
Hours
2

Description

Open to BFA1 and BFA2 Art Program students only.
Open to other students by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

California Institute of the Arts

AART710J - Writing

General

Course Long Title

Writing

Subject Code

AART

Course Number

710J

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to BFA1 and BFA2 Art Program students only.

Open to other students by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART710K - Time Based Studio: Copies & Fakes

General

Course Long Title

Time Based Studio: Copies & Fakes

Subject Code

AART

Course Number

710K

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to BFA1 and BFA2 Art Program students only.

Open to other students by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART710L - Sound in Art

General

Course Long Title

Sound in Art

Subject Code

AART

Course Number

710L

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to BFA1 and BFA2 Art Program students only.

AART710N - Sculpture for Staying Alive

General

Course Long Title

Sculpture for Staying Alive

Subject Code

AART

Course Number

710N

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

What does it mean to have the basic necessities of

California Institute of the Arts

Open to other students by Permission of Instructor only.

The Studio Series comprises discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

life? Are food, water, and shelter enough? Do we not need human interaction, culture, and art? We will engage basic survival strategies, from gleaning to codeswitching, to address questions of environmental need and sustenance, identity and belonging. Sculpture projects will involve making devices for foraging food, building shelter, and constructing community. Artwork will be born of necessity but driven by aesthetics, using our hands to shape the world we inhabit. We will employ sculptural methods developed throughout human history to confront tensions between individual desires and collective societal needs. Our goal is to illuminate our choices and how they impact survival.

AART710P - Intensive Painting Workshop

General

Course Long Title

Intensive Painting Workshop

Subject Code

AART

Course Number

710P

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFAs. An advanced painting class. Experimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work.

Registration Restrictions

RGART - Art School Only

AART710T - Time Based Studio: Making Scenes

General

Course Long Title

Time Based Studio: Making Scenes

Subject Code

AART

Course Number

710T

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This is a production studio course for artists on creating/directing narrative scenes/vignettes. This is an intro to narrative for camera. Students will plan, structure, shoot and edit two given dramatic scenes with the goal to understand and potentially experiment with basic narrative form. If time allows students will create their own short dramatic vignette for critique.

Registration Restrictions

RGAART - Art Program Students Only

AART710U - Drawing, a Verb

General

Course Long Title

Drawing, a Verb

Subject Code

AART

Course Number

710U

School(s)

School of Art

Academic Level

AART710V - a sewing/pattern-making studio class

General

Course Long Title

a sewing/pattern-making studio class

Subject Code

AART

Course Number

710V

School(s)

School of Art

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Drawing, a Verb is a gathering space for students who love to draw. We will meet weekly for improvisational drawing that is followed by an open critique of drawings created in class. During each session, students will be provided with drawing material and tools, but still, they are also required to bring additional pencils, pens, sketch pads, and tablets. This is not a technique-focused class, it is a production-focused class. Students from all drawing skill levels are welcome!

Registration Restrictions

RGAART - Art Program Students Only

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Feminist Quilting Bee is a sewing/pattern-making studio class that explores how artists create new artworks while gossiping, warning, and informing one another as a form of care. Deeply informed by feminist essays such as Kwame Holme's "What's The Tea: Gossip and the Production of Black Gay Social History", and Alessandro Portelli's "What Makes Oral History Different," and Katrin "Horn's Of Gaps and Gossip: Intimacy in the Archive," this course will use a variety of current discussion of feminist social topics as case studies to be workshopped and explored during sewing class.

In this course we will learn the fundamentals of your sewing machine: repair and cleaning alongside demonstrations in pattern making, riveting, applying batting, stitch, correcting, banner design, sail making, and building with industrial sculptural fabrics. We will explore a variety of contemporary and historical approaches to archiving textiles, which includes how we describe, catalogue, appraise, and restore quilts.

AART711 - Drawing

General

Course Long Title

Drawing

Subject Code

AART

Course Number

711

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course open to Art School only, by Permission of Instructor only.

The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to

AART714 - Print & Digital Media

General

Course Long Title

Print & Digital Media

Subject Code

AART

Course Number

714

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course open to Art School only, by Permission of Instructor only.

The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to

California Institute of the Arts

ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details.

Using the framework of a studio-based course, Drawing provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Drawing differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.

ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details.

Using the framework of a studio-based course, Print and Digital Media provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Print and Digital Media differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.

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 issues of "publishing".

AART719 - Performance: OK ANIMALS

General

Course Long Title

Performance: OK ANIMALS

Subject Code

AART

Course Number

719

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

The Studio Series is comprised of discipline-specific studio based courses that

AART799 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AART

Course Number

799

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

California Institute of the Arts

provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details.

Taught by Harry Dodge - Using the framework of a studio-based course, Performance provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Ceramics differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.

A course exploring the role of the body in art via a guided practice in performance and performative video. The course will offer a number of different things at once, including exposure to recent and contemporary performance and performative video; opportunities to learn and employ performance strategies; familiarity with formal concepts in performativity, including costuming, pacing, duration, movement, humor, and editing; experiments and strategies for generating and performing text; and meditation on the possible roles and deployments of the body and materiality in our time. Such questions have been made all the more urgent by a cultural and artistic environment increasingly tied to and formed by the internet and the digital, 'virtual' world. Related concepts will include abjection, transgression, solidarity, queering, broader theories of flesh (phenomenological, holographic, fantasy), dissensus, conjunction, and physical limitations as a source of artistic inspiration and political resistance. Readings may include work by Rosi Braidotti, Henri Bergson, Franco 'Bifo' Berardi, Gloria Anzaldúa, and others.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

ACOM111 - Digital Design Lab I

ACOM112 - Digital Design Lab II

California Institute of the Arts

General

Course Long Title
Digital Design Lab I

Subject Code
ACOM

Course Number
111

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Digital Design Lab I is open to BFA1 Graphic Design students only. This course may be open to students at other year levels, and in other schools, by permission of instructor.

An introduction to basic Mac and Adobe software for graphic designers including Photoshop, Illustrator and InDesign. Course projects and tutorials will provide a structure from which to learn essential digital tools, techniques and their appropriate applications. Projects involve topic research, critical thinking and problem solving. Class time will be used for tutorials, work time and one-on-one, hands-on assistance.

Registration Restrictions

RGAGRA - Graphic Design Program Only

General

Course Long Title
Digital Design Lab II

Subject Code
ACOM

Course Number
112

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Digital Design Lab II is open to BFA1 Graphic Design students only. This course may be open to students at other year levels, and in other schools, by permission of instructor.

A continuation of basic Mac and Adobe software for graphic designers including AfterEffects, Cinema 4D and basic web coding. Course projects and tutorials will provide a structure from which to learn essential digital tools, techniques and their appropriate applications. Projects involve topic research, critical thinking and problem solving. Class time will be used for tutorials, work time and one-on-one, hands-on assistance.

Registration Restrictions

RGAGRA - Graphic Design Program Only

ACOM218 - Digital Skills for Artists

General

Course Long Title
Digital Skills for Artists

Subject Code
ACOM

Course Number
218

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Open to BFA1 and BFA2 Art Program students only.
Open to BFA3 and BFA4 Art Program students by

ACOM718 - Artlab: Digital Skills for Artists

General

Course Long Title
Artlab: Digital Skills for Artists

Subject Code
ACOM

Course Number
718

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Registration by Permission of Instructor only.

California Institute of the Arts

Permission of Instructor.

Digital Skills for Artists provides hands-on, conceptual projects to integrate Mac and Adobe software skills with individual studio practice and critical thinking. Working on project driven assignments involving topic research and development of themes, students create wide-format posters and a French-fold perfect bound artist's book or zine. This course is for first or second year students in the institute with little or limited Mac and software experience. This course may be repeated for credit and counts toward a student's elective requirement for the Digital Arts Minor.

Registration Restrictions

RGAAART - Art Program Students Only

Digital Skills for Artists provides hands-on, conceptual projects to integrate Mac and Adobe software skills with individual studio practice and critical thinking. Working on project driven assignments involving topic research and development of themes, students create wide-format posters and a French-fold perfect bound artist's book or zine. This course is for first or second year students in the institute with little or limited Mac and software experience. This course may be repeated for credit and counts toward a student's elective requirement for the Digital Arts Minor.

Registration Restrictions

RGART - Art School Only

AGRA005 - Workshop With Visiting Designer

General

Course Long Title

Workshop With Visiting Designer

Subject Code

AGRA

Course Number

005

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum is restricted to Art School Graphic Design BFA 2, 3, and 4. Students will engage in a project or series of projects presented by a visiting artist. Projects are open-ended, but are intended to intersect with both the visiting artists' and the students' interests. Attendance at all sessions is required. Limited to 12 students. (Please refer to syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA008 - Experience Design

General

Course Long Title

Experience Design

Subject Code

AGRA

Course Number

008

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. This workshop examines the practice of designing memorable experiences using environments, video content, audio, light and technology. Participants will review a brief history of the practice and current examples within the field as an introduction to conceptual and aesthetic possibilities. The course will examine the processes involved in creating immersive storytelling/emotive environments, including research, concept & storyboarding, proposals, and analog + digital technologies. Students will work in teams developing concepts for compelling and visceral experiences. Extensive production time spent outside of class hours is highly recommended. A CalArts alumnus, Jesse Lee Stout is the Creative Director in Moment Factory's Los Angeles studio. His projects range from theme parks, brand experiences, to concert design. Jesse

California Institute of the Arts

has recently done creative and/or video direction for Muse, Rihanna, Jay Z, Drake, Tove Lo, Beck, and The Weeknd. Attendance at all sessions is required. Limited to 14 students.

Registration Restrictions
RGART - Art School Only

AGRA013 - Typography in Title Design

General

Course Long Title
Typography in Title Design
Subject Code
AGRA
Course Number
013
School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

This workshop is open to the Institute. Manija Emran is an Afghan Graphic Designer and Typographer based in Los Angeles. With a love of the handmade, an eye for detail and an extensive typographic background, Manija studied in Montreal before working with celebrated designers across the world: Vince Frost and Thomas Manss in London, Philippe Apeloig and Pascal Colrat in Paris, VSA Partners in New York and Prologue Films & The Mill in Los Angeles. Her work spans all forms of design: logo, book and packaging design, signage and poster design, typography, title sequence and motion graphic design. Her work includes handmade title sequences for Rango, Robin Hood, London Boulevard, Bad Teacher, The Help, Fright Night, Snow White and The Huntsman, Manhunt, We are the Giant and most recently The Huntsman. One of the Top Ten Women of Title Design by the Art of the Title. Attendance at all sessions is required. Limited to 14 students.

Registration Restrictions
RGAGRA - Graphic Design Program Only

AGRA014 - Intro to Cinema 4D

General

Course Long Title
Intro to Cinema 4D
Subject Code
AGRA
Course Number
014
School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

This practicum workshop is restricted to Art School BFA students. This workshop provides an introduction to motion design and animation with Cinema 4D. Classes will feature a balance of software instruction, experimental design exercises, and assisted project time. Students will be informed on a variety of motion techniques and instructed on how to execute common tips and tricks. John is an Emmy nominated artist and director specializing in 3D animation and compositing. His work includes award-winning music videos for Coldplay, Katy Perry, and Gnarl's Barkley, as well as dozens of commercials for clients such as Apple, IBM, Samsung, Coke, and AT&T. Recently he directed 4 commercials for Nike's 2015 golf campaign. Attendance at all sessions is required. Limited to 14 students.

Registration Restrictions
RGART - Art School Only

AGRA017 - Intro to Unity for Designers

General

Course Long Title
Intro to Unity for Designers
Subject Code

AGRA019 - Dig. Imagemaking-Dark Magic of Photoshop

General

Course Long Title
Dig. Imagemaking-Dark Magic of Photoshop

California Institute of the Arts

AGRA

Course Number

017

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA Students. This workshop is restricted to Art School BFA students. Unity has become increasingly popular with artists and designers for its real-time rendering capabilities and interactive possibilities. Over the course of this workshop, students will learn the fundamentals of using the Unity game engine for various design applications including motion design, UX / UI development, environment design, and VR. Prerequisite: A background in CG rendering techniques and digital graphics tools (Adobe Suite) is essential. An understanding of the basics of coding languages would also be beneficial. Attendance at all sessions is required. Limited to 14 students.

Registration Restrictions

RGART - Art School Only

Subject Code

AGRA

Course Number

019

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Digital Imagemaking - Dark Magic of Photoshop. This practicum workshop is restricted to Art School BFA students. Layers, masks, channels, Ctrl+T. If you have no idea what they are, this workshop is for you. Learn the four horsemen and they will take you far. Digital Imagemaking - Dark Magic of Photoshop will expand your image-making capability with both vector and non-vector based elements. Once the fundamentals are covered, we will progress to inter-program workflow between Photoshop, Illustrator and Cinema 4d, to create dynamic, inventive digital illustrations with a high level of detail. Prerequisite: Working knowledge of Adobe Photoshop, Illustrator and Macintosh computers. Attendance at all sessions is required. Limited to 14 students.

Registration Restrictions

RGART - Art School Only

AGRA023 - Apparel Design: Salvage Self

General

Course Long Title

Apparel Design: Salvage Self

Subject Code

AGRA

Course Number

023

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

As we look to reduce the apparel industry's environmental impact and carbon footprint, this workshop explores how to

AGRA025 - End to End: an in Depth Look At Apparel

General

Course Long Title

End to End: an in Depth Look At Apparel

Subject Code

AGRA

Course Number

025

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In this workshop students will learn about the process of designing an apparel collection from

California Institute of the Arts

salvage the old to create new. Through recycled materials, natural dye processes, deconstruction / reconstruction, you will have the ability to make completely custom garments or bring back to life an old favorite. Students will be exposed to relevant practitioners, industry trends and applications. Refer to the School of Art for basic required supplies needed for this class.

Registration Restrictions

RGNADANC - No School of Dance, RGNAMUS - No School of Music

concept to finish. Students will work in teams (virtually) and together will define a consumer and create a concept for a collection. Students will produce mockups of their designs either digitally, through sketches, or physical prototypes. The focus of the course will be on concept, design and all details from trims, print, pattern, graphics, and material.

Registration Restrictions

RGGDARFT - Progs of Graphic Dsn/Art Or Fv Th

AGRA026 - Contemporary Design Literacy

General

Course Long Title

Contemporary Design Literacy

Subject Code

AGRA

Course Number

026

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Contemporary Design Literacy offers a deep dive into the many modes of practice in graphic design today, and examines how urgent issues, such as diversity and inclusion, affect graphic design. In this project-based workshop, students will research contemporary designers and produce a visual outcome. This workshop is strongly recommended for transfer students, BFA1s and BFA 2s; and for 3s who want to expand their design literacy.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA027 - The Brand Now

General

Course Long Title

The Brand Now

Subject Code

AGRA

Course Number

027

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

A series of conversations, workshops and making sessions focusing on how contemporary brands function, how they show up in our lives, and why this matters. Branding strategies will be looked at critically from the point of view of the brand, the consumer, and the designers and strategists who are creating the brand.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA028 - 3.5D Typography

General

Course Long Title

3.5D Typography

Subject Code

AGRA

Course Number

028

AGRA029 - Honorable Mentions: Landmarks At Calarts

General

Course Long Title

Honorable Mentions: Landmarks At Calarts

Subject Code

AGRA

Course Number

California Institute of the Arts

School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

3.5D Typography will be a workshop focussed on type created specifically for three-dimensional use onscreen. By creating a digital wordmark for a brand or institution, students will create and animate dimensional letterforms that push the envelope to go beyond traditional extrusion techniques. This workshop is recommended for students that have experience with Cinema4D and an interest in motion graphics, experimental type design, and kinetic typography.

Registration Restrictions

RGAGRA - Graphic Design Program Only

029

School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

In this workshop, participants will identify a landmark around the CalArts campus - it can be historic, personal, or constructed-and research or reflect on its importance. The landmarks can be concrete (the library, the blue wall, Ed Fella's office) or irreverent (best parking spot, that weird fancy elevator, a favorite tree). Participants will design interpretive signage about their landmark for temporary on-site installation. The workshop will conclude with a public group tour of our honored sites.

AGRA030 - Basic Lettering

General

Course Long Title
Basic Lettering
Subject Code
AGRA
Course Number
030
School(s)
School of Art
Program(s)
Graphic Design
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This workshop will cover the basics of handlettering and apply this to a final outcome. Students will learn foundational hand lettering and drawing techniques with traditional (painting) or digital (vector software) media. Students will have an opportunity to experience working with a designer who, by the nature of their public and collaborative practice, is on the ground engaging with their community through their lettering work.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA101 - Graphic Design I Lecture

General

Course Long Title
Graphic Design I Lecture
Subject Code
AGRA
Course Number
101
School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Required for BFA1 students in Graphic Design, and must also register for AGRA-102. Course open to BFA Graphic Design students only.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA102 - Graphic Design I Studio

General

Course Long Title

Graphic Design I Studio

Subject Code

AGRA

Course Number

102

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA1 students in Graphic Design, and must also register for AGRA-101. Course open to BFA Graphic Design students only.

The studio component for AGRA101. Concepts generated in AGRA101 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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA103 - Graphic Design I Lecture

General

Course Long Title

Graphic Design I Lecture

Subject Code

AGRA

Course Number

103

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA1 students in Graphic Design, and must also register for AGRA-104. Course open to BFA Graphic Design students only.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA104 - Graphic Design I Studio

General

Course Long Title

Graphic Design I Studio

Subject Code

AGRA

Course Number

104

School(s)

School of Art

Academic Level

UG - Undergraduate

AGRA105 - Design Issues

General

Course Long Title

Design Issues

Subject Code

AGRA

Course Number

105

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Required for BFA1 students in Graphic Design, and must also register for AGRA-103. Course open to BFA Graphic Design students only.

The studio component for AGRA103. Concepts generated in AGRA103 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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

Credit Hours

Min Credit
Hours
2

Description

Course open to BFA1 Graphic Design students only. Required for BFA1 Graphic Design students.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA110 - Skills for Visualization

General

Course Long Title

Skills for Visualization

Subject Code

AGRA

Course Number

110

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course open to BFA1 Graphic Design students only. A workshop in fundamental color theory; including basic color perception and vocabulary. Exercises will focus on color mixing, color harmony and color contrast. This course also addresses developing an individualized sketch book practice utilizing traditional drawing techniques and less traditional image making processes. Concepts and techniques are explored with a focus on their application to graphic design.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA121 - Intro to Digital Photography

General

Course Long Title

Intro to Digital Photography

Subject Code

AGRA

Course Number

121

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Required for BFA1 students in Graphic Design. With a focus on the needs of the contemporary graphic designer, this course is an introduction to the essential technical skills and information needed to produce high quality digital images. Through exercises, lectures and demonstrations, students will explore the basic functions of digital still cameras, lighting procedures, image manipulation software.

Registration Restrictions

RGAGRA - Graphic Design Program Only

California Institute of the Arts

AGRA199 - Independent Study

General

Course Long Title
Independent Study

Subject Code
AGRA

Course Number
199

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

AGRA202 - Graphic Design II Studio

General

Course Long Title
Graphic Design II Studio

Subject Code
AGRA

Course Number
202

AGRA201 - Graphic Design II Lecture

General

Course Long Title
Graphic Design II Lecture

Subject Code
AGRA

Course Number
201

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
3

Description

Required for BFA2 students in Graphic Design, and must also register for AGRA-202. Course open to BFA Graphic Design students only.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA203 - Graphic Design II Lecture

General

Course Long Title
Graphic Design II Lecture

Subject Code
AGRA

Course Number
203

California Institute of the Arts

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA2 students in Graphic Design, and must also register for AGRA-201. Course open to BFA Graphic Design students only.

The studio component for AGRA201. Concepts generated in AGRA201 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

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA2 students in Graphic Design, and must also register for AGRA-204. Course open to BFA Graphic Design students only.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA204 - Graphic Design II Studio

General

Course Long Title

Graphic Design II Studio

Subject Code

AGRA

Course Number

204

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA2 students in Graphic Design, and must also register for AGRA-203. Course open to BFA Graphic Design students only.

Concepts generated in AGRA203 are translated into visual form from initial ideation to final outcome. This course provides a structure for

AGRA215 - Typography I

General

Course Long Title

Typography I

Subject Code

AGRA

Course Number

215

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA2 students in Graphic Design. Course open to BFA2 Graphic Design students only.

Two semester sequence. Projects explore type terms and anatomy, classic and contemporary

California Institute of the Arts

visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

typography, and formal systems for composition and layout. Projects investigate expression and meaning-making using typographic form.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA216 - Typography II

General

Course Long Title

Typography II

Subject Code

AGRA

Course Number

216

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA2 students in Graphic Design.

Course open to BFA2 Graphic Design students only.

Second semester in two semester sequence. An introduction to the fundamentals of typography. Projects explore type terms and anatomy, classic and contemporary typography, and formal systems for composition and layout projects investigate expression and meaning-making using typographic form.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA299 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AGRA

Course Number

299

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

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AGRA301 - Graphic Design III Lecture

General

Course Long Title

Graphic Design III Lecture

Subject Code

AGRA

Course Number

301

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA3 students in Graphic Design, and must also register for AGRA-302.

Course open to BFA Graphic Design students only.

Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations.

The lecture component of the course focuses on the presentation, interpretation, analysis, and discussion of projects.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA302 - Graphic Design III Studio

General

Course Long Title

Graphic Design III Studio

Subject Code

AGRA

Course Number

302

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA3 students in Graphic Design, and must also register for AGRA-301.

Course open to BFA Graphic Design students only.

Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations.

The studio component of the course focuses on critique, workshops, and guided studio work.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA303 - Graphic Design III Lecture

General

Course Long Title

Graphic Design III Lecture

Subject Code

AGRA

Course Number

303

AGRA304 - Graphic Design III Studio

General

Course Long Title

Graphic Design III Studio

Subject Code

AGRA

Course Number

304

California Institute of the Arts

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA3 students in Graphic Design, and must also register for AGRA-302.

Course open to BFA Graphic Design students only.

Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations.

The lecture component of the course focuses on the presentation, interpretation, analysis, and discussion of projects.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA3 students in Graphic Design, and must also register for AGRA-301.

Course open to BFA Graphic Design students only.

Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations.

The studio component of the course focuses on critique, workshops, and guided studio work.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA315 - Typography III

General

Course Long Title

Typography III

Subject Code

AGRA

Course Number

315

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

AGRA399 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AGRA

Course Number

399

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

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Description

Required for BFA3 students in Graphic Design.
Course open to BFA3 Graphic Design students only.

An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

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AGRA401 - Graphic Design IV Lecture

General

Course Long Title
Graphic Design IV Lecture

Subject Code
AGRA

Course Number
401

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Required for BFA4 students in Graphic Design, and must also register for AGRA-402. Course open to BFA Graphic Design students only.
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

AGRA402 - Graphic Design IV Studio

General

Course Long Title
Graphic Design IV Studio

Subject Code
AGRA

Course Number
402

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Required for BFA4 students in Graphic Design, and must also register for AGRA-401. Course open to BFA Graphic Design students only.
Concepts generated in AGRA401 are translated into visual form from initial ideation to final outcome. This course provides a structure for

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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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA403 - Graphic Design IV Lecture

General

Course Long Title

Graphic Design IV Lecture

Subject Code

AGRA

Course Number

403

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA4 students in Graphic Design, and must also register for AGRA-404. Course open to BFA Graphic Design students only.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA404 - Graphic Design IV Studio

General

Course Long Title

Graphic Design IV Studio

Subject Code

AGRA

Course Number

404

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required for BFA4 students in Graphic Design, and must also register for AGRA-403. Course open to BFA Graphic Design students only.

Concepts generated in AGRA403 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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA411 - Visiting Designer Workshops

General

Course Long Title

Visiting Designer Workshops

Subject Code

AGRA

AGRA421 - Imagemaking I

General

Course Long Title

Imagemaking I

Subject Code

AGRA

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Course Number

411

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course provides an administrative and credit structure for a series of workshops by visiting graphic designers. The class will convene on around three occasions over the course of the semester for a visiting designer lecture (open to all students in the program) followed by a 2-3 day intensive workshop (open only to students enrolled in the class). Curated by the faculty with input from students, these workshops will expose students to a range of contemporary design agendas, practices, and processes, and will put students in direct dialogue with an international network of influential design thinkers and practitioners. The intensive workshop format will demand that students work productively under pressure and collaborate effectively. Students must complete all workshops in order to receive credit for the course.

Course Number

421

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Required for BFA2 students in Graphic Design.

Imagemaking I provides a structure for an introduction to essential image-making materials and techniques. The course is centered on the divide between hand and digital processes and styles, and offers a platform to explore and experiment in all directions and combinations. Image I pays close attention to current trends in art and graphic design for inspiration and resistance. The course is fast paced and designed to be an starting point for working processes that can be mastered later in Imagemaking II and/or independently.

Registration Restrictions

RGART - Art School Only

AGRA422 - Imagemaking II

General

Course Long Title

Imagemaking II

Subject Code

AGRA

Course Number

422

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA3 or BFA4 Art School students only.

Image Making II provides a structure for an exploration and practice of traditional and digital image making techniques. Image II allows

AGRA430 - Beginning Web

General

Course Long Title

Beginning Web

Subject Code

AGRA

Course Number

430

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA2 and above Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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for more time, freedom and individuality than Imagemaking I. Students will have the opportunity to practice techniques, styles and materials in greater depth. Focus is on making images with a high level of investment and detail.

Registration Restrictions

RGART - Art School Only

No Requirements

AGRA435 - Intro To VR Workshop/ Cinema 4D + Unity

General

Course Long Title

Intro To VR Workshop/ Cinema 4D + Unity

Subject Code

AGRA

Course Number

435

School(s)

School of Art

Program(s)

Graphic Design

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course examines the VR workflow from Cinema 4D to Unity so as to create VR spaces and experiences. In a workshop type environment students will experiment with the new forms of design narratives made for the HTC Vive headset. Focus will be on storytelling and design, modelling objects in Cinema 4D, 360 video, the workflow from Cinema 4D to Unity, creating materials in Unity and finessing your VR space. Experimentation is encouraged as each student will create their own VR worlds for the class to experience. Basic knowledge of Cinema 4D is required.

Registration Restrictions

RGART - Art School Only

No Requirements

AGRA437 - Silkscreen Workshop

General

Course Long Title

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA436 - Advanced Publication Design

General

Course Long Title

Advanced Publication Design

Subject Code

AGRA

Course Number

436

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this advanced editorial design course students will work on developing a single print publication over the entire semester. The course will cover all aspects of editorial design from conception, content development, design direction, typography and layout, extended design systems, and pre-press production techniques.

Students are responsible for making, developing and collecting content and shaping it through design into a highly-considered and fully-developed prototype/mock-up. The process mirrors that used in the creation of professional book/magazine design.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA438 - GD Program Visiting Designers: The Class

General

California Institute of the Arts

Silkscreen Workshop

Subject Code

AGRA

Course Number

437

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Silkscreen workshop is for BFA 1 students within the Graphic Design program. The workshop is intensive on learning how to approach silkscreening for poster making. We will focus on registration, paper, and ink additives. A mandatory \$50 Print and Media lab deposit is required to join the class.

No Requirements

Course Long Title

GD Program Visiting Designers: The Class

Subject Code

AGRA

Course Number

438

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Do you love seeing the Graphic Design Program's Visiting Designers but wish you could delve deeper AND get credit for attending the lectures and presentations? This class will achieve that!

Each student (or possibly several students) will be assigned at least one Visiting Designer for which they'll do the following:

Before each presentation: Research the person's work; make a poster; introduce the presenter.

After each presentation: Produce a (critical) review of the presentation or lecture or journalistic coverage. Whichever form is chosen, the piece should take a visual form. It can be "straight" writing; a visual essay; a critical fiction; or visual journalism.

The outcome will be a zine that compiles all the writing and documents the Series.

All students will be required to attend the Visiting Designer presentations and engage the visitor by asking questions and/or engaging conversation.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA439 - Designing The Design Centre

General

Course Long Title

Designing The Design Centre

Subject Code

AGRA

Course Number

439

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Designing The Design Centre is part one of a two-semester (year-long) course for Graphic Design students who are interested in collectively

AGRA440A - Future of Publications

General

Course Long Title

Future of Publications

Subject Code

AGRA

Course Number

440A

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Mutant Design is a series of upper level graphic design seminars that deal with relevant and

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conceptualizing, developing, and articulating a model for The Design Center at CalArts. The Design Center is potentially a physical student-centric design studio that serves CalArts students, staff, and faculty with advice, tutoring, and design services. This course will involve design research, strategic thinking, written and visual presentations and working on branding, identity and implementation strategies.

The course will help students develop models for a practice that considers design's practical, educational and social role within a community.

Registration Restrictions

RGAGRA - Graphic Design Program Only

pertinent topical issues that usually exceed the traditional boundaries of Graphic Design.

Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class.

The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. This Future of Publications class will take the form of a design think-tank to imagine potential compelling 'publication' experiences given the increasing sophistication and diversity of modes and means. We'll explore what forms these encounters might take, what might be different motivations, what they might look like, and where and how they might happen.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA450 - Graphic Design Workshop

General

Course Long Title

Graphic Design Workshop

Subject Code

AGRA

Course Number

450

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA3 or BFA4 Graphic Design students only.

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.

Registration Restrictions

AGRA451 - Professional Practice

General

Course Long Title

Professional Practice

Subject Code

AGRA

Course Number

451

School(s)

School of Art

Program(s)

Graphic Design

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA4 Graphic Design

students only, or by Permission of Instructor.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA460 - Beginning Motion Graphics

General

Course Long Title

Beginning Motion Graphics

Subject Code

AGRA

Course Number

460

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA2 and above Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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 focused on using graphic means to make graphic communication.

Registration Restrictions

RGART - ArtSchool Only

AGRA465 - Animating with Cinema 4D

General

Course Long Title

Animating with Cinema 4D

Subject Code

AGRA

Course Number

465

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is designed for anyone who is new to Cinema 4D and wants to learn how to create 3D stills and animation. The course covers Cinema 4D's interface, working within a 3D environment, modeling using the built in primitive and NURBs objects, how to apply textures and lighting effects, using cameras and scenes, working with 3-D typography, animation strategies, using expressions, MoGraph and Cinema's built in distortion effects. We will also cover Cinema 4D's live integration with After Effects. This is a hands on project based course. Work is focused on using graphic means to make graphic communication. Experimentation is encouraged. No previous experience with Cinema 4D is required. After completing this course, the student should have an in-depth understanding of the program and how to work with Cinema4D in a production environment.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA470 - Advanced Coding for the Web

General

Course Long Title

Advanced Coding for the Web

Subject Code

AGRA

Course Number

470

School(s)

School of Art

Academic Level

AGRA471 - User Experience Design for the Web

General

Course Long Title

User Experience Design for the Web

Subject Code

AGRA

Course Number

471

School(s)

School of Art

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This course covers a broad spectrum of coding techniques that will enable students to create contemporary, responsive webpages. While discussions about design and usability are encouraged, the central focus will be on front-end development. Students will write a lot of code.

The class will start with a review of the basics: how to properly mark up webpages with semantic HTML and styling them with CSS to create responsive and mobile-first web pages. Focused mini-projects will then tackle specific issues, such as web typography; CSS layout, transforms, transitions, and animations; and the basics of JavaScript and jQuery.

Prerequisites: A basic understanding of HTML and CSS. Ideally, students should have coded a website before and be comfortable using a text-based code editor. More importantly, students must have a real interest in web design, the urge to fiddle with code, and the ability to be proactive and figure things out.

Registration Restrictions

RGAGRA - Graphic Design Program Only

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

The course focuses on the visual and functional aspects of user experience design for the web. The projects will be geared towards creating mockups and prototypes. While not worrying about coding, we will deeply explore the project phases necessary to create successful user experiences: from defining goals, target audiences, and functionality requirements, to developing a site structure, wireframes, and visual mockups. Along the way we will discuss research, user personas, web typography, responsive web design, and mobile web issues. It is not necessary for you to have coding skills to take this course.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA474 - Typographics I A

General

Course Long Title

Typographics I A

Subject Code

AGRA

Course Number

474

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Course open to BFA4 Graphic Design students only, by Permission of Instructor only.

This studio course explores current issues in

AGRA475 - Type Design A

General

Course Long Title

Type Design A

Subject Code

AGRA

Course Number

475

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course open to BFA4 Graphic Design students only and by Permission of Instructor only.

The objective of this class is to give students a

California Institute of the Arts

typographic practice - historic and contemporary
typographic practice, as well as the relationship
between typography and writing.

general understanding of letterforms, typeface
design and how to draw with Bezier technology.
First semester the basics of letterform
construction, type terminology, and software are
learned as the student develops a functional
typeface. In the second semester the student
creates an original typeface design and produces
a full character set with spacing and kerning as
well as a system of typographic ornaments. The
final font is demonstrated in a type specimen.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA476 - Type Design B

General

Course Long Title

Type Design B

Subject Code

AGRA

Course Number

476

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA4 Graphic Design students only
and by Permission of Instructor only.

The objective of this class is to give students a
general understanding of letterforms, typeface
design and how to draw with Bezier technology.
First semester the basics of letterform
construction, type terminology, and software are
learned as the student develops a functional
typeface. In the second semester the student
creates an original typeface design and produces
a full character set with spacing and kerning as
well as a system of typographic ornaments. The
final font is demonstrated in a type specimen.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA477 - Typographics I B

General

Course Long Title

Typographics I B

Subject Code

AGRA

Course Number

477

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course open to BFA4 Graphic Design students only,
by Permission of Instructor only. Building on
concepts covered in Typographics 1a, this class
will introduce students to typographic practices
for motion and screens. Through a series of
projects, students will develop a critical
understanding of typographic form as it relates to
meaning. Course content will address the unique
challenges of screen-based typography for
multimedia environments.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA478 - Type Design History

General

Course Long Title

AGRA485A - Public Projects Series: Banana

General

Course Long Title

California Institute of the Arts

Type Design History

Subject Code

AGRA

Course Number

478

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to graphic design program BFA4s and MFA2s enrolled in Type Design.

This course is an historical survey of the evolution of type design. Encompassing technical, functional, cultural and aesthetic development from cave painting to Keedy Sans. Particular emphasis is placed on the type designer as author and maker. Students will be asked to do original research on an assigned topic.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

Public Projects Series: Banana

Subject Code

AGRA

Course Number

485A

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Public Projects Series: Banana

Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor.

Knock knock!

Who's there?

Banana!

Banana who?

Banana's not here.

Banana split!

Or at least the Banana you know has split.

Banana is still a space for fearless and furious making. This semester, Banana invites you to convene for advanced image-making, driven by the systems you set in motion. We will explore methodology, parametrics, automation, algorithm, processing, and any other proxies your hands can imagine.

Knock knock!

Are you in?

AGRA485G - Calarts Collaborates:non-Profit Partners

General

Course Long Title

Calarts Collaborates:non-Profit Partners

Subject Code

AGRA

Course Number

485G

School(s)

School of Art

Academic Level

UG - Undergraduate

AGRA490C - Critical Conversations

General

Course Long Title

Critical Conversations

Subject Code

AGRA

Course Number

490C

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

CalArts Collaborates: Design for Non-Profit Partners

In this year-long elective, students will partner with a non-profit organization to create a series of projects that address an urgent social or political issue based on a prompt from the organization. Working in teams from the School of Art and the School of Film/Video, students will respond to a prompt and create an innovative set of outcomes / forms of audience engagement and communication that address a young, global audience. Outcomes are open-ended and may span a range of platforms and media (ie short live-action or animated public service announcements, social media/web presences, wearables, maps, workshops, posters, etc.). Final outcomes will be produced in actual scale / length and media.

Students will conduct research, present proposals, and develop prototypes of all visual and material outcomes. They will create a production schedule and work within a budget. Students will present their work to the faculty, members of the non-profit organization, and other members of the CalArts community. The course may also offer the option for international travel in June to present final outcomes.

This is the first semester of a year-long course. To receive credit, students are expected to enroll in the Spring semester of the course as well. The emphasis of each session is as follows:
Fall semester: research, proposals, and project development.
Spring semester: final production, presentations and showing / exhibition, possible option for international travel.

Description

In this combined seminar/studio course we will examine urgent critical issues that inform the field of design today, and engage those conversations through visual work. Through weekly readings and discussions, we'll examine the ways in which politics, social movements, radicality, and structures of power shape and determine contemporary design discourse, and explore the ways that makers interrogate these ideas. Occasional guests will provide alternate perspectives, enriching the discourse. A few self-directed studio projects that interpret, question, and extend ideas from the readings will demonstrate an ability to engage with avant guard creative praxis.

AGRA490F - Design and Politics

General

Course Long Title
Design and Politics

Subject Code
AGRA

Course Number
490F

School(s)
School of Art

Academic Level
UG - Undergraduate

AGRA490J - Digital Multi-Platform Workshop

General

Course Long Title
Digital Multi-Platform Workshop

Subject Code
AGRA

Course Number
490J

School(s)
School of Art

Academic Level
UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

This studio/seminar hybrid workshop will take place over seven weeks and will take current geopolitical events as context for discussion of contemporary design's relationship to the major economic-political currents of our time. A curated series of readings, lectures and viewings will serve as provocations for independent research and visual work testing, critiquing, and speculating on design's current and potential relationship to politics. The course's output will take final form as a public facing event, exhibition, or publication.

Registration Restrictions

RGAGRA - Graphic Design Program Only

Credit Hours

Min Credit
Hours
3

Description

This course is an advanced, multi-platform exploration of digital tools. Outcomes are open-ended and projects are designed to reveal and question unspoken assumptions about audience, function and form that are embedded in both conventions of Ui/Ux design and in the tools themselves. This is not a course in the design of visual prototypes. Rather, students will be producing outcomes in the actual platforms / software.

Registration Restrictions

RGART - Art School Only

No Requirements

AGRA490K - Redefining the Borders of Graphic Design

General

Course Long Title

Redefining the Borders of Graphic Design

Subject Code

AGRA

Course Number

490K

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This course will be dedicated to an investigation of different sources of graphic design knowledge and practice. The focus will be drawn from the interests, research, and inquiries of the instructor. Offering a multiplicity of departure points and perspectives - practical, provocative, aspirational, poetic - the course's investigation is intended to delve into and challenge conventions and contexts, of not only the communicative intentions of graphic design practice, but beyond.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA493 - Designing for Spaces

General

Course Long Title

Designing for Spaces

Subject Code

AGRA

Course Number

493

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Designing for Spaces (EoYS)

Course open to BFA 3 and 4 Graphic Design students. Others by permission of instructor only. D300 and D301 galleries (along with The Motion Show in the Bijou). The website, posters, announcements, e-mail blasts, social media, etcetera, are considered supporting material. But another way to look at these different elements is as different types spaces in which the exhibition is communicated and experienced. This class examines what types of encounters and experiences of the work produced in the program that these different spaces might afford. How can we imaginatively, yet pragmatically, share the Program's accomplishment to different audiences? Students will work collaboratively to focus on

California Institute of the Arts

No Requirements

different creative and pragmatic aspects of realizing the collective vision for the show.

Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA496 - Motion 1

General

Course Long Title

Motion 1

Subject Code

AGRA

Course Number

496

School(s)

School of Art

Program(s)

Graphic Design

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to graphic design program MFA1s, BFA3s, and BFA4s, by permission of instructor.

May be open to students in other schools, by permission of instructor.

This studio class is comprised of a series of short projects or prompts. Students learn the skills necessary to make work at several of the key stages involved in creating short motion graphics pieces: ideation, narrative, storyboards, animatics, and production/animation. The class is critique-based with students

AGRA497 - Motion 2

General

Course Long Title

Motion 2

Subject Code

AGRA

Course Number

497

School(s)

School of Art

Program(s)

Graphic Design

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course priority for Graphic Design BFA3 & 4 students, and may be open to BFA3 & 4 students and in other Schools, by permission of instructor.

This course emphasizes the process of making Motion Graphics from storyboards through finished motion pieces. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop, AfterEffects, and approaches to making a personal reel will be included in the class.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

California Institute of the Arts

presenting their work each week. This class acts as a precursor to the more advanced Motion 2 and Motion 3 classes.

No Requirements

AGRA499 - Independent Study

General

Course Long Title
Independent Study

Subject Code
AGRA

Course Number
499

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

AGRA501 - Graduate Seminar I Lecture

General

Course Long Title
Graduate Seminar I Lecture

Subject Code
AGRA

Course Number
501

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
3

Description

Required for MFA1 students in Graphic Design, and must also register for AGRA-502. Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus on different ideas within the same medium, or pursue similar concepts/agendas within different media. This flexibility accommodates students with a wide range of educational needs and prepares them with the formal and conceptual skills to produce a thesis. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific project.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

California Institute of the Arts

AGRA502 - Graduate Seminar I Studio

General

Course Long Title

Graduate Seminar I Studio

Subject Code

AGRA

Course Number

502

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Required for MFA1 students in Graphic Design, and must also register for AGRA-501. Course open to MFA Graphic Design students only.

The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus on different ideas within the same medium, or pursue similar concepts/agendas within different media. This flexibility accommodates students with a wide range of educational needs and prepares them with the formal and conceptual skills to produce a thesis. The studio component of this class focuses on group critique of work produced weekly for each specific project.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA503 - Graduate Seminar I Lecture

General

Course Long Title

Graduate Seminar I Lecture

Subject Code

AGRA

Course Number

503

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Required for MFA1 students in Graphic Design, and must also register for AGRA-504. Course open to MFA Graphic Design students only.

The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific project.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA504 - Graduate Seminar I Studio

General

Course Long Title

Graduate Seminar I Studio

Subject Code

AGRA

Course Number

504

School(s)

School of Art

Academic Level

AGRA515 - Typography I

General

Course Long Title

Typography I

Subject Code

AGRA

Course Number

515

School(s)

School of Art

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Required for MFA1 students in Graphic Design, and must also register for AGRA-503.
Course open to Graphic Design MFA Program only.

The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. The studio component of this class focuses on group critique of work produced weekly for each specific project.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Course open to MFA Graphic Design students only, by Permission of Instructor only.
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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA516 - Typography II

General

Course Long Title
Typography II

Subject Code
AGRA

Course Number
516

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Course open to MFA Graphic Design students only, by Permission of Instructor only.
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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA551 - Visual Literacy Lecture

General

Course Long Title
Visual Literacy Lecture

Subject Code
AGRA

Course Number
551

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-552. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.
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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA552 - Visual Literacy Studio

General

Course Long Title

Visual Literacy Studio

Subject Code

AGRA

Course Number

552

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-551. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

The studio component for AGRA-551. Concepts generated in AGRA-551 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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA553 - Visual Literacy Lecture

General

Course Long Title

Visual Literacy Lecture

Subject Code

AGRA

Course Number

553

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-554. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This course builds on the fall semester Visual Literacy Lecture and Studio courses, and is 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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA554 - Visual Literacy Studio

General

Course Long Title
Visual Literacy Studio

Subject Code
AGRA

Course Number
554

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-553. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

The studio component for AGRA553. Concepts generated in AGRA553 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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA596 - Motion 1

General

Course Long Title
Motion 1

Subject Code
AGRA

Course Number
596

School(s)
School of Art

Program(s)
Graphic Design

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Open to graphic design program MFA1s, BFA3s, and BFA4s, by permission of instructor. May be open to students in other schools, by permission of instructor.

This studio class is comprised of a series of short projects or prompts. Students learn the skills necessary to make work at several of the key stages involved in creating short motion graphics pieces: ideation, narrative, storyboards, animatics, and production/animation. The class is critique-based with students presenting their work each week. This class acts as a precursor to the more advanced Motion 2 and Motion 3 classes.

No Requirements

AGRA599 - Independent Study

General

Course Long Title
Independent Study

Subject Code
AGRA

Course Number
599

School(s)
School of Art

Academic Level
GR - Graduate

AGRA601 - Graduate Seminar II Lecture

General

Course Long Title
Graduate Seminar II Lecture

Subject Code
AGRA

Course Number
601

School(s)
School of Art

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

Credit Hours

Min Credit
Hours
3

Description

Required for MFA2 students in Graphic Design, and must also register for AGRA-602. Course open to MFA Graphic Design students only.

The MFA2 year of Graduate Seminar focuses on defining, researching and producing a graphic design thesis. In the Fall semester, Graduate Seminar provides a formal structure for research and exploration in deciding upon (and testing out) a thesis topic. The faculty work closely with each individual student in developing and discussing their thesis in group critique and individual meetings. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific thesis project.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA602 - Graduate Seminar II Studio

General

Course Long Title

Graduate Seminar II Studio

Subject Code

AGRA

Course Number

602

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Required for MFA2 students in Graphic Design, and must also register for AGRA-601. Course open to

AGRA603 - Graduate Seminar II Lecture

General

Course Long Title

Graduate Seminar II Lecture

Subject Code

AGRA

Course Number

603

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Required for MFA2 students in Graphic Design, and must also register for AGRA-604. Course open to

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MFA Graphic Design students only.

The MFA2 year of Graduate Seminar focuses on defining, researching and producing a graphic design thesis. In the Fall semester, Graduate Seminar provides a formal structure for research and exploration in deciding upon (and testing out) a thesis topic. The faculty work closely with each individual student in developing and discussing their thesis in group critique and individual meetings. The Studio component of this class focuses on group critique of work produced weekly for thesis, and also individual desk critiques.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

Graphic Design MFA Program only. In the Spring semester, Graduate Seminar provides a formal structure for continuing exploration, investigation, extension and application of Fall's thesis topic. The faculty work closely with each individual student in contextualizing and applying their thesis in group critique and individual meetings. Students also produce an end of the year book collecting their body of work produced at CalArts along with self-analysis and reflective writing concerning their development as a designer. The Seminar component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific thesis project and end of year book. book.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA604 - Graduate Seminar II Studio

General

Course Long Title

Graduate Seminar II Studio

Subject Code

AGRA

Course Number

604

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Required for MFA2 students in Graphic Design, and must also register for AGRA-603. Course open to MFA Graphic Design students only.

In the Spring semester, Graduate Seminar provides a formal structure for continuing exploration, investigation, extension and application of Fall's thesis topic. The faculty work closely with each individual student in contextualizing and applying their thesis in group critique and individual meetings. Students also produce an end of the year book collecting their body of work produced at CalArts along with self-analysis and reflective writing concerning their development as a designer. The Studio component of this class focuses on group critique of work produced for thesis and the end of year book.

AGRA611 - Visiting Designer Workshops

General

Course Long Title

Visiting Designer Workshops

Subject Code

AGRA

Course Number

611

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course provides an administrative and credit structure for a series of workshops by visiting graphic designers. The class will convene on around three occasions over the course of the semester for a visiting designer lecture (open to all students in the program) followed by a 2-3 day intensive workshop (open only to students enrolled in the class). Curated by the faculty with input from students, these workshops will expose students to a range of contemporary design agendas, practices, and processes, and will put students in direct dialogue with an international network of influential design thinkers and practitioners. The intensive workshop format will demand that students work productively under

California Institute of the Arts

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

pressure and collaborate effectively. Students must complete all workshops in order to receive credit for the course.

AGRA615 - Typography III

General

Course Long Title

Typography III

Subject Code

AGRA

Course Number

615

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course open to MFA Graphic Design students only, by Permission of Instructor only.

An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA621 - Imagemaking I

General

Course Long Title

Imagemaking I

Subject Code

AGRA

Course Number

621

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.s.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA622 - Imagemaking II

General

Course Long Title

Imagemaking II

Subject Code

AGRA

Course Number

622

School(s)

School of Art

Academic Level

GR - Graduate

AGRA630 - Beginning Web

General

Course Long Title

Beginning Web

Subject Code

AGRA

Course Number

630

School(s)

School of Art

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Course open to MFA Graphic Design students only.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

Credit Hours

Min Credit
Hours
2

Description

Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA635 - Intro To VR Workshop/ Cinema 4D + Unity

General

Course Long Title

Intro To VR Workshop/ Cinema 4D + Unity

Subject Code

AGRA

Course Number

635

School(s)

School of Art

Program(s)

Graphic Design

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course examines the VR workflow from Cinema 4D to Unity so as to create VR spaces and experiences. In a workshop type environment students will experiment with the new forms of design narratives made for the HTC Vive headset. Focus will be on storytelling and design, modelling objects in Cinema 4D, 360 video, the workflow from Cinema 4D to Unity, creating materials in Unity and finessing your VR space. Experimentation is encouraged as each student will

AGRA636 - Advanced Publication Design

General

Course Long Title

Advanced Publication Design

Subject Code

AGRA

Course Number

636

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

In this advanced editorial design course students will work on developing a single print publication over the entire semester. The course will cover all aspects of editorial design from conception, content development, design direction, typography and layout, extended design systems, and pre-press production techniques. Students are responsible for making, developing and collecting content and shaping it through design into a highly-considered and fully-developed prototype/mock-up. The process mirrors that used in the creation of professional book/magazine design.

California Institute of the Arts

create their own VR worlds for the class to experience.

Basic knowledge of Cinema 4D is required.

Registration Restrictions

RGART - Art School Only

AGRA637 - Silkscreen Workshop

General

Course Long Title

Silkscreen Workshop

Subject Code

AGRA

Course Number

637

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Silkscreen workshop is for incoming MFA 1 students within the Graphic Design program. The workshop is intensive on learning how to approach silkscreening for poster making. We will focus on registration, paper, and ink additives. A mandatory \$50 Print and Media lab deposit is required to join the class.

Registration Restrictions

RGAGRA - Graphic Design Program Only

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA638 - GD Program Visiting Designers: The Class

General

Course Long Title

GD Program Visiting Designers: The Class

Subject Code

AGRA

Course Number

638

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Do you love seeing the Graphic Design Program's Visiting Designers but wish you could delve deeper AND get credit for attending the lectures and presentations? This class will achieve that!

Each student (or possibly several students) will be assigned at least one Visiting Designer for which they'll do the following: Before each presentation: Research the person's work; make a poster; introduce the presenter. After each presentation: Produce a (critical) review of the presentation or lecture or journalistic coverage. Whichever form is chosen, the piece should take a visual form. It can be "straight" writing; a visual essay; a critical fiction; or visual journalism.

The outcome will be a zine that compiles all the writing and documents the Series.

All students will be required to attend the Visiting Designer presentations and engage the visitor by asking questions and/or engaging conversation.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA639 - Designing The Design Centre

AGRA650 - Graphic Design Workshop

California Institute of the Arts

General

Course Long Title

Designing The Design Centre

Subject Code

AGRA

Course Number

639

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Designing The Design Centre is part one of a two-semester (year-long) course for Graphic Design students who are interested in collectively conceptualizing, developing, and articulating a model for The Design Center at CalArts. The Design Center is potentially a physical student-centric design studio that serves CalArts students, staff, and faculty with advice, tutoring, and design services. This course will involve design research, strategic thinking, written and visual presentations and working on branding, identity and implementation strategies.

The course will help students develop models for a practice that considers design's practical, educational and social role within a community.

Registration Restrictions

RGAGRA - Graphic Design Program Only

General

Course Long Title

Graphic Design Workshop

Subject Code

AGRA

Course Number

650

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to MFA Graphic Design students only, two year track only.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA651 - Professional Practice

General

Course Long Title

Professional Practice

Subject Code

AGRA

Course Number

651

School(s)

School of Art

Program(s)

Graphic Design

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to MFA2 and MFA3 Graphic Design Program students only, or

AGRA660 - Beginning Motion Graphics

General

Course Long Title

Beginning Motion Graphics

Subject Code

AGRA

Course Number

660

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year

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by Permission of Instructor only.

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.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

levels, and in other Schools, by Permission of Instructor.

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 focused on using graphic means to make graphic communication.

Registration Restrictions

RGART - Art School Only

AGRA665 - Animating with Cinema 4D

General

Course Long Title

Animating with Cinema 4D

Subject Code

AGRA

Course Number

665

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is designed for anyone who is new to Cinema 4D and wants to learn how to create 3D stills and animation. The course covers Cinema 4D's interface, working within a 3D environment, modeling using the built in primitive and NURBs objects, how to apply textures and lighting effects, using cameras and scenes, working with 3-D typography, animation strategies, using expressions, MoGraph and Cinema's built in distortion effects. We will also cover Cinema 4D's live integration with After Effects. This is a hands on project based course. Work is focused on using graphic means to make graphic communication. Experimentation is encouraged. No previous experience with Cinema 4D is required. After completing this course, the student should have an in-depth understanding of the program and how to work with Cinema4D in a production environment.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA670 - Advanced Coding for the Web

General

Course Long Title

Advanced Coding for the Web

Subject Code

AGRA

Course Number

670

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course covers a broad spectrum of coding techniques that will enable students to create contemporary, responsive webpages. While discussions about design and usability are encouraged, the central focus will be on front-end development. Students will write a lot of code.

The class will start with a review of the basics: how to properly mark up webpages with semantic HTML and styling them with CSS to create responsive and mobile-first web pages. Focused mini-projects will then tackle specific issues, such as web typography; CSS layout, transforms, transitions, and animations; and the basics of JavaScript and jQuery.

Prerequisites: A basic understanding of HTML and CSS. Ideally, students should have coded a website before and be comfortable using a text-based code editor. More importantly, students must have a real interest in web design, the urge to fiddle with code, and the ability to be proactive and figure things out.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA671 - User Experience Design for the Web

General

Course Long Title

User Experience Design for the Web

Subject Code

AGRA

Course Number

671

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The course focuses on the visual and functional aspects of user experience design for the web. The projects will be geared towards creating mockups and prototypes. While not worrying about coding, we will deeply explore the project phases necessary to create successful user experiences: from defining goals, target audiences, and functionality requirements, to developing a site structure, wireframes, and visual mockups. Along the way we will discuss research, user personas, web typography, responsive web design, and mobile web issues. It is not necessary for you to have coding skills to take this course.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA674 - Typographics I A

General

Course Long Title

Typographics I A

Subject Code

AGRA

Course Number

674

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course open to MFA Graphic Design students only, by Permission of Instructor only. Required of MFA1 Graphic Design students.

This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA675 - Type Design A

General

Course Long Title

Type Design A

Subject Code

AGRA

Course Number

675

School(s)

School of Art

Academic Level

GR - Graduate

AGRA676 - Type Design B

General

Course Long Title

Type Design B

Subject Code

AGRA

Course Number

676

School(s)

School of Art

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Course open to MFA Graphic Design students only and by Permission of Instructor only.

The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with Bezier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.

Credit Hours

Min Credit
Hours
2

Description

Course open to MFA Graphic Design students only and by Permission of Instructor only.

The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with Bezier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.

Registration Restrictions

RGAGRA - Graphic Design Program Only

No Requirements

AGRA677 - Typography I B

General

Course Long Title
Typography I B

Subject Code
AGRA

Course Number
677

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Course open to Graphic Design students only, by Permission of Instructor only. Building on concepts covered in Typography 1a, this class will introduce students to typographic practices for motion and screens. Through a series of projects, students will develop a critical understanding of typographic form as it relates to meaning. Course content will address the unique challenges of screen-based typography for multimedia environments.

Registration Restrictions

AGRA678 - Type Design History

General

Course Long Title
Type Design History

Subject Code
AGRA

Course Number
678

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to graphic design program BFA4s and MFA2s enrolled in Type Design.

This course is an historical survey of the evolution of type design. Encompassing technical, functional, cultural and aesthetic development from cave painting to Keedy Sans. Particular emphasis is placed on the type designer as author and maker. Students will be asked to do original research on an assigned topic.

Registration Restrictions

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RGAGRA - Graphic Design Program Only

AGRA685 - Public Projects Series

General

Course Long Title

Public Projects Series

Subject Code

AGRA

Course Number

685

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by permission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants.

Registration Restrictions

RGINSAPP

RGAGRA - Graphic Design Program Only

AGRA685A - Public Projects Series: Banana

General

Course Long Title

Public Projects Series: Banana

Subject Code

AGRA

Course Number

685A

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Public Projects Series: Banana

Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor.

Knock knock!

Who's there?

Banana!

Banana who?

Banana's not here.

Banana split!

Or at least the Banana you know has split.

Banana is still a space for fearless and furious

making. This semester, Banana invites you to

convene for advanced image-making, driven by the

systems you set in motion. We will explore

methodology, parametrics, automation, algorithm,

processing, and any other proxies your hands can

imagine.

Knock knock!

Are you in?

AGRA685G - Calarts Collaborates:non-Profit Partners

General

Course Long Title

Calarts Collaborates:non-Profit Partners

Subject Code

AGRA

Course Number

685G

School(s)

AGRA690C - Critical Conversations

General

Course Long Title

Critical Conversations

Subject Code

AGRA

Course Number

690C

School(s)

School of Art

California Institute of the Arts

School of Art

Academic Level

GR - Graduate

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Credit Hours

Min Credit

Hours

2

Description

CalArts Collaborates: Design for Non-Profit Partners

In this year-long elective, students will partner with a non-profit organization to create a series of projects that address an urgent social or political issue based on a prompt from the organization. Working in teams from the School of Art and the School of Film/Video, students will respond to a prompt and create an innovative set of outcomes / forms of audience engagement and communication that address a young, global audience. Outcomes are open-ended and may span a range of platforms and media (ie short live-action or animated public service announcements, social media/web presences, wearables, maps, workshops, posters, etc.). Final outcomes will be produced in actual scale / length and media.

Students will conduct research, present proposals, and develop prototypes of all visual and material outcomes. They will create a production schedule and work within a budget. Students will present their work to the faculty, members of the non-profit organization, and other members of the CalArts community. The course may also offer the option for international travel in June to present final outcomes.

This is the first semester of a year-long course. To receive credit, students are expected to enroll in the Spring semester of the course as well. The emphasis of each session is as follows:
Fall semester: research, proposals, and project development.
Spring semester: final production, presentations and showing / exhibition, possible option for international travel.

Description

In this combined seminar/studio course we will examine urgent critical issues that inform the field of design today, and engage those conversations through visual work. Through weekly readings and discussions, we'll examine the ways in which politics, social movements, radicality, and structures of power shape and determine contemporary design discourse, and explore the ways that makers interrogate these ideas. Occasional guests will provide alternate perspectives, enriching the discourse. A few self-directed studio projects that interpret, question, and extend ideas from the readings will demonstrate an ability to engage with avant guard creative praxis.

AGRA690F - Design and Politics

General

Course Long Title

Design and Politics

Subject Code

AGRA

Course Number

690F

School(s)

School of Art

AGRA690J - Digital Multi-Platform Workshop

General

Course Long Title

Digital Multi-Platform Workshop

Subject Code

AGRA

Course Number

690J

School(s)

School of Art

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This studio/seminar hybrid workshop will take place over seven weeks and will take current geopolitical events as context for discussion of contemporary design's relationship to the major economic-political currents of our time. A curated series of readings, lectures and viewings will serve as provocations for independent research and visual work testing, critiquing, and speculating on design's current and potential relationship to politics. The course's output will take final form as a public facing event, exhibition, or publication.

Registration Restrictions

RGAGRA - Graphic Design Program Only

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This course is an advanced, multi-platform exploration of digital tools. Outcomes are open-ended and projects are designed to reveal and question unspoken assumptions about audience, function and form that are embedded in both conventions of Ui/Ux design and in the tools themselves. This is not a course in the design of visual prototypes. Rather, students will be producing outcomes in the actual platforms / software.

Registration Restrictions

RGART - Art School Only

No Requirements

AGRA690K - Redefining the Borders of Graphic Design

General

Course Long Title
Redefining the Borders of Graphic Design
Subject Code
AGRA
Course Number
690K
School(s)
School of Art
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course will be dedicated to an investigation of different sources of graphic design knowledge and practice. The focus will be drawn from the interests, research, and inquiries of the instructor. Offering a multiplicity of departure points and perspectives - practical, provocative, aspirational, poetic - the course's investigation is intended to delve into and challenge conventions and contexts, of not only the communicative intentions of graphic design practice, but beyond.

Registration Restrictions

AGRA693 - Designing for Spaces

General

Course Long Title
Designing for Spaces
Subject Code
AGRA
Course Number
693
School(s)
School of Art
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Designing for Spaces (EoYS). Course open to MFA Graphic Design students. Others by permission of instructor only. D300 and D301 galleries (along with The Motion Show in the Bijou). The website, posters, announcements, e-mail blasts, social media, etcetera, are considered supporting material. But another way to look at these different elements is as different types spaces in which the exhibition is communicated and experienced. This class examines what types of encounters and experiences of the work produced in the program that these different spaces might afford. How can we imaginatively, yet

California Institute of the Arts

RGAGRA - Graphic Design Program Only

pragmatically, share the Program's accomplishment to different audiences? Students will work collaboratively to focus on different creative and pragmatic aspects of realizing the collective vision for the show.

Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA697 - Motion 2

General

Course Long Title

Motion 2

Subject Code

AGRA

Course Number

697

School(s)

School of Art

Program(s)

Graphic Design

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course priority for Graphic Design MFA students, and may be open to MFA students and in other Schools, by permission of instructor.

This course emphasizes the process of making Motion Graphics from storyboards through finished motion pieces. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop, AfterEffects, and approaches to making a personal reel will be included in the class.

Registration Restrictions

RGAGRA - Graphic Design Program Only

AGRA699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AGRA

Course Number

699

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

AGRA700 - MFA Graphic Design Practicum Workshop

General

Course Long Title

MFA Graphic Design Practicum Workshop

Subject Code

AGRA

Course Number

700

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In this preacticum, students will engage in the production of a project or series of projects. Projects are open-ended but are intended to intersect with both the students' interests and/or ongoing coursework. Attendance at all sessions is required.

AGRA799 - Independent Study

General

Course Long Title

Independent Study

Subject Code

AGRA

Course Number

799

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

AHMN300 - Image Archives in Practice

General

Course Long Title

Image Archives in Practice

Subject Code

AHMN

Course Number

300

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course receives credit under Topics in Photo History.

Open to Art School BFA 3 and above. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor.

When artists, or photographers approach an archive, we are concerned with two activities: working with existing archives for research or inspiration, and making work that will itself be archived. Both of these activities can become complicated as the archive has established an organization that often hinders a more complex dealing with images. We will start with the assumption that the archive is not only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future; thus, that the archive can be understood as a place of negotiation and writing. Along the reading of seminal texts on the topic, we will look at photographic and artistic works that challenge the notion of the archive and propose a different dealing with it.

Registration Restrictions

RGART - Art School Only

AHMN456 - Aesthetic Dimension

General

Course Long Title

Aesthetic Dimension

Subject Code

AHMN

Course Number

456

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

We will explore the question of what art does (and how does it) as it is put forth by Herbert Marcuse in The Aesthetic Dimension. In addition to closely reading and discussing Marcuse's ideas we may examine a range of work by artists, writers and philosophers such as Fred Moten, Adrian Piper, Toni Morrison, Greg Sholette, Theodore Adorno, Grant Kester among others. Full participation in class discussions and one final paper will be required.

AHMN600 - Image Archives in Practice

General

Course Long Title

AHMN656 - Aesthetic Dimension

General

Course Long Title

California Institute of the Arts

Image Archives in Practice

Subject Code

AHMN

Course Number

600

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to Art School MFA. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor.

When artists, or photographers approach an archive, we are concerned with two activities: working with existing archives for research or inspiration, and making work that will itself be archived. Both of these activities can become complicated as the archive has established an organization that often hinders a more complex dealing with images. We will start with the assumption that the archive is not only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future; thus, that the archive can be understood as a place of negotiation and writing. Along the reading of seminal texts on the topic, we will look at photographic and artistic works that challenge the notion of the archive and propose a different dealing with it.

Registration Restrictions

RGART - Art School Only

Aesthetic Dimension

Subject Code

AHMN

Course Number

656

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

We will explore the question of what art does (and how does it) as it is put forth by Herbert Marcuse in *The Aesthetic Dimension*. In addition to closely reading and discussing Marcuse's ideas we may examine a range of work by artists, writers and philosophers such as Fred Moten, Adrian Piper, Toni Morrison, Greg Sholette, Theodore Adorno, Grant Kester among others. Full participation in class discussions and one final paper will be required.

APHM002 - Black & White

General

Course Long Title

Black & White

Subject Code

APHM

Course Number

002

School(s)

School of Art

Academic Level

UG - Undergraduate

APHM003 - Color Printing (Analog)

General

Course Long Title

Color Printing (Analog)

Subject Code

APHM

Course Number

003

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Open to Photography and Media Program BFA 1 and 2.

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA students. This workshop provides an introduction to analog color photography, covering film exposure and printing. Attendance at all sessions is required. Limited to 14 students.

Registration Restrictions

RGART - Art School Only

APHM005 - Basic Lighting

General

Course Long Title

Basic Lighting

Subject Code

APHM

Course Number

005

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Photo/Media Program only.

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and

APHM006 - Mural Printing

General

Course Long Title

Mural Printing

Subject Code

APHM

Course Number

006

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA Students. This practicum is designed to introduce photography and media students to large-scale printing. Both color and black and white will be covered, with an emphasis this year on black and white. 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. There will be a \$50.00

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digital production.

This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic lighting set-ups.

Registration Restrictions

RGAPHM - Photo/Media Program Only

fee accessed on your fee bill. Attendance at all sessions is required. Limited to 10 students.
Prerequisites - APHM103 New Lab, APHM002 Black and White Techniques or APHM003 Color Printing.

Registration Restrictions

RGART - Art School Only

No Requirements

APHM007 - HD Video Post Prod. & Sound

General

Course Long Title

HD Video Post Prod. & Sound

Subject Code

APHM

Course Number

007

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

APHM008 - Advance Lighting & Portraiture

General

Course Long Title

Advance Lighting & Portraiture

Subject Code

APHM

Course Number

008

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

California Institute of the Arts

APHM009 - Lightroom/Photoshop

General

Course Long Title

Lightroom/Photoshop

Subject Code

APHM

Course Number

009

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Lightroom/Photoshop: Digital Work Flows

Open to the Photography and Media Program only.
The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop is designed to provide students with a basic foundation in professional photographic management and post processing using both Lightroom and Photoshop. Topics covered will be organization, preservation, retouching, management and distribution of photo files, particularly raw file formats, as well as the basics of digital manipulation for photomontage. If you shoot volumes of images, you need this workshop!

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM012 - Multimedia Web

General

Course Long Title

Multimedia Web

Subject Code

APHM

Course Number

012

School(s)

APHM011 - Scanning & Photoshop

General

Course Long Title

Scanning & Photoshop

Subject Code

APHM

Course Number

011

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to the Art School only.

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, defining and utilizing digital imaging, retouching and layer compositing/masking techniques, and creating photographic images that demonstrate correct color balance and density.

Registration Restrictions

RGART - Art School Only

APHM013 - Intro to Medium Format & Studio Lighting

General

Course Long Title

Intro to Medium Format & Studio Lighting

Subject Code

APHM

Course Number

013

California Institute of the Arts

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop helps students to create multi-media and web-based presentations for their work. Whether students are looking to make projects that are multi-media based, or are looking to create websites to present their work online, this course will introduce them to the basic concepts and tools that are necessary for each.

Registration Restrictions

RGAPHM - Photo/Media Program Only

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School Photography and Media BFA students. This practicum is designed to introduce photography and media students to shooting with medium format cameras and film, along with studio lighting techniques that will enhance your control of your images and the quality of your exposures. Students can expect additional material costs of approximately \$18.

Attendance at all sessions is required.

Limited to 15 students. This workshop is open to Photography and Media Students only.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM018 - Alternative Process

General

Course Long Title

Alternative Process

Subject Code

APHM

Course Number

018

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Art School only.

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to

APHM020 - Artist Run Spaces

General

Course Long Title

Artist Run Spaces

Subject Code

APHM

Course Number

020

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA Students. Artist-run spaces are one of the most important forms of art institution, allowing artists to shape our art worlds,

California Institute of the Arts

photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop provides an introduction to cyanotype, Van Dyke brown and gum bichromate processes.

Registration Restrictions

RGART - Art School Only

establish their own artistic discourse and criteria, without having to wait for established institutions to give them opportunities. Part of this workshop will take place off campus and will require students to arrange for their own transportation each day. Limited to 20 students. (Please refer to syllabi provided by each individual instructor for more details.)

Registration Restrictions

RGART - Art School Only

APHM021 - Color Negative Darkroom Printing

General

Course Long Title

Color Negative Darkroom Printing

Subject Code

APHM

Course Number

021

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This workshop provides an introduction to traditional chemical analog color photography work. Covering negative film exposure and darkroom printing.

The class uses the the color darkroom facilities in the Photography Lab and the 50 inch color paper processor. There is a \$50.00 course fee which provides the class with some basic materials, however students should be prepared to potentially purchase additional materials if their proposed project requires it.

Attendance at all sessions is required.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM022 - Exhibition Production

General

Course Long Title

Exhibition Production

Subject Code

APHM

Course Number

022

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA 4 students. This workshop focuses on exhibition-making as a form, approaching the planning of an exhibition with the understanding that exhibitions have their own languages, forms, meanings and histories, and their own institutional functions. How do we plan in a way that helps us to develop our vision, then to execute that vision, using questions of space and display as a way to author the experience, discourse and conversation that we want our work to have? Also covered will be how to store works, design crates and handle art to insure its safety for future exhibitions. Priority is given to BFA4s and other students who have exhibitions in the spring semester, BFA3s are welcome as well. Attendance at all sessions is required. Students should anticipate approximately \$20 in materials costs that will come out of your fee bill. Attendance at all sessions is required. Limited to 18 students.

Registration Restrictions

RGART - Art School Only

APHM028 - DIY Books

General

Course Long Title

DIY Books

Subject Code

APHM

Course Number

028

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Attendance at all sessions is required. Making books is an important and powerful way to make one's artwork live in the world. Innovative artists use books to create their own spaces through networks of distribution, conversation and mobilized visibility. This practicum will concentrate on practical methods of book-binding, while taking field trips to meet with members of artist-run and autonomous presses currently active in Los Angeles. Students can expect additional material costs of approximately \$5.

Registration Restrictions

RGART - Art School Only

APHM029 - Performance and the Camera

General

Course Long Title

Performance and the Camera

Subject Code

APHM

Course Number

029

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

This practicum workshop is open to the Institute. Performing Stories: Camera, Audience, and the Real In a time where the boundaries between the "lights, camera, action" side of performance and the "filter, tag, post" side of performance dissolve even further, it is becoming increasingly difficult to determine the conditions of "the real." What is an authentic image? Does it bear any more or less on our thinking, our behavior, than the inauthentic image? Who gets to determine what is real? The author? The audience? To explore these and other questions, we will spend the week looking at the work of Kalup Linzy, Amalia Ulman, Nikki S. Lee, and "Joanne the Scammer" among others, while creating, editing, and publishing our own stories to our various followers and audiences. Attendance at all sessions is required. Limited to 14 students.

APHM031 - Digital Bookmaking/InDesign

General

Course Long Title

Digital Bookmaking/InDesign

Subject Code

APHM

Course Number

031

School(s)

School of Art

Academic Level

UG - Undergraduate

APHM034 - DSLR Video & Basics of Post-Production

General

Course Long Title

DSLR Video & Basics of Post-Production

Subject Code

APHM

Course Number

034

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop will focus on Adobe InDesign for the assembling of artist's books. In getting one's work from a set of images and written text to the completed layout of a publication and then to its printing, students will be walked through each step so as to retain the most creativity and control over their pages from beginning to end. In addition to InDesign, the course will cover basics of typography and how to take your final layout into different methods for printing. Enrollment priority will be given to students of the Photography and Media program.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Credit Hours

Min Credit
Hours
1

Description

DSLR Video & Basics of Post-production. This workshop introduces students to the fundamentals of DSLR video production, camera operation, lighting, and sound recording. Post-production (editing, sound design and playback) will be a large portion of this workshop. It serves as an overview of basic technical skills and principles for students beginning to use video in their work.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM035 - Albumen Printing

General

Course Long Title

Albumen Printing

Subject Code

APHM

Course Number

035

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 6-8:50 p.m. in the Photo Lab. Attendance at

APHM036 - Digital Production with DSLR Cameras

General

Course Long Title

Digital Production with DSLR Cameras

Subject Code

APHM

Course Number

036

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This workshop is an introduction to digital production with DSLR cameras, covering both still image acquisitions and basics of video and sound capture. Workshop topics will include camera

California Institute of the Arts

all sessions is required. There is a \$70 materials fee for this workshop. In the age of digital photography we have access to create and see the images we create in a matter of seconds, but rarely think about the print and the image as an object. This class will explore the alternative process known as the Albumen process. Using the egg white and salt as our sizing material and then coating the Albumen paper with silver nitrate This process dates back to the beginning of the invention of photography during the 19th century. We will be combining digital techniques of the 21st century to produce our large digital negatives. This class will include in-class demonstrations, open studio time, and lectures describing alternative processes used by other artists. The goal of the class is to start a cohesive project, using the Albumen process.

Registration Restrictions
RGART - Art School Only

APHM037 - Lighting Lab I

General

Course Long Title
Lighting Lab I

Subject Code
APHM

Course Number
037

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

The goal of Lighting Lab is help students to choose light sources based upon their creative needs, considering how the technical side of photography is also creative, whether in a fine art context or in other professional settings. It introduces students to different lighting sources such as strobes, off-camera flash, LED, available light, and lighting modifiers that can bring nuance to each source. It will cover syncing between these sources and your camera, and how to choose the ideal light source for a shoot. If time allows, some DIY solutions to improvise in a pinch during a shoot when the proper equipment is not readily available.

Registration Restrictions
RGAPHM - Photo/Media Program Only

controls, shooting modes, file formats and compression, advanced and custom settings, and moving your files into post-processing and post-production applications.

Registration Restrictions
RGAPHM - Photo/Media Program Only

APHM038 - Digital Capture With DSLRs

General

Course Long Title
Digital Capture With DSLRs

Subject Code
APHM

Course Number
038

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

Digital Capture: Moving and Still Image with DSLRs

This workshop is an introduction to digital production with DSLR cameras, covering both still image acquisition and basics of video and sound capture. Workshop topics will include camera controls, shooting modes, file formats and compression, advanced and custom settings, and moving your files into post-processing and post-production applications.

Registration Restrictions
RGAPHM - Photo/Media Program Only

APHM039 - Digital Workflow: Photoshop & Lightroom

General

Course Long Title

Digital Workflow: Photoshop & Lightroom

Subject Code

APHM

Course Number

039

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA Students in the Photo and Media Program. This class focuses on the pathways our digital images take between the camera and their printing or digital presentation. This includes the processing of raw files between Photoshop and Lightroom, the organization of our images into a database, and their archiving, including back-up, storage and the use of meta-data. Workshop meets on January 22, 23, 24 and 25 from 6:30 - 10:20 pm in the MacLab. Attendance at all sessions is required. Limited to 18 students.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM040 - Digital Photography's Game-Changer

General

Course Long Title

Digital Photography's Game-Changer

Subject Code

APHM

Course Number

040

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Digital Photography's Game-Changer - High Dynamic Range (HDR) Photographic Technique:

Advanced workshop teaching the HDR system for students with a solid grasp of digital photography. Here we will explore how High Dynamic Range extends the boundaries of digital photography to produce image quality not seen in the past. Students are required to bring DSLR, tripod, computer (or access outside of class) with image editing software (preferably AdobeCS & Bridge). HDR software Photomatix will be provided for download to students by HDRsoft corp. A group show of students work at coarse end would be highly recommended.

Course coverage: Cameras, file types, bit depth and sensor size; Exposing for HDR imagery; Bracketing; Pre-blending choices in Lightroom or AdobeBridge; Photomatix blending software & tonemapping, "de-ghosting" and chromatic aberrations; Working with RAW format images; Curves, posterization and the histogram; Advanced blending using masks; Final HDR editing in Photoshop environment; Alternative HDR uses and converting the HDR image to B&W.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM041 - Bookbinding Workshop

General

Course Long Title

Bookbinding Workshop

Subject Code

APHM

APHM042 - Who Turned Out the Lights?

General

Course Long Title

Who Turned Out the Lights?

Subject Code

APHM

California Institute of the Arts

Course Number

041

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This workshop will focus on the manual elements of book binding. Students will be able to utilize the CalArts print lab and the resources it has to offer. Students can expect to learn how to fold and sew signatures of a book, saddle stitch with staples, and perfect bind. Students will also be able to explore different methods of bookmaking, such as stab binding and coptic binding through smaller demos and exercises depending on interest. The workshop will introduce basic elements of binding at the beginning of the semester as well as help student's make their own projects at the end of the semester. The workshop will meet every other week (7 total meetings) throughout the semester.

Registration Restrictions

RGART - Art School Only

No Requirements

Course Number

042

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Using a hybrid of high and low tech approaches we will focus on the base material of photography: light. That which gives shape and is shaped, both signal and signifier. This workshop will focus on practical solutions and alternative implementations of lighting, culling from a history of photography, painting, filmmaking, scientific & special FX imaging.

Registration Restrictions

RGART - Art School Only

APHM043 - Domestic Adventures in Alt Processes

General**Course Long Title**

Domestic Adventures in Alt Processes

Subject Code

APHM

Course Number

043

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Using alternative processes that require minimal equipment, students will create photographs at home. We'll use the sun, light sensitive

APHM044 - Visual Diary

General**Course Long Title**

Visual Diary

Subject Code

APHM

Course Number

044

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

We will look at how cell phones (iPhone / Android) have become visual diaries for artists and the importance of archiving properly. Students will

California Institute of the Arts

materials, and our creativity to make experimental images.

IMPORTANT: A reimbursable materials kit will be required for attending the workshop and must be purchased by the student and delivered to the student's own address ahead of time from Bostick and Sullivan, via their website: <https://www.bostick-sullivan.com/cart/calarts-student-kit.html>. The kit cost of \$35.00 will be reimbursed by the Art School via Donna Marie Sergi (dsergi@calarts.edu).

International students will need to order the same supplies listed in the kit above in their own country. For reimbursement (see above).

Registration Restrictions

RGART - Art School Only

learn how to prepare raw files, using photoshop, for low-cost online printing.

APHM045 - Digital Setups and Methods

General

Course Long Title

Digital Setups and Methods

Subject Code

APHM

Course Number

045

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course will walk through crucial steps of establishing a professional digital workflow for photographers and artists. We will use Capture One to work on digital darkroom techniques such as image adjustments, processing, export recipes and file management. We will also cover methods of maintaining a reliable archive to prevent digital disasters.

Registration Restrictions

RGART - Art School Only

APHM046 - Physical and Virtual Exhibition Design

General

Course Long Title

Physical and Virtual Exhibition Design

Subject Code

APHM

Course Number

046

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This workshop will approach exhibition design from the perspective of the post-COVID art world. We will look at the various ways exhibitions are designed for both museums and galleries as well as in the virtual spaces that pre-existed COVID but have since exploded into new virtual venues and tools. We will look at both the history of exhibition design as well as the strategies and methodologies artists, curators and architects have developed in the face of the opportunities and constraints provided by the situation. Students will use softwares and technical skills they will need, as well as the conceptual skills required for successful exhibition design. As a final project, students will design their own exhibition using SketchUp or Art Steps, or in a physical model.

Registration Restrictions

RGART - Art School Only

APHM047 - Analog Lab Practices Technical Workshop

General

Course Long Title

Analog Lab Practices Technical Workshop

Subject Code

APHM

Course Number

047

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Analog Lab Practices explores fundamentals of photographic practices for Undergraduate Photography and Media students to increase basic and intermediate skills through the use of the Photography Lab. This workshop will overview diverse student interests in film camera controls, analog negative processing and darkroom printing (B&W, color and mural). The course engages technically centered production in the analog lab facilities.

Registration Restrictions

RGAPHGRA - Art

APHM048 - Digital Lab: An Introduction Workshop

General

Course Long Title

Digital Lab: An Introduction Workshop

Subject Code

APHM

Course Number

048

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Digital Lab provides an introduction to navigating the various digital-photographic imaging pathways in the Photography Lab. Topics will include orienting students to the digital production capabilities of the lab's digital facilities, using and defining digital imaging capturing and retouching techniques, using Photoshop tools for creating photographic images that demonstrate correct color balance and density, and producing digital prints. Emphasis is placed on recognizing the solutions, methods and lab practices necessary for individual digital-photographic production.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM049 - Color, Black and White Printing

General

Course Long Title

Color, Black and White Printing

Subject Code

APHM

Course Number

049

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

APHM050 - Self As Subject

General

Course Long Title

Self As Subject

Subject Code

APHM

Course Number

050

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

California Institute of the Arts

Description

This course will allow students to work on their projects and the use of the lab. Student can develop black & white film and print both Black and white and color analogue prints.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM051 - Folklore,miracles, Site-Specific Spirits

General

Course Long Title

Folklore,miracles, Site-Specific Spirits

Subject Code

APHM

Course Number

051

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In this workshop, we'll be working as a type of haunt hunter. We'll first identify the spirits that haunt our everyday, examining the multitude of histories and site-specific spirits that dictate the institutions we join, the spaces in which we live. Equipped with cameras, we'll experiment with what it looks like to document the felt but unseen and the everyday specters as Jacques Derrida defined as the "visible and invisible, both the phenomenal and nonphenomenal: a trace that marks the present with its absence in advance."

The mindless and hysterical banality of the evil presented in *The Exorcist* is the most terrifying thing about the film... At the end of *The Exorcist*, the demon-racked little girl murderess kisses the Holy Father, and she remembers nothing. The grapes of wrath are stored in the cotton fields and migrant shacks and ghettos of this nation, and in the schools and prisons, and in the eyes and hearts and perceptions of the wretched everywhere, and in the ruined earth of Vietnam, and in the orphans and the widows, and in the old men, seeing visions, and in the young men, dreaming dreams: these have already kissed the

Description

In this workshop, students will produce a cohesive series of photographs on the theme of self-as-subject. Student projects may include self portraits (What counts as a portrait? What constitutes the self?) as well as loose or alternative interpretations of the theme, such as work that explores the self through family history. Discussion topics will include gesture and expression, the gaze, beauty, narcissism (actual and perceived), memory and time, and self portrait methodology.

APHM052 - The Disjunctive Image

General

Course Long Title

The Disjunctive Image

Subject Code

APHM

Course Number

052

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

With the status of the image destabilized and a glut of images at our fingertips, disjunctive images made within and without a camera have become part of the language of contemporary photography. This workshop begins with an overview of various strategies of photo-montaging and fragmenting images throughout the 20th and 21st centuries, from the exploration of nonsense by Dadaists through current practices that work with and react against the digital image culture. Students start by establishing their own image archive to build upon and pull from to produce new work. They will then incorporate selections from this archive in exploring different approaches to creating disjunctive images through compositing in photoshop, and through photographing with the camera using the aids of reflections, dissections, and re-photographing.

California Institute of the Arts

bloody cross and will not bow down before it
again: and have forgotten nothing.
-James Baldwin, "The Devil Finds Work"

APHM053 - Working From the Concept of "the Meadow"

General

Course Long Title

Working From the Concept of "the Meadow"

Subject Code

APHM

Course Number

053

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Taisha Paggett, instructor

Auto-archiving and new meadows of togetherness

Working from the concept of "the meadow" - a speculative geography of possibility- and "solitary togetherness," this workshop utilizes somatic and contemplative practices, map and image making, sounding, movement, as well as relevant critical texts to re-imagine our current modes of communication and connectivity. Resisting the modern-day, digital sociality, We will invent strategies for auto-archiving and embodying choreographies that move students through personal, unison parades from their homes into their surrounding community.

Registration Restrictions

RGART - ArtSchool Only

APHM054 - Serial Photography / Structuralist Film

General

Course Long Title

Serial Photography / Structuralist Film

Subject Code

APHM

Course Number

054

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Serial Photography / Structuralist Film

Static Images, notably those that document the passage of time, are the foundation of cinematic art. Students will make serial photographs and short structuralist films using their magic phones.

Registration Restrictions

RGART - ArtSchool Only

APHM055 - Write Your Stakes

General

Course Long Title

Write Your Stakes

Subject Code

APHM

Course Number

055

School(s)

School of Art

Academic Level

UG - Undergraduate

APHM056 - Fashion,fine Art,& Everything Inbetween

General

Course Long Title

Fashion,fine Art,& Everything Inbetween

Subject Code

APHM

Course Number

056

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

How does one, how does an artist script a self? We will know ourselves and know what we think when we find the words. This workshop will serve as a testing ground for each of us to try out modes, voices, rhythms, structures, and approaches that enable us to articulate some sentiment in writing and capture a vision. We will read and discuss models, trying our hand at different forms, from the personal and diaristic to the exhibition review, artist statement, press release, contributor's note, and blurb. Writing is thought in action, as it's happening, often labored and slow but also fleet and high as a kite. It needn't look any certain way because thoughts can look any which way, it need only function for your meanings.

"Man does not exist prior to language, either as a species or as an individual."
-Roland Barthes

APHM057 - Alternative Photo Processes: Cyanotype

General

Course Long Title

Alternative Photo Processes: Cyanotype

Subject Code

APHM

Course Number

057

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This course will focus on the experimenting and investigating the photographic process of cyanotype. Students will be introduced to making images in this slow to react and inexpensive process in which photo sensitive materials react uniquely to ultraviolet light creating a cyan/blue image on specially coated paper and other materials. The chemical process is based on two combined chemical

Credit Hours

Min Credit
Hours
1

Description

This course combines lectures, discussions, lighting workshops, and other technical demonstrations to give students hands-on experience creating portraits in-studio and on-location. We will talk about photography as both a commercial practice and artistic medium while considering the ways in which portraiture, specifically, intersects with the history of photography as fine art.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM058 - Not Obvious Self Portraiture

General

Course Long Title

Not Obvious Self Portraiture

Subject Code

APHM

Course Number

058

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This course combines lighting workshops, lectures, discussions, and critiques to help students develop a conceptually driven project that expands the definition of self-portraiture within an artistic practice. In addition to traditional portraiture, we will consider the genres of landscape and still-life photography as forms of self-portraiture that negotiate representation and visibility.

Registration Restrictions

RGAPHM - Photo/Media Program Only

California Institute of the Arts

coated on a surface and is limited to processing and fixing in water. Originally developed in the 1840s, cyanotype is both visually specific in color and in tonal range. The process has been a staple in photo historical surveys and in recent years has become is both "hands on" and an aesthetically and informational counterpoint to contemporary computer / digital methods. The class requires full attendance, at least three small final images, and one larger image.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM059 - Photo Bookmaking

General

Course Long Title

Photo Bookmaking

Subject Code

APHM

Course Number

059

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In this workshop, students will design and produce a photo book. The class will briefly cover the history of the artist book, contemporary trends in book design, and the tradition of the photo book. With the aid of readings, discussion, and workshops, you will develop the content, sequence, graphic design, and materials of a photo book. By the end of the course, you will layout your book in Indesign, and print and bind it using the resources on campus. In addition to our six meetings, you will be expected to attend a workshop on book binding at the Print Lab outside of class time.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM060 - Nothing Leaves the Studio w/o a Photo

General

Course Long Title

Nothing Leaves the Studio w/o a Photo

Subject Code

APHM

Course Number

060

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Through a balanced blend of formal techniques, emphasizing studio lighting, composition, and color theory, students will learn to capture their artworks and exhibitions with precision and panache. The course also covers gonzo iPhone photography and creative editing applications, encouraging students to use and make the most of tools that are readily available.

Students will tackle post-production, including image culling and retouching, to grasp the nuances of artwork representation, exhibition documentation, portfolio development, and establishing an online presence in a professional manner.

By exploring both traditional studio methods and mobile phone photography, students will gain a practical skill set, ensuring their works are represented authentically and compellingly, both in formal settings and in the realm of contemporary digital media.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM061 - Making a Zine DIY & InDesign

General

Course Long Title

Making a Zine DIY & InDesign

Subject Code

APHM062 - Nuts & Bolts

General

Course Long Title

Nuts & Bolts

Subject Code

California Institute of the Arts

APHM

Course Number

061

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This class invites artists to create their work through a more experimental approach. This workshop will instruct the basics of creating and publishing your zine. We will consider zine history, inspiration and process. We will start with handmade zine techniques moving to break down the components for creating elegant and readable layouts using Adobe InDesign as the primary tool. This class covers document setup, placing and styling text, typography, working with images, creating a cover, imposition, and preparation of the book for print.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM

Course Number

062

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course will cover hanging and installation ideas and solutions, including lighting, environmental presentation options in the CalArts' galleries. We will think about the best practices to practically and aesthetically install artwork holding in mind the intentions of the work and exhibition ideals.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM063 - Record, Edit, and Mix Sound

General

Course Long Title

Record, Edit, and Mix Sound

Subject Code

APHM

Course Number

063

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This is a half semester introductory course, in which students will engage in and learn basic skills to introduce sound elements to their projects. Discussions, lectures, and in class exercises will revolve around topics such as: basic sound design principles, field and studio recording, sound editing, and mixing. Through this course, students will be able to create a complete soundscape on their own as well as gather insight on how to communicate with sound crew members in an efficient manner.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM100A - View Camera

General

Course Long Title

View Camera

Subject Code

APHM

Course Number

100A

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This workshop provides an introduction to the 4 x 5 with large format film and an emphasis on exposure and development.

Registration Restrictions

RGAPHM - Photo/Media Program Only

California Institute of the Arts

APHM100B - Digital Lab: An Introduction Workshop

General

Course Long Title

Digital Lab: An Introduction Workshop

Subject Code

APHM

Course Number

100B

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Digital Lab provides an introduction to navigating the various digital-photographic imaging pathways in the Photography Lab. Topics will include orienting students to the digital production capabilities of the lab's digital facilities, using and defining digital imaging capturing and retouching techniques, using Photoshop tools for creating photographic images that demonstrate correct color balance and density, and producing digital prints. Emphasis is placed on recognizing the solutions, methods and lab practices necessary for individual digital-photographic production.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM100C - Basic Lighting

General

Course Long Title

Basic Lighting

Subject Code

APHM

Course Number

100C

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Photo/Media Program only.

This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic lighting set-ups.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM101 - Foundation Seminar & Critique

General

Course Long Title

Foundation Seminar & Critique

Subject Code

APHM

Course Number

101

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

5

Description

Course open to BFA1 Photo/Media students only.
Two-semester course for all first year

APHM102 - Foundation Seminar & Critique

General

Course Long Title

Foundation Seminar & Critique

Subject Code

APHM

Course Number

102

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

5

Description

Course open to BFA 1 Photo/Media students only.
Two-semester course for all first year

California Institute of the Arts

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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM103 - New Lab

General

Course Long Title

New Lab

Subject Code

APHM

Course Number

103

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

New Lab is a semester long technical course for all BFA-1 and BFA-2 transfer students in the Photography and Media Program. The intent of this class is to orient incoming students to the Photography Lab and its production possibilities as a critical base for making work in the facility. Coursework includes a hands-on approach to photographic and image techniques widely used in the program with an emphasis placed on navigating student access to the culture of technical production.

Registration Restrictions

RGAPHM - Photo/Media Program Only

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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM105 - Analog in the New Lab

General

Course Long Title

Analog in the New Lab

Subject Code

APHM

Course Number

105

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Analog in the New Lab: Course open to BFA1 Photo/Media students only. New Lab is a semester-long class 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 class 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. This course will focus on the fundamentals of analog photography. Students will learn how to properly function 35mm cameras, and use of meters, apertures, shutter speeds. We will discuss various equipment, film and paper options out on the market that will best fit student's needs. Students will learn how to develop their own black and white film and print on RC and Fiber based Papers. We will focus on proper darkroom setup and workflow. Knowledge of multiple enlarger types and brands will be gained. Mixing of chemicals and the use of different dilutions ratios will also be discussed. The intent of Analog in the New Lab is to expedite student access to the culture of technical production within the Photography and Media Program.

APHM110A - Beginning Analog Photography B&w, Film

General

Course Long Title
Beginning Analog Photography B&w, Film
Subject Code
APHM
Course Number
110A
School(s)
School of Art
Program(s)
Photo Media
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This course will focus on the fundamentals of analog photography. Students will learn the proper function of a 35mm camera and the correct use of light meters, apertures, shutter speeds, and lenses. Students will learn to develop their own black & white film and how to enlarge prints. The course will inform students on the proper darkroom arrangement and workflow. Experience with enlarger types is included in the course along with the proper handling and mixing of essential chemistry.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM110B - Advanced Analog

General

Course Long Title
Advanced Analog
Subject Code
APHM
Course Number
110B
School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

In this course, students will be introduced to the unique capabilities of large format analog photography. Students will become proficient in using both 4x5 view cameras. After producing the high resolution, carefully composed negatives typical of large format cameras, students in this class will make mural-sized color photographic prints and large scale black & white fiber prints. Paper for printing will be supplied. Students should expect to spend an additional \$40-\$100 dollars on other course materials.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

APHM110C - Video and Sound I

General

Course Long Title
Video and Sound I
Subject Code
APHM
Course Number
110C
School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

APHM110D - Video and Sound II

General

Course Long Title
Video and Sound II
Subject Code
APHM
Course Number
110D
School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

California Institute of the Arts

This course offers students a foundation in video and sound recording, and an exploration of video art in the contemporary art world. We will focus on post production including sound design and color correction, and briefly touch on installation preparation. In the class we'll watch historical and contemporary single channel and video installation work, read essays on video art and relevant subjects, hold critiques of student work, and have technical tutorials.

Registration Restrictions

RGAPHM - Photo/Media Program Only

This course offers students a continued exploration of video and sound production in a contemporary art context. Students will continue to work with Adobe PremierePro and ProTools, as well as learn how to create and present video installations with video projectors, monitors, screens, and speakers. Working with digital high definition cameras, we will explore advanced movement techniques for camera, as well as what it's like to work with a small crew. Learning will be based on students' own moving image experiments, with the goal of a finished project at the end. Students can bring existing projects or develop new ones to work with along the way. The course will screen historical and contemporary video works, read relevant essays, and visit exhibitions that will expand students' visual literacy in video art, experimental documentary, and sound art.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM110E - Building a Book

General

Course Long Title

Building a Book

Subject Code

APHM

Course Number

110E

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

"Building a Book" will explore how meaning is built through form and structure of the photo book. We will approach the book medium through a historic and contemporary lens while examining artists who use the medium. This class will include conversations around editing and sequencing specific to the book form as well as learning to layout and design a book using Adobe InDesign. We will also cover book binding techniques. Throughout the term students will develop their own project using the medium of the book as a final project.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

APHM110G - Sound Off

General

Course Long Title

Sound Off

Subject Code

APHM

Course Number

110G

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

This advanced digital media course explores the continuum between sound and silence in digital time-based work. Through screenings, listening sessions, readings and guest artist visits, we will think through artists' strategic implementations of silence and its ability to honor the inarticulable, refuse to incriminate, and preserve opacity. We will also listen closely to artists' imperatives to generate sound as they re-articulate historical narratives, resist erasure, and complicate the dynamics of who can be heard. As a class we will think about the limits of a

visual frame, and the possibilities that offscreen and onscreen sound can offer. We'll investigate the voice as a medium, strategic use of diegetic and nondiegetic sound, and the history of recorded sound, among other topics.

We will begin by learning about the materiality of sound waves and the recording devices that allow us to repeat them. Students will learn technical skills for recording audio, editing audio and video, and spatializing sound in installation. Each student will build their own audio archive to pull from, as well as learn to source from pre-existing archives. Over the course of the semester students will be expected to complete two finished works plus one short experiment, and participate actively in critique and class discussions.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

APHM110H - Think Big

General

Course Long Title

Think Big

Subject Code

APHM

Course Number

110H

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Think Big is a semester-long course that provides students with large-scale analog printing using traditional darkroom techniques. It is designed to expand students' knowledge and skills in analog photographic printing. The goal of this course is to understand analog image processing beyond the fundamental or introductory level and take the students through the entire process from film processing, test prints making, and producing exhibition quality final prints. Emphasis is placed on building and employing practical darkroom processing techniques, and understanding how to create a better analog workflow from beginning to end. Students will work from their

APHM110J - Beginning Sound and Video

General

Course Long Title

Beginning Sound and Video

Subject Code

APHM

Course Number

110J

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Beginning Sound and Video is a semester-long technical course for all BFA-1, BFA-2, and transfer students in the Photography and Media Program. The intent of this class is to introduce students to the fundamentals of audio and video production, including camera operation, lighting, and sound recording. Coursework in post-production techniques (editing, sound design, playback and installation preparation) will also be covered. Beginning Sound and Video serves as an overview of the basic principles and technical skills required for students beginning to use sound and video in their work.

Registration Restrictions

RGAPHM - Photo/Media Program Only

California Institute of the Arts

own images in class and should expect to produce one to two large-format silver-gelatin or C41 prints by the end of the course. There is a \$75 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A \$50 lab deposit is also required for use of the lab within and outside of class time.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

APHM199 - Independent Study

General

Course Long Title

Independent Study

Subject Code

APHM

Course Number

199

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

APHM201 - UG Seminar

General

Course Long Title

UG Seminar

Subject Code

APHM

Course Number

201

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA1 or BFA2 Photo/Media students only.

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 BFA2s will give presentations of their work to the class.

Registration Restrictions

RGAPHM - Photo/Media Program Only

California Institute of the Arts

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

APHM299 - Independent Study

General

Course Long Title

Independent Study

Subject Code

APHM

Course Number

299

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

APHM303 - Color Lab: Darkroom to Digital

General

Course Long Title

Color Lab: Darkroom to Digital

Subject Code

APHM

Course Number

303

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Photo/Media Program only, by Permission of Instructor only. Not open to BFA1 students.

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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

California Institute of the Arts

APHM304 - Advanced Digital Color

General

Course Long Title

Advanced Digital Color

Subject Code

APHM

Course Number

304

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Advanced Digital Color is designed for students looking to enhance and expand their knowledge and skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The goal of this course is to understand digital image processing beyond the fundamental or introductory level and take the student through the entire process from color calibration, high-end negative scanning, advanced editing concepts in Photoshop, to the final stages of preparing your images for print, making printing test samples, and producing exhibition quality digital pigment prints. Emphasis is placed on building and employing a practical color managed system from input to image 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 expect to produce one to two large-format digital pigment prints by the end of the course.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

APHM305 - Undergraduate Critique

General

Course Long Title

Undergraduate Critique

Subject Code

APHM

Course Number

305

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to BFA2, BFA3, and BFA4 Photo/Media students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 develop autonomous and sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM311L - Intersection of Art and Architecture

General

Course Long Title

Intersection of Art and Architecture

Subject Code

APHM

Course Number

311L

School(s)

School of Art

Academic Level

APHM315 - Grad Critique

General

Course Long Title

Grad Critique

Subject Code

APHM

Course Number

315

School(s)

School of Art

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Students will choose a site on campus to design and build (using mostly cast off construction materials) a temporary structure/installation. After reviewing and discussing the student design proposals we will collectively decide on the basic concept, design, and collaborate on further developing the project. Some aspects of development will include scale, form/s, texture, light and pattern, accessibility, site engagement, activation, material use and distribution, stability, structural and aesthetic connections and material transitions, etc...

As a multidisciplinary collaboration, the class as a whole will build the final structure/installation.

We will discuss a selection of artists, designers and topics including; Gordon Matta-Clark, Dennis Oppenheim, Alison Knowles, Sarah Oppenheimer, Nancy Holt, Noah Purifoy, Hague Yang, Andrea Zittel, Buckminster Fuller, Chris Burden, JB Blunk, Liz Glynn, Rafa Esparza, Beatriz Cortez, Frederick Kiesler, Simone Leigh, Bauhaus, the intersection of art and architecture, ritual use of spaces, functionalist and vernacular architecture, design and engineering standards, spatial design, modular building, sustainable building materials and methods, sympathetic architecture, form light shadow studies, the politics of public space, and gendered spaces.

This class will function entirely collaboratively, meaning skill/knowledge sharing is a must and attendance and participation in all classes is mandatory.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

APHM317 - Digital Bucket Crit

General

Course Long Title
Digital Bucket Crit

Subject Code
APHM

Course Number
317

School(s)
School of Art

Academic Level
UG - Undergraduate

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Course open to Art School only, by Permission of Instructor only.

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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM325A - Grad Seminar: Apeshit in the Louvre

General

Course Long Title
Grad Seminar: Apeshit in the Louvre

Subject Code
APHM

Course Number
325A

School(s)
School of Art

Academic Level
UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

All BFA 2, BFA 3 and BFA 4 students will be required to present their work to the entire faculty in an online format. The presentation will be exactly 5 minutes each. This is a rare opportunity to engage with the BFA student body and faculty. You will work throughout the term with your mentor to help with your presentation. Digital Bucket Crit will further the students understanding of the overall Photo Media program, the faculty, their peers, and the kind of work being produced. Students will stand alone behind their work but together as a generation of artists.

MFA students and BFA1 students are invited to join as audience.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Credit Hours

Min Credit
Hours
3

Description

Apeshit in the Louvre is a graduate-level reading seminar that looks at theories and histories of exhibitions, museums and galleries, thinking specifically about the agency or power of the artist within them. Starting with ways that artists have incorporated the language and conventions of exhibition into the very form of their work and contemporary protests for the expansion of access, decolonization and social relevance, we will consider how the politics and meanings of galleries, museums and public spaces themselves act upon our works, and how our works, in return, act upon them as a material. Considering histories of the museum, the gallery and biennial, theories of the expanded field, site-specificity, institutional critique, interventionism, performance art, relational and socially-based practices, the "artist as curator," and straight up protest, we'll encounter works by: Emily Jacir, Aruna D'Souza, Amy Longtree, Coco Fusco, Bridget Cooks, Steven Nelson, the Carters (Beyoncé and Jay Z), Decolonize Museums, Brian O'Doherty, Avery Gordon, Cameron Roland, Harald Szeeman, Alice Koenitz's Los Angeles Museum of Art (LAMO), the Equal Justice Initiative's Legacy Museum and Memorial for Peace and Justice, Miwon Kwon, Project Row Houses, Hito Steyerl, Tony Bennett, Allan Sekula, Fred Moten and Stefano Harney, Okwui Enwezor, Chantal Mouffe, the Museum of Jurassic Technology, Hans Haacke, and more.

Registration Restrictions

RGART - Art School Only

APHM325D - Grad Seminar: Show and Tell

General

Course Long Title
Grad Seminar: Show and Tell

Subject Code
APHM

Course Number
325D

School(s)

APHM325F - Graduate Seminar

General

Course Long Title
Graduate Seminar

Subject Code
APHM

Course Number
325F

School(s)

California Institute of the Arts

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to BFA students by Permission of Instructor only.

Since the inception of photography, exhibition spaces have played an important role for the medium. Photographic exhibitions initially were used to present technical accomplishments and changing parameters of the physical medium, but the effect of these early shows was formative for discourse about "photography." Making first an argument for photography as art, the exhibitions soon developed their "own" set of possibilities.

This seminar will look at the history of exhibitions that included photography such as in propaganda, or early Modernisms, and track how photography as a creative discourse entered the space of the museum. It will look at shows that were mastered by curators with a very specific agenda and discourse in mind, as well as later exhibitions by individual photographers and artists.

The course will be conducted as a seminar, resting on the existing photographic documentation of the exhibitions. Starting with a close reading of the documentary material and the arrangements of the images in space, the seminar will expand towards the ideas, discourses and theoretical placements that were made through and in the exhibitions. The seminar's intention is to help understand contemporary presentation modes of photographic practices and to create a critical reading of them in relation to their predecessors.

APHM325G - Grad Sem: Origins, Copies & Strange...

General

Course Long Title

Grad Sem: Origins, Copies & Strange...

Subject Code

APHM

Course Number

325G

School(s)

School of Art

Academic Level

UG - Undergraduate

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Graduate Seminar: Contemporary Topics in Photography and Media

This reading and discussion seminar will offer a survey of current discussions within the field of photo- and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of texts, and then build a reading list for the semester that we help to lead each other through. Students will be expected to read and participate in class discussions.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM325H - Grad Seminar: Talk, Talk, Talk

General

Course Long Title

Grad Seminar: Talk, Talk, Talk

Subject Code

APHM

Course Number

325H

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Origins, Copies and Strange Creations

This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations.

Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its reproduction and reception.

Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies.

Students should expect to spend up to \$50 on supplies.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM325J - Film on Photo / Vice Versa

General

Course Long Title
Film on Photo / Vice Versa

Subject Code
APHM

Course Number
325J

School(s)

Credit Hours

Min Credit
Hours
3

Description

This graduate seminar takes as its subject matter the art of the interview and the interview of the artist. Interviews are both a tool of artists in contextualizing their work and can be the artwork itself. By their nature, they are the realm of discourse and, as such, a place where ideas can be developed and drawn out. This class will start with the history of interview as form and its use in art. For practitioners as diverse as Allen Funt, Studs Terkel, Paul Thek, Dick Cavett, Andy Warhol, Terry Gross, Fischli and Weiss, Hans Ulrich Obrist, Laura Poitras, Frances Stark, and Erroll Morris, the interview has been part information and part performance; a way of delivering texts and a way of undermining them. In the conceptualist era of the late sixties, interviews became a way of unearthing the textual. Magazines like *Avalanche*, co-founded by Willoughby Sharp and Lisa Bear, and Andy Warhol's *Interview* were efforts to create a new form. In anthropology, experimental film, and other mediums, the push and pull between disclosure and performance makes the interview one of the more dynamic and compelling ways of challenging the authority of the camera and the hierarchy of speakers and listeners, writers and readers. With this theoretical understanding of the interview in place, we will visit some of LA's most prominent artists in their work space in order to conduct interviews. These interviews will be created and developed by the students in conjunction with the subject, forming a working relationship that will last long after the interview is over. This is an exclusive opportunity to see a variety of artists' studios and get an inside look at their practice as well as developing a new approach to text.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM325K - Graduate Seminar: Histories and Presents

General

Course Long Title
Graduate Seminar: Histories and Presents

Subject Code
APHM

Course Number
325K

California Institute of the Arts

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Film on Photography, Photography on Film / Etic and Emic perception

This is a graduate seminar. We will be looking at several films and art works that position either film or photography as a central critical and cultural agent in contemporary conversations about art, politics and/or as an indispensable agent in deciphering the world's condition and our place in it. Weekly readings come from contemporary popular and critical texts as well as from the social sciences. Particularly relevant will be a discussion of etic and emic perception - the theories around the value of an outsider looking in versus an insider describing their position. Beyond this, there is the conversation of the impact of photography and film positioned as an active agent, protagonist or antagonist, in contemporary communication and art. We will take on the conversation of the intended, actual and metaphoric role of the image (both moving and still) as a powerful actor or misleading character. A significant goal will be to develop a sense of our stake and goal as receivers of image information and reviewing our capacities as well as checking some blind spots. Some written responses will be required and a final presentation by the students that should be based on the various films, works, writings and topics that have been brought up through our work together.

Registration Restrictions

RGAPHM - Photo/Media Program Only

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This reading and discussion seminar will offer a survey of critical inquiries within the field of photography and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of historical and theoretical texts that we consider relevant today. The goal of the seminar is to collaboratively create a photography and media syllabus for us to use in the future. Students are expected to read, participate in class discussions, and actively work on the question of constructing a photo-reader.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM325L - Graduate Seminar: Heroic Distortions

General

Course Long Title

Graduate Seminar: Heroic Distortions

Subject Code

APHM

Course Number

325L

School(s)

School of Art

Academic Level

UG - Undergraduate

APHM325M - Graduate Seminar: Participant Observer

General

Course Long Title

Graduate Seminar: Participant Observer

Subject Code

APHM

Course Number

325M

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Grad Seminar: Visual Arts Narrative: Heroic Distortions

This seminar will examine the characteristics of heroes in classic narratives through close textual analysis of literature, films and comic books. From Hamlet to John Wayne to Black Panther, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera, feminist and post colonial film theory and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Credit Hours

Min Credit
Hours
3

Description

This is a survey course on photography, film and video works that are linked to historical and contemporary trends in Art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.

Registration Restrictions

RGART - Art School Only

APHM330 - Artist As Writer

General

Course Long Title

Artist As Writer

Subject Code

APHM

Course Number

330

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media,

APHM331 - LA Urbanscape

General

Course Long Title

LA Urbanscape

Subject Code

APHM

Course Number

331

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course not open to BFA1 students. Section 1 open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

LA Urbanscape: Image, Words & Acts. This course will explore the interrelation between various social, cultural, economic aspects of daily life in 21st Century Los Angeles as its infrastructure balances atop the physical/political fault lines that point to

California Institute of the Arts

the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication. ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.

Registration Restrictions
RGART - Art School Only

APHM335 - Moving Pictures League

General

Course Long Title
Moving Pictures League

Subject Code
APHM

Course Number
335

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
3

Description

Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a

assured tremors: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.

Registration Restrictions
RGART - Art School Only

APHM337 - Artists Map: Prisons, Systems, Structure

General

Course Long Title
Artists Map: Prisons, Systems, Structure

Subject Code
APHM

Course Number
337

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
3

Description

Despite renewed calls for abolition and criticism of "mass incarceration," the USA continues to have the largest prison and jail population in modern history globally. With a cultural imagination that is littered with images of imprisonment, criminality, the thrill of law breaking and the vilification of otherness, we also have a new vocabulary for the racism, classism and heteropatriarchy of criminal justice and punishment. This class will give us a critical introduction to this discourse and how it is spreading around the world through decolonial and anti-racist movements, while studying the ways in which representations of the prison, punishment and liberation inhabit our art historical canons, and how artists have addressed large and abstract systems in their works and communities.

Registration Restrictions
RGART - Art School Only

No Requirements

California Institute of the Arts

critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.

Registration Restrictions

RGART - Art School Only, RGNBFA1 - No BFA 1 Students

No Requirements

APHM338 - Video in Space

General

Course Long Title

Video in Space

Subject Code

APHM

Course Number

338

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Max Credit
Hours

3

Description

Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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.

Registration Restrictions

RGART - Art School Only

No Requirements

APHM341 - Freeway Joyride

General

Course Long Title

Freeway Joyride

Subject Code

APHM

Course Number

341

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Freeway Joyride: 21st Century Lane-Change will explore the intricacies of interconnected communities via the Southern California Freeway system (busiest and most congested freeway system in the nation). The concrete ribbons that tie urban, suburban, rural, desert, mountain, and beach areas will be examined with requisite rest stops at unique and highly public sites that make Los Angeles County an endlessly mythical road that reaches past the horizon while touching the imagination of the world. The role of the artist in exploiting the richness of the global impact of local car culture will be investigated via readings, driving tours, as well as through the creation of on-site photographic, written, and performative works.

Registration Restrictions

RGART - Art School Only

California Institute of the Arts

APHM342 - Public Persona/Public Spaces

General

Course Long Title

Public Persona/Public Spaces

Subject Code

APHM

Course Number

342

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course will be open

to students at other year levels, and in other Schools, by Permission of Instructor.

Public Persona/Public Spaces will require students to utilize existing public spaces in Los Angeles, San Fernando Valley, and Santa Clarita Valley, to create various narrative and non-linear photo medium-based works that will accentuate the visual presence of the artist across various digital and analog platforms in order to develop an integrated media audience. Aspects pertaining to the generation of a public persona will be discussed and examined in relation to contemporary and historical scholarly/popular references with attention directed at establishing an understanding of how to attract media attention. Public spaces will incorporate established infrastructure, parking lots, streets, and unexpected sites. The course will require some off-campus meetings for photographic purposes. The course will also include lectures and readings pertaining to the concept of public as well as to the variable definition of persona.

Registration Restrictions

RGART - Art School Only

APHM343 - Network Culture

General

Course Long Title

Network Culture

Subject Code

APHM

Course Number

343

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to students in the Art School only.

Network Culture

The course will examine, analyze, and interpret aspects of individual/group focused attention, 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.

Registration Restrictions

RGART - Art School Only

APHM344 - The Photographic Book

General

Course Long Title

The Photographic Book

Subject Code

APHM

APHM345 - Sound and Vision

General

Course Long Title

Sound and Vision

Subject Code

APHM

California Institute of the Arts

Course Number

344

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to students in the Art School only.

This course receives credit under Topics in Photo History.

A strongly revisionist way to approach the history of photography is to bring photographic bookmaking into a center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer.

Students will produce a sketch for an own book, or possibly produce one.

Registration Restrictions

RGART - Art School Only

Course Number

345

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Sound and Vision: Documenting the Central Valley

This documentary class has a focus on California's Central Valley, culminating in a trip to the area around Bakersfield and a collaborative project involving sound and pictures. Focusing on documentary traditions in both film and photography including ethnographic films and visual anthropology, the class will develop skills in interviewing as well as technical skills for field recording. We will pay particular attention to the intricacies of the human voice and how speech denotes a place. As the trip approaches, students will develop research proposals and contacts. Possible research topics include: the rich history of Bakersfield including its Basque community as well as The Bakersfield Sound, The Cesar Chavez Foundation in La Paz, the Tule River Reservation, ranching and farming enterprises including the Visalia Cattle Auction, the oil and gas industry, among others. Technical demos in using microphones, sound recording devices, sound editing (including an introduction to Pro-tools) and sound mixing will provide the skills for the production of the collaborative final project. Students will need to arrange their own transportation solutions for the trip to and from Bakersfield.

The students will contribute approx. \$75 toward gas and are responsible for their own food and transportation.

Registration Restrictions

RGAPHFV - Art

APHM346 - The Housing Question

General**Course Long Title**

The Housing Question

Subject Code

APHM

Course Number

346

APHM346A - The Housing Question

General**Course Long Title**

The Housing Question

Subject Code

APHM

Course Number

346A

California Institute of the Arts

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation?

What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures.

Registration Restrictions

RGART - Art School Only

APHM346B - The Housing Question

General

Course Long Title

The Housing Question

Subject Code

APHM

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation?

What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers?

The course is structured as a 2 semester course.

In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will be continued as a project/production class. These classes can be taken in sequence or individually.

APHM349 - Photo History in the Field

General

Course Long Title

Photo History in the Field

Subject Code

APHM

California Institute of the Arts

Course Number

346B

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation?

What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers?

The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will be continued as a project/production class. These classes can be taken in sequence or individually.

Course Number

349

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Advanced Topics in Photo History: Photo History in the Field

This class is centered on an engagement with the photography archive of the Tejon Indian Tribe of Southern California. Taking our photo history and archive conversations out into the field, we will have the generous opportunity to engage with members of the Tejon Tribe and work with elements of their archive that need research, appraisal and organization. More than a mere grouping of images from the past, here we will consider the relationship of photographs to the making of history, memory, Identity, authorship and sovereignty. The semester will include both visits to the Tejon Tribal Headquarters in Bakersfield and in-class time on campus at CalArts. Transportation will be arranged for those without cars. Beginning with with historical images that have recently been returned from the Smithsonian, First Nations histories of Southern California and the politics of ownership of indigenous materials, we will see where this work takes us, with the possibility of a collaborative project at the end.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

APHM350 - Advanced Topics in Photo Media

General

Course Long Title

Advanced Topics in Photo Media

APHM351 - Post-Production in the Field

General

Course Long Title

Post-Production in the Field

California Institute of the Arts

Subject Code

APHM

Course Number

350

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Advanced Topics in Photography & Media is a category of courses which address the expansive field of photographic and media practice. Topics or themes are developed yearly by the faculty to engage historical, theoretical and contemporary issues that are at the intersection of image-based practice as it is relevant to contemporary inquires in artistic and academic investigation.

Areas of consideration will be explicitly stated in cross listed courses.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Subject Code

APHM

Course Number

351

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class investigates the possibilities available to artists in Los Angeles using service providers. From printers and framers, to photo-mural installers, to fabricators, foundries, wall-text specialists, and many more, there is a whole industry that has developed in the city to support its artists. Through field trips, interviews, and visiting lectures, we will explore this world of small businesses. Beyond learning of the options these businesses create for artists, students will also learn about the nuts and bolts of starting your own business and about possible jobs they might get in the artistic support industry. A final collaborative project will employ one or more of the businesses we visit.

All classes will take place in the greater Los Angeles. Local travel is required.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM352 - TALKING in the field

General

Course Long Title

TALKING in the field

Subject Code

APHM

Course Number

352

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

APHM353 - Photo Media VAL Forum

General

Course Long Title

Photo Media VAL Forum

Subject Code

APHM

Course Number

353

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

California Institute of the Arts

Description

This upper level seminar class combines a focus on interviews with a wider picture of what life in the art world entails. The class will feature discussions with international curators, gallery directors, artists, filmmakers, architects, etc. We will also visit production houses in Los Angeles (foundries, labs, etc) and learn how work is produced once an artist leaves the institute and what questions one must ask when executing an exhibition (budgets, agreements, plans, etc). In these discussions, students will learn about the interview format, how to prepare for an interview and research potential subjects, develop skills in talking with people, turning those discussions into a written or recorded text and editing that into a final form.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM354 - Changing Time/Zones

General

Course Long Title

Changing Time/Zones

Subject Code

APHM

Course Number

354

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The course specifically welcomes students to the photography and media program that are not able to join the campus classes in person, have to access the classes from a remote place, or are new to the program. Even though everybody is welcome, a priority is therefor given to new and transfer students.

The class will offer an introduction to the photography and media program in the art school. The main element of the class will be a critique in which students will present their work, and the work they are planning to make. Evolving from those presentations and conversations, students will be introduced to the concepts and histories that are relevant in the photo and media program. Part of the class will therefor also consist of the reading and discussion of a few elementary texts.

The class will as well problematize the current

Description

Students are expected to attend the weekly lectures. Each student will present an overview of series in the form of a paper at the end of the semester.

The Visiting Artist's Lecture Series engages all critically and creatively to explore different methodologies by which artists present their practice in public contexts.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM399 - Independent Study

General

Course Long Title

Independent Study

Subject Code

APHM

Course Number

399

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall

California Institute of the Arts

political and social situation that has an impact on our educational systems, and the way we teach, learn and are able to meet and talk to one another. An important element of the class will therefor be to understand who we are and where we come from, and from which time zone we are entering the conversation. We might also invite guests to the class that help us navigate this specific time.

Registration Restrictions

RGAPHM - Photo/Media Program Only

and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

APHM400B - Queer Critique Potluck

General

Course Long Title

Queer Critique Potluck

Subject Code

APHM

Course Number

400B

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.

This interdisciplinary critique will employ queer theory to discuss each student's work. Queering subjects through centers and peripheries of fluid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and

APHM400C - Photo Forms, Off the Wall Critique

General

Course Long Title

Photo Forms, Off the Wall Critique

Subject Code

APHM

Course Number

400C

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This will be a critique-based course, open to any photography project that takes the form of 'zine, artist book, album, portfolio, poster, etc, where we will look at material forms that photography takes prior to, alongside, and/or in opposition to the embrace of the gallery. Each class will be structured around critiques, with introductory lectures on the various forms. Students will work towards completion and presentation of a final project, with the course goals being an increased critical understanding of the relationship between photography's form, content and its mediums of distribution and dis-semination.

Registration Restrictions

RGAPHM - Photo/Media Program Only

California Institute of the Arts

critiquing should touch upon the content, theory and construction of community within a queer discourse.

Registration Restrictions
RGART - Art School Only

APHM400D - Moving Between Figurative/Literal Worlds

General

Course Long Title

Moving Between Figurative/Literal Worlds

Subject Code

APHM

Course Number

400D

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

What does it mean to exist between, with the understanding that something is about to be. This course will explore cultural, societal and political spaces of shifting. We will look at contemporary artists, with a focus on lens based practices, situated within: borderlands, estuaries, spaces of meeting and becoming. We will also explore cultural experiences of shape shifting, code switching, hybridity and ideas around existing between worlds. Working between geopolitical and existential spaces asking what is the potential and imagination we are capable in this moment.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM400E - Change Everything, Thematic Critique

General

Course Long Title

Change Everything, Thematic Critique

Subject Code

APHM

Course Number

400E

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

When scholar-activist Ruth Wilson Gilmore defines abolition, she says "Abolition requires us to change one thing, which is everything." This course will be a laboratory for projects of any medium that are interested in some form of social-political change, where we can engage and deepen them as a part of that "everything" from an abolitionist perspective of change. From the local to the global, the large to the small, the political to the personal, the economic to the environmental, the prison to the school to the club, from gender and identity constructs to definitions of family, property, rights, justice, nature, freedom and liberation, and things not listed here, we will spend each week looking at one another's projects, help to formulate the research needed to undertake it, and wrestle with how they speak to one another within an abolitionist theory of change. All gender identity and critical race theory is welcome. Students interested in enrolling in this course will need to have a project that is either in-progress or ready to begin working on in order to benefit from it and contribute to it.

APHM415 - Critique and Exit

General

Course Long Title

Critique and Exit

APHM420A - Race and Representation

General

Course Long Title

Race and Representation

California Institute of the Arts

Subject Code

APHM

Course Number

415

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

2

Description

Open to Photography and Media BFA4 only.
This class is required of BFA4 students and is an intensive seminar.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

Subject Code

APHM

Course Number

420A

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

2

Description

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based.

The construction of racial stereotypes and racism will be examined through readings, class discussion, and analysis of cultural production in a number of disciplines. Oriented to upper-level and graduate students. Open to the Institute.

Registration Restrictions

RGART - Art School Only

APHM420J - Envisioning Urban Commons

General**Course Long Title**

Envisioning Urban Commons

Subject Code

APHM

Course Number

420J

School(s)

School of Art

Academic Level

UG - Undergraduate

APHM420K - Joy and Leisure

General**Course Long Title**

Joy and Leisure

Subject Code

APHM

Course Number

420K

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Looking at the current debates and struggles over space, including the role of public and private resources and investment and notions of "the commons" within them (commonly held land, resources, goods, shared and not privatized), this seminar proposes the study of seminal texts that argue for the means of creating commons and subsequent practices of "commoning." While the majority of this literature makes its arguments by interpreting air, water, flora and fauna, as well as cultural achievements or digital technologies as common goods, the texts focus largely on the built environment and how to deal with it commonly, which we will extend to thinking as artists. Authors to be read aloud and discussed will include David Harvey, Silvia Federici and Stavros Stavrides.

The format of this class is mainly one of a reading group. The aim of the class is not to study as many texts as possible but to concentrate on a few while understanding them thoroughly. The group's findings will be documented in the form of annotations and comments, compiled into a "protocol-PDF," which will be made accessible for further approaches to the concept, individually as well as collectively. The PDF publication include students' photographic contributions as well, relating to how urban commons and subsequent commoning are understood or mediated.

Credit Hours

Min Credit
Hours
2

Description

The experiences of those from subjugated populations are as dynamic and richly layered as any other group, however the representations and narratives ascribed to these communities are oftentimes rooted only in suffering. While pain and struggle are critical responses to oppression, joy and leisure are necessary counteractions to it.

This course will consider amusement, recreation, joy, and leisure as forms of resistance within oppressive social systems. Through lecture, discussion, and field trips, we will work through questions pertaining to free time, relaxation, and escapism-Who is afforded it and at what cost? From art galleries and museums to public pools and national parks, we will examine how gaining access to these spaces and simply enjoying ourselves can be effective in moving toward social equity.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM420L - Abolition + Spaces of Dissent

General

Course Long Title
Abolition + Spaces of Dissent

Subject Code
APHM

Course Number
420L

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

APHM420M - Performative Arrangement

General

Course Long Title
Performative Arrangement

Subject Code
APHM

Course Number
420M

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

California Institute of the Arts

"We are the Ones We are Waiting For: Abolition and Spaces of Dissent" is an open form class where we will explore contemporary abolitionist discourse, pandemic and activist media landscapes, and momentary spaces for celebration, daydreaming and dissent. Starting with the changes in space, time and media during today's pandemic, its shutdowns and lockdowns, catastrophe and protests, we will study the new and powerful things that have become possible. Through individual and group research, readings, screenings, and visiting lecturers, we will explore things that have come of this moment in history: its images, its critiques of policing and social control, and new imaginaries and futures that until recently seemed unthinkable. This class will primarily be online; small group meetings will take place where they are possible. Students will be encouraged to find connections between their own artwork and the class materials, but this will not be required. Additional course outcomes will be arrived at during the course through discussion.

Registration Restrictions

RGAPHM - Photo/Media Program Only

This class will look at the photography as a record of perpetual performance and/or arrangement of the body. Specifically, we will explore works that are meant to exist, and/or continue to exist as an image, a referent to the action which is no longer there. We will look at the politics of visibility and the use of the photograph as a form that speaks to accessibility, persistence, and who gets to be visible and therefore remembered. Focusing on contemporary artists from diverse perspectives using the camera as an act of resistance, we will examine the intersection of the self, the body, the camera, and their potential to reclaim narratives and space.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

APHM420N - Quasi-Objects (the Ambassador)

General

Course Long Title

Quasi-Objects (the Ambassador)

Subject Code

APHM

Course Number

420N

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will be devoted to the establishment of an interpretive paradigm (the concept of quasi-objects), and the analysis of a historical moment (3400 Wilshire Boulevard, Los Angeles, 1920-present).

The "theory of the quasi-object" is introduced by philosopher Michel Serres in his 1980 book *The Parasite*, and refers to "an astonishing constructor of intersubjectivity." Conveyed with style and great subtlety, Serres' notion is explicated, diagrammed, and refined a decade later by sociologist Bruno Latour, before being taken up in a 2015 essay by architectural theorist Jorge

APHM420P - Politics of Portraiture

General

Course Long Title

Politics of Portraiture

Subject Code

APHM

Course Number

420P

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Everyone wants to be seen but not everyone wants to be photographed. This is a class that aims to investigate that paradox. What are the politics of Seeing and what are the politics of being seen?

What exactly is a portrait. Is it a conversation, a collaboration, is it an archive, or a monument. Does it represent or simply identify? Is it our responsibility to represent the subjects of our photographs with kindness or empathy. What is the role of photographer's gaze. What is the role of the Subject's Gaze. How is power transferred through this process? Through a series of

California Institute of the Arts

Otero-Pailos, who uses the term to describe "an object necessary for us to organize ourselves socially." We will work through these three short texts, and think about the way in which philosophical writing is so often reduced to shorthand and instrumentalized by practitioners in the arts.

The Ambassador Hotel opened in 1921, and served as the centerpiece of Los Angeles' glamorous Wilshire Boulevard corridor until 1968, when Senator Robert F. Kennedy was assassinated in its kitchen. Besmirched by the tragedy, the Ambassador was sold in 1971 and endured a state of gradual decline until its closing in 1989. For years, the hotel was the subject of a debate between the Los Angeles Conservancy (which sought to preserve the site) and a succession of groups interested in developing the 24-acre lot that it sat upon. In 2005, the Ambassador was finally demolished in order to make way for the LA Unified School District's Robert Kennedy Schools complex. While it was claimed that the \$600 million complex would incorporate central aspects of the Ambassador's iconic design, what resulted was said to resemble "an odd mixture of progress and guilt." More recently, a group of concerned citizens protested a street artist's mural on the RKS campus, which they found to be racially insensitive. Themes of censorship and "systemic issues of power and trauma" played out in the LA Times and elsewhere.

The goal of this class is to examine the ways in which stories about the Ambassador have been implanted in objects that then exert influence over peoples' ideas, actions, and relationships. We will consider the purpose and methods of preservation in art and architecture, and the capacities of public art. A final assignment will involve the development of a proposal for an artistic intervention at the site.

Registration Restrictions

RGART - Art School Only

discussions, and art assignments. We will investigate the politics of photographic portraiture from the 1920s-present.

APHM420Q - The Body, the Lens and the Law

General

Course Long Title

The Body, the Lens and the Law

Subject Code

APHM

Course Number

420Q

School(s)

School of Art

Academic Level

UG - Undergraduate

APHM420R - Form & Funding

General

Course Long Title

Form & Funding

Subject Code

APHM

Course Number

420R

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

How have artists activated their own bodies and the bodies of others to examine the human condition and society at large? This class explore the ways in which artists use the human body to explore questions of labor, identify, sexuality, etc. through their work. Performative gestures and durational Life/Art works depend on documentation in order to circulate in popular imagination. We will examine the ways that censorship, legal definitions, and the Internet work to make bodies more and less visible, both today and historically. Contemporary societal norms can sometimes respond to art with legal ramifications, which artists should be acutely aware of. This course will address topics such as activism, obscenity, pubic art, and pornography.

Registration Restrictions

RGART - Art School Only

Credit Hours

Min Credit
Hours
3

Description

While much is made of artistic freedom, the forms into which our efforts flow (sculpture, pictures, performance,) and the containers through which those forms can circulate legibly as artworks (museums, markets, the media,) are rather well-defined. If our ambition is to act effectively and with prominence in the cultural realm, we must present ourselves in a recognizable manner.

These forms and containers are neither fixed nor neutral; they reflect evolving historical, political and economic conditions and concerns. This seminar will examine a number of instances in which the range of acceptable artistic expression was determined or regulated through funding by political (or politically-motivated) actors. By gaining familiarity with these relatively overt instances, participants will develop a sensitivity to the subtler ways in which power guides gesture. Subjects of study will include: the Works Progress Administration's Federal Art Project (1935-1943); the Congress for Cultural Freedom (1950-1966); and the National Endowment for the Arts (1965-present). We will consider the flourishing of corporate involvement in the arts throughout the 1980s, its relation to the economic policies of the Reagan administration, and its influence on post-conceptual art. Mary Jane Jacob's curatorial engagement with the Spoleto Festival (1991; 2000-2008) and Ruangrupa's Documenta 15 (2022) will help us to think about whether settlements of the International art elite can produce (rather than merely model) counter-hegemony.

When artists have a realistic conception of the structural constraints under which they labor, they are in a position to succeed professionally while reserving space in their work and their spirit for esoteric meanings.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM420S - Visibility & Authority: AAPI Images

General

Course Long Title

Visibility & Authority: AAPI Images

Subject Code

APHM

Course Number

420S

School(s)

APHM420T - Through an Indigenous Lens

General

Course Long Title

Through an Indigenous Lens

Subject Code

APHM

Course Number

420T

School(s)

California Institute of the Arts

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Visibility & Authority: Images of Asian America is a seminar that examines the politics of portraiture by focusing on the relationship between still and moving images, and constructions of Asian identity in America. Taking an intersectional and interdisciplinary approach to the subject matter, topics covered include the political, economic, social, and technological forces at play between "East" and "West", and the legacy of these forces embedded in the visual representations of AAPI individuals and communities. In addition to the portrayal of Asians and Asianness in the United States in media, this course highlights the work of artists of Asian descent from the 19th century through present America whose practices engage such topics. Coursework includes significant reading, class discussion, group projects, presentations and research.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM440 - Practice Series

General

Course Long Title

Practice Series

Subject Code

APHM

Course Number

440

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In effort to examine and rebuild relationship with the Land, this course will examine personal, social, and institutional relationships to home, site and land and how they intersect in the work of Indigenous makers. It will address our understanding of the taught and erased histories the land holds and its broader identity in relation to ideas of landscape photography. Centering on ideas of Indigenous relationship, reciprocity, and kinship to the land we will interrogate tangible, centered, and embodied experiences centered in lens-based practice.

We will explore these sites of persistence to examine their function as both practical and aesthetic necessities within our cultural space. We will refocus and reframe our ideas to prioritize the land as kin, and as the support which holds us all. We will experience what it means to witness and record all layers of time, past, present, and future, through the lens.

Registration Restrictions

RGART - Art School Only

APHM440A - Narrative: Heroic Distortions

General

Course Long Title

Narrative: Heroic Distortions

Subject Code

APHM

Course Number

440A

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFA2 and above.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Practice Courses within the Photography and Media program focus on making work and developing the

California Institute of the Arts

will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This studio course will examine the characteristics of heroes in classic narratives through close textual analysis of literature, films and comic books. From Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.

Registration Restrictions

RGART - Art School Only

APHM440B - Fuzzy Pictures

General

Course Long Title

Fuzzy Pictures

Subject Code

APHM

Course Number

440B

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course receives credit under Topics in Photo History.

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of

APHM440C - Foto and Film

General

Course Long Title

Foto and Film

Subject Code

APHM

Course Number

440C

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and

California Institute of the Arts

production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This is a studio class about what information and indeterminacy, specifically the transparency of the photography to its referent, or not. What happens to an analogical medium when it is reconfigured in the digital age? Is 'digital photography' an invasion of the body snatchers, or is the computer simply another in a long series of technological refinements that marks the evolving condition of photography from its very beginnings? Conversely, is the analogical urge that photography perfects in the west so very secure, or is the attempt to fix the referent in some untampered verisimilitude always frustrated? Maybe Fuzzy Pictures is just a class about making pictures that pose more questions rather than answers-fuzzy ones, warm and fuzzy ones, or maybe just presbyopic ones. Bring your glasses. There will be a show.

Registration Restrictions

RGART - Art School Only

digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This course is an historical, theoretical, and critical survey of the relationship between film and still photography from the 1920s to the present. Emphasis in the first half of the course will be on the writing, photography, and films of European artists who have worked extensively in both media. Some artists whose work will be featured are Raymond Depardon, Chris Marker, Agnès Varda, Gordon Parks, Johannes van der Keuken, Robert Frank, Ralph Steiner, and Paul Strand.

Registration Restrictions

RGART - Art School Only

APHM440D - Gendered Geographies

General

Course Long Title

Gendered Geographies

Subject Code

APHM

Course Number

440D

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category

APHM440E - 10 Minutes Or Less

General

Course Long Title

10 Minutes Or Less

Subject Code

APHM

Course Number

440E

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category

California Institute of the Arts

will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. Feminist art criticism has concerned itself with identity politics, the construction of the self and theories of the representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect.

This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'

Registration Restrictions
RGART - Art School Only

will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

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.

Registration Restrictions
RGART - Art School Only

APHM440F - Landscape: The Wilderness

General

Course Long Title
Landscape: The Wilderness

Subject Code
APHM

Course Number
440F

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Open to Art School BFA2 and above. This course

APHM440G - Landscape: The Garden

General

Course Long Title
Landscape: The Garden

Subject Code
APHM

Course Number
440G

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Open to Art School BFA2 and above. This course

California Institute of the Arts

may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The Garden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people 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 flourish. For others the natural world is not a refuge but a place that is a 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.

Registration Restrictions
RGART - Art School Only

may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

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 universalized 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.

Registration Restrictions
RGART - Art School Only

APHM440H - Participant Observer

General

Course Long Title
Participant Observer

Subject Code
APHM

Course Number
440H

School(s)
School of Art

Academic Level
UG - Undergraduate

APHM440K - Photo Idea: Exhibition

General

Course Long Title
Photo Idea: Exhibition

Subject Code
APHM

Course Number
440K

School(s)
School of Art

Academic Level
UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

This course receives credit under Topics in Photo History.

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.

Registration Restrictions

RGART - Art School Only

APHM440L - Photo Idea: Critique/R&D Lab Work

General

Course Long Title

Photo Idea: Critique/R&D Lab Work

Subject Code

APHM

Credit Hours

Min Credit
Hours
2

Description

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

Photo Idea is a practice series of 3 photo-centric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time.

Photo Idea: Exhibition is a production course.

The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a "test run" - or following an idea of an exploded notebook of the ideas, images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas.

Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.

Registration Restrictions

RGART - Art School Only

APHM440S - Subject & Image: Portrait Lab

General

Course Long Title

Subject & Image: Portrait Lab

Subject Code

APHM

California Institute of the Arts

Course Number

440L

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is open to Art School BFA2 and above. Also open to students in other schools by permission of instructor.

Photo Idea: Critique / R&D is a pre-studio production-based photography project and development course. The goals of this class are to present work in progress and establish research skills while underscoring the importance of experimentation and curiosity. We will work on both production strategies and through critique. The expectation is that a high volume of work will be produced and reviewed quickly. In part, we will examine the expected paths of research to generate unexpected results. Each student in the class will present project ideas and work, participate in brainstorming sessions, and develop specific questions and goals for their work. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. A main goal is to quickly advance each student's project by making work. Students can expect to perform interviews, work with commercial photography labs and develop and present research that advance project development. Photo Idea: Critique / R&D is part of a practice series of 3 photo-based classes. This series is sequenced as follows Photo Idea: Critique / R&D, Photo Idea: Exhibition, and Photo Idea: Book.

Registration Restrictions

RGART - Art School Only

APHM440V - Image and Text

General

Course Long Title

Image and Text

Course Number

440S

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Examination of the pictorial and socially interactive basis of portraiture. Includes comparisons with painting, literary biography, and the biographical documentary film.

Registration Restrictions

RGART - Art School Only

APHM440W - It's a Family Affair

General

Course Long Title

It's a Family Affair

California Institute of the Arts

Subject Code

APHM

Course Number

440V

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

2

Description

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.

Registration Restrictions

RGART - Art School Only

Subject Code

APHM

Course Number

440W

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

2

Description

Open to the Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Drawing upon the myths & experiences of family in Western society, this class will take up representations of the family as they inhabit histories of photography and also examine how cultural histories have impacted kin structures. While each of us has our own unique and complex way of defining family, the myths of family often portray non-normative families as dysfunctional. We will explore the framework from which the nuclear concept of family emerged and question the expectations of this structure. We will also examine the convergence of kin relationships over time and the influence of historical events & histories on their configurations. Through the development of independent student projects, research, writing, and discussion, we will ask: What are the implications of these histories on how we navigate the concept and representation of family? During this practice course we will consider works & readings of contemporary artists.

Registration Restrictions

RGART - Art School Only

APHM440X - Representation of Labor & Work

General**Course Long Title**

Representation of Labor & Work

Subject Code

APHM

Course Number

440X

School(s)

School of Art

Academic Level

UG - Undergraduate

APHM441C - Film and Foto Workshop

General**Course Long Title**

Film and Foto Workshop

Subject Code

APHM

Course Number

441C

School(s)

School of Art

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Open to Art School BFA 2 and above.
This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.
Representation of Labor and Work (Reading Group)

The starting point of this course was a critique in fall 2016. Expanding the questions that came up through the work of the participants, the reading group will continue to look at concepts in relation to the representation of labor and work. Once a stable category, labor and its representation have come into a crisis. To understand this crisis, one might look at work carefully, but also read its connections to history, and follow the contemporary and philosophical debates of this struggling and much debated field. We will read and discuss texts in relation to the history of labor, and the notions of a changing "work-scape." The course is open to new students who were not part of the critique in fall.

Registration Restrictions

RGART - Art School Only

Credit Hours

Min Credit
Hours
1

Description

FILM AND FOTO WORKSHOP
Open to BFA 3 and above, MFA candidates.
This course may be open to students in other Schools or by Permission of Instructor.

FILM AND FOTO WORKSHOP is a short course with the main focus being on questions arising in the use of Archival sources. It will consider an historical, theoretical, and critical survey of the relationship between film and still photography. Current issues and topics that are current being debated about the subject. Examples drawn from a broad range of sources will be screen, shown and discussed with Photography and Cinema being equally consulted.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM441I - The Self and Others

General

Course Long Title
The Self and Others

Subject Code
APHM

Course Number
441I

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

The Self and Others

The notion of intimacy, the use of the body, and the exploration of the self through various creative contexts has always been a point of return in contemporary art practices. In this

APHM441K - Broken Windows

General

Course Long Title
Broken Windows

Subject Code
APHM

Course Number
441K

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Broken Windows is an observation of contemporary shifts, regressions and transformations in photographic representation at this moment. Concerns over technological change and ubiquity in photography has aided in a perspectival transition from more conventionally figurative

California Institute of the Arts

class, we focus on the toughest type of observation - the study of our own persona. We turn the camera on ourselves and travel through our psyche, our dreams and our memories to tell and create stories. Whether we use our memories or create a fictional character, we reinvent personal notions of a self-portrait and documentary.

This is an autobiographical class that focuses on the observation of the self as a tool, as a subject, and as a place of inspiration for new work. We will look at and discuss the work of Sophie Calle, Emmett Gowin, Francesca Woodman, Marina Abramovic, Orlan, Jeff Wall, Nan Goldin and others as points of reference, we will also look at how world cultures interpret the idea of "self". Through weekly class assignments, students will engage in various approaches to interpret and project their inner world. Discussions, short readings, films, critiques, and writing exercises will be pivotal components of the course. Students may work in either film or digital formats.

Registration Restrictions
RGART - Art School Only

and representative practices of the last 40 years, to arguably more Neo, Neo-Pictorialist modes of representation and abstraction.

Registration Restrictions
RGART - Art School Only

APHM441M - Photogenic: Performance-for-Camera

General

Course Long Title

Photogenic: Performance-for-Camera

Subject Code

APHM

Course Number

441M

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Photogenic: Performance-for Camera is a course for those interested in exploring liveness, esoteric, narrative dimensions of their work. Throughout the course we'll look at examples of iconic performance documentation, and also look at other sources such as lighting design/light sculpture. We will work on creating individual snapshot and/or moving image narratives. This work can sit somewhere between functional documentation, tableau-like narrative, or fictional/fantastical (witchy). Reverse it and go for bleakness. We can be grander by

APHM441N - Who Is This America?

General

Course Long Title

Who Is This America?

Subject Code

APHM

Course Number

441N

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course receives credit under Topics in Photo History.

In a time of a resurgent nationalism throughout Western countries, rooted in expressions of racial and ethnic exclusion, this will be a laboratory for projects that take up questions of national identity, the state and globalization - including the manufacture, erasure and recovery of histories and epistemologies (beliefs/knowledge); the drawing and crossing of borders; the construction of identity and critiques of ethnic and racial purity; the

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collaborating; but a finished project is expected from each participant. This work will be mounted into an exhibition at the end of the semester.

A way of certifying experience, taking photographs is also a way of refusing it - by limiting experience to a search for the photogenic. -Susan Sontag

Registration Restrictions

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freedom of movement, ideas, culture, language and relationship, and how this differs for ordinary people versus capital; and current anti-racist work and coalition building taking place in Los Angeles. Key questions will ask what is the difference between racial and ethnic nationalisms versus the figure of "the nation" as a powerful part of anti-colonial imaginaries? Or how does the dissolution of the nation state posed by globalization both open new possibilities of being while simultaneously further eroding our access to power? To guide our work, we will examine others' works on these ideas, including works by Winona LaDuke, WEB DeBois, Gloria Anzalda, Benedict Anderson, Antibalas, Guillermo Gomez Pena, Jose Munoz, Jessica Hagedorn, Franz Fanon, the Center for Art on Migration Politics (Copenhagen), Jared Sexton, Walter Dignolo, Anibal Quijano, Kidlat Tahimik, Junot Diaz, Vine Deloria, Edwidge Danticat, Emily Jacir, Allan Sekula, Deborah Bright, Ant Farm, Ricardo Dominguez and Electronic Disturbance Theater, Stuart Hall, Alex Rivera, Paul Gilroy, Edward Said, Arjun Appadurai, Beatriz Santiago Munoz, and anti-deportation activism in the US, from the Sanctuary City movement of the 1980s to the versions offered by cities and universities today. Open to the Institute, BFA and MFA levels.

Registration Restrictions

RGART - Art School Only

APHM441O - Photography, Subject and Studio

General

Course Long Title

Photography, Subject and Studio

Subject Code

APHM

Course Number

441O

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Over the semester students will develop a photo-based project rooted in 1) portraiture and 2) the studio. We will use the dynamics of portraiture to explore the photographer's studio as a site of social, political, aesthetic and material exchange. The class aims to open up historical models of the darkroom and studio

APHM441P - Make Your Own Book

General

Course Long Title

Make Your Own Book

Subject Code

APHM

Course Number

441P

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Practice: Photographic Book - Make Your Own Book
Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image,

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toward an expanded idea of medium, time, and community. We will consider the studio as artist's self-portrait, as a place of accidents, and as a site that condenses, frames and sharpens the outside world through each work. Projects should explore the possible limits of the studio, how it is inhabited and permeated, how it is represented in pictures. We will inquire into, to quote Brian O'Doherty, "the relationship between where art is made and where it is displayed." Readings and lectures will open discussions on the personal and critical histories of photographers to their studios, and studio-based exercises and assignments will introduce students to the tools, processes and working methods to explore the medium in a fresh way. Class time will be split between discussion, presentation/critique and workshop, although students will be required to work on their projects on their own time. Critiques will focus on the conceptual, relational and material approaches of each student to their project.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

text and graphic design. We will look at production issues like paper and binding; as well as book already made. Students will sketch their own book, and make it.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM441R - Finders & Keepers: Collecting

General

Course Long Title

Finders & Keepers: Collecting

Subject Code

APHM

Course Number

441R

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

"To collect photographs is to collect the world." states Susan Sontag, in her seminal essay On Photography. As photographers catalog, collect, appropriate the image from the continuous stream of daily life, they turn the things photographed into other kinds of things - either two dimensional or dematerialized - that can be more conveniently stored and more easily shared. Artists collect objects and ephemera to use in their assemblages, collages, films, writings and drawings. In this class we will look at the

APHM441S - From Silence Into Action: Artist Writing

General

Course Long Title

From Silence Into Action: Artist Writing

Subject Code

APHM

Course Number

441S

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"[A]nd what I most regretted were my silences," writes Audre Lorde in the essay from which this course borrows its title. Asking what is at stake in our writing, she continues, "[o]f what had I ever been afraid?" Whether we write as ourselves or in a fictional or poetic voice, within the frame of our artworks, alongside them, or outside of them altogether, this course is for writing-where we will write and read, hear our own voices and listen to one another as we cultivate

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history of collectors, collecting and collections and their display both private and public. Because the class will include trips to artist studios, private collections, public museum storage facilities and libraries, it is recommended that class participants leave their schedules open enough to accommodate travel time. All media encouraged and all types of collectors are welcomed to join the class. Class participants will share their collections and invent mechanisms to display the objects of their desires.

Students should expect to spend approx. \$100.00 on additional course materials and supplies.

Registration Restrictions
RGART - Art School Only

what it is we have to say. From photo captions to poems, from artist statements to memoirs, from journalisms to short fiction, critical essays, mapping or mining the histories and ideas that give our works their meanings, as artists we will confront the fear of writing, of speaking, while thinking about things that stop us from doing so, whether personal or political (or both), and then, DOING. What does it mean for us to do so in these times? What is this transformation? How is writing an action? In Lorde's words, "In the transformation of silence into language and action, it is vitally necessary for each one of us to establish or examine her function in that transformation and to recognize her role as vital within that transformation."

Registration Restrictions
RGART - Art School Only

APHM441T - Object, Place, Memory

General

Course Long Title
Object, Place, Memory
Subject Code
APHM
Course Number
441T
School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Using the camera as a tool for excavation, we will explore our unique perspectives, memories and experiences in order to situate ourselves in the image making process and the world. Specifically working to explore our relationship to objects, we will look at: what meaning objects hold both subjectively and objectively, how they become important as objects, and their symbolic inscriptions. We will look at how our physical interaction with objects and their arrangement becomes a performative act, along with the site in which they are situated, inspiring and pushing the meaning further. We will explore the cultural/historical connection to objects to further inform our practice and look such histories of the amateur and institutional collection of indigenous artifacts, the long history of still life paintings and photographs, cabinets of curiosities, and Día de los Muertos ofrendas as examples of our long relationship and

APHM441U - Body, Space, and the Anti-Document

General

Course Long Title
Body, Space, and the Anti-Document
Subject Code
APHM
Course Number
441U
School(s)
School of Art
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Considering the relationship of the camera and documentation to live and body-based art, this course presents a critical survey of contemporary sculpture, installation, and performance as understood through its written, photographic, video, and/or audio documentation. We will consider the role of photography and other recorded media within contexts of history, posterity, mythmaking, and the social conditions that determine who (and what) is deemed worthy of being remembered. Students will be required to produce and present a work and/or documentation in response to themes that unfold throughout the semester. Artists we'll consider include: Regina José Galindo, Rafa Esparza, Sebastian Hernandez, William Pope.L, Alvin Baltrop, Elle Perez, Ja'Tovia Gary, Autumn Knight, Adrian Piper, Sophie Calle, Francis Alys, Ragnar Kjartansson, Jason Moran, Wilmer Wilson IV.

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fascination with objects. Ultimately our photographic exploration will connect and extricate meaning from the things we surround ourselves with (from the mundane to treasures) and how we represent them and ourselves to others.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

APHM441V - In the Light

General

Course Long Title

In the Light

Subject Code

APHM

Course Number

441V

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class will look at light as a concept, and explore its intimate involvement with the photographic medium. We will work through ideas of light and darkness, in their framing culturally, socially, historically, theoretically, and within the production of images through lens-based mediums. this class will function as a seminar, critique, and technical production class as we will do in-class work with the concepts explored, incorporating the use of light in relationship to image-making.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM441W - Experimental Documentary

General

Course Long Title

Experimental Documentary

Subject Code

APHM

Course Number

441W

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Through readings, screenings and discussion we will explore artists' strategies for engaging truth claims in video. We will look closely at ways experimental documentaries use speculative fiction, embodied practices, gossip, and journalistic techniques to question the "document". We will examine our ethical relationships to fact checking, "alternative facts", interview strategies, oral histories, and the power dynamics inherent in this field. Stemming from docere which means to teach, documentary practices are tied to pedagogical practices. In this course we will generate expansive relationships not only to the ways pedagogy is housed within experimental documentary work itself, but with the making and learning process in the classroom.

Students in this course will make two short experiments based on assignments, and two completed self-guided works. At least one of the self-guided works must incorporate video as a medium, but interdisciplinary approaches to the question of the document are welcome.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM441X - IDEA Course - Street Engagements

APHM441Y - Private matters, Public Spaces

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General

Course Long Title

IDEA Course - Street Engagements

Subject Code

APHM

Course Number

441X

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

STREET ENGAGEMENTS will introduce ideas related to injecting the subject of social, environmental, economic, cultural, and visual justice. The subject of personal and social activism will be discussed and referenced to particular historic points of interest in Los Angeles. This course will focus on specific locations so that students may document objects, spacial relationships between structures and population, to involve photography, video, audio sampling, as well as to produce notes and written material pertains to the experience in relation to historical context.

Registration Restrictions

RGAPHM - Photo/Media Program Only

General

Course Long Title

Private matters, Public Spaces

Subject Code

APHM

Course Number

441Y

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This performance-based class takes on the task of creating and documenting performances that bring private experiences into the public gaze and discourse. Together we survey different tactics available to index ephemeral gestures, bodily experiences, interpersonal relationships, and processes of maintenance and entropy. We explore the political potential of transforming public audiences into coconspirators and the ways artists solicit involvement from viewers & collaborators. Students will workshop performance concepts and experiment with tactics artists have used to encapsulate and circulate performance work through photography, video, text, and narrative. Students will be expected to collaborate with one another for in-class exercises, help document one another's work, and provide critical feedback for in-progress projects. This course will culminate in a final project that will be publicly performed/exhibited.

APHM497 - BFA 4 Independent Studio

General

Course Long Title

BFA 4 Independent Studio

Subject Code

APHM

Course Number

497

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum workshop is restricted to Art School BFA students. Students will work on independent projects in their studios with the goal of realizing their mid-residency and final exhibitions. Productive conversations with peers

APHM499 - Independent Study

General

Course Long Title

Independent Study

Subject Code

APHM

Course Number

499

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

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and faculty will complicate their thinking and research, and deepen their approach to these projects.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

APHM500A - View Camera

General

Course Long Title

View Camera

Subject Code

APHM

Course Number

500A

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This workshop provides an introduction to the 4 x 5 with large format film and an emphasis on exposure and development.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM500B - Digital Lab: An Introduction Workshop

General

Course Long Title

Digital Lab: An Introduction Workshop

Subject Code

APHM

Course Number

500B

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Digital Lab provides an introduction to navigating the various digital-photographic imaging pathways in the Photography Lab. Topics will include orienting students to the digital production capabilities of the lab's digital facilities, using and defining digital imaging capturing and retouching techniques, using Photoshop tools for creating photographic images that demonstrate correct color balance and density, and producing digital prints. Emphasis is placed on recognizing the solutions, methods and lab practices necessary for individual digital-photographic production.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM500C - Basic Lighting

General

Course Long Title

Basic Lighting

Subject Code

APHM

Course Number

500C

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Photo/Media Program only.

This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic lighting set-ups.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM503 - Color Lab: Darkroom to Digital

General

Course Long Title

Color Lab: Darkroom to Digital

Subject Code

APHM

Course Number

503

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Photo/Media Program only.

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.

APHM504 - Advanced Digital Color

General

Course Long Title

Advanced Digital Color

Subject Code

APHM

Course Number

504

School(s)

School of Art

Academic Level

GR - Graduate

APHM515 - Grad Critique

General

Course Long Title

Grad Critique

Subject Code

APHM

Course Number

515

School(s)

School of Art

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Advanced Digital Color is designed for students looking to enhance and expand their knowledge and skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The goal of this course is to understand digital image processing beyond the fundamental or introductory level and take the student through the entire process from color calibration, high-end negative scanning, advanced editing concepts in Photoshop, to the final stages of preparing your images for print, making printing test samples, and producing exhibition quality digital pigment prints. Emphasis is placed on building and employing a practical color managed system from input to image 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 expect to produce one to two large-format digital pigment prints by the end of the course.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

Credit Hours

Min Credit
Hours
3

Description

Open to Photography and Media MFA students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM517 - MFA1 Bucket Crit

General

Course Long Title
MFA1 Bucket Crit

Subject Code
APHM

Course Number
517

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

MFA 1 students will be visited by the entire regular faculty and FT visiting faculty for a studio visit at the end of their first term. The visit will be devoted to dialogue around their

APHM520T - Through an Indigenous Lens

General

Course Long Title
Through an Indigenous Lens

Subject Code
APHM

Course Number
520T

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

In effort to examine and rebuild relationship with the Land, this course will examine personal, social, and institutional relationships to home, site and land and how they intersect in the work of Indigenous makers. It will address our understanding of the taught and erased histories the land holds and its broader identity in relation to ideas of landscape photography. Centering on ideas of Indigenous relationship, reciprocity, and kinship to

California Institute of the Arts

first semester and the art work they have made. Students are expected to present a written artists statement as well.

Registration Restrictions

RGAPHM - Photo/Media Program Only

the land we will interrogate tangible, centered, and embodied experiences centered in lens-based practice.

We will explore these sites of persistence to examine their function as both practical and aesthetic necessities within our cultural space. We will refocus and reframe our ideas to prioritize the land as kin, and as the support which holds us all. We will experience what it means to witness and record all layers of time, past, present, and future, through the lens.

Registration Restrictions

RGART - Art School Only

APHM525A - Grad Seminar: Apeshit in the Louvre

General

Course Long Title

Grad Seminar: Apeshit in the Louvre

Subject Code

APHM

Course Number

525A

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Apeshit in the Louvre is a graduate-level reading seminar that looks at theories and histories of exhibitions, museums and galleries, thinking specifically about the agency or power of the artist within them. Starting with ways that artists have incorporated the language and conventions of exhibition into the very form of their work and contemporary protests for the expansion of access, decolonization and social relevance, we will consider how the politics and meanings of galleries, museums and public spaces themselves act upon our works, and how our works, in return, act upon them as a material. Considering histories of the museum, the gallery and biennial, theories of the expanded field, site-specificity, institutional critique, interventionism, performance art, relational and socially-based practices, the "artist as curator," and straight up protest, we'll encounter works by: Emily Jacir, Aruna D'Souza, Amy Longtree, Coco Fusco, Bridget Cooks, Steven Nelson, the Carters (Beyonc and Jay Z), Decolonize Museums,

APHM525D - Grad Seminar: Show and Tell

General

Course Long Title

Grad Seminar: Show and Tell

Subject Code

APHM

Course Number

525D

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to students in the Art School only.

Since the inception of photography, exhibition spaces have played an important role for the medium. Photographic exhibitions initially were used to present technical accomplishments and changing parameters of the physical medium, but the effect of these early shows was formative for discourse about "photography." Making first an argument for photography as art, the exhibitions soon developed their "own" set of possibilities.

This seminar will look at the history of exhibitions that included photography such as in propaganda, or early Modernisms, and track how photography as a creative discourse entered the space of the museum. It will look at shows that were mastered by curators with a very specific agenda and discourse in mind, as well as later exhibitions by individual photographers and artists.

The course will be conducted as a seminar, resting on the existing photographic documentation of the exhibitions. Starting with a close reading of the documentary material and the arrangements of the images in space, the seminar will expand towards the ideas, discourses and

California Institute of the Arts

Brian O'Doherty, Avery Gordon, Cameron Roland, Harald Szeeman, Alice Koenitz's Los Angeles Museum of Art (LAMO), the Equal Justice Initiative's Legacy Museum and Memorial for Peace and Justice, Miwon Kwon, Project Row Houses, Hito Steyerl, Tony Bennett, Allan Sekula, Fred Moten and Stefano Harney, Okwui Enwezor, Chantal Mouffe, the Museum of Jurassic Technology, Hans Haacke, and more.

Registration Restrictions

RGAPHM - Photo/Media Program Only

theoretical placements that were made through and in the exhibitions. The seminar's intention is to help understand contemporary presentation modes of photographic practices and to create a critical reading of them in relation to their predecessors.

Registration Restrictions

RGART - Art School Only

APHM525E - Grad Seminar: Photography Theories 2016

General

Course Long Title

Grad Seminar: Photography Theories 2016

Subject Code

APHM

Course Number

525E

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to students in the Art School only.

Using two recent texts; 24/7 by Jonathan Crary and The Art of Cruelty by Maggie Nelson to ground us in the present moment, Concentrating primarily on texts recently published, the seminar shall collectively read, present and discuss literature in theories and histories of Photography and Media. Texts shall be adopted by members of the seminar to present to each other.

APHM525F - Graduate Seminar

General

Course Long Title

Graduate Seminar

Subject Code

APHM

Course Number

525F

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Graduate Seminar: Contemporary Topics in Photography and Media

This reading and discussion seminar will offer a survey of current discussions within the field of photo- and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of texts, and then build a reading list for the semester that we help to lead each other through. Students will be expected to read and participate in class discussions.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM525G - Grad Sem: Origins, Copies & Strange...

General

Course Long Title

Grad Sem: Origins, Copies & Strange...

Subject Code

APHM525H - Grad Seminar: Talk, Talk, Talk

General

Course Long Title

Grad Seminar: Talk, Talk, Talk

Subject Code

California Institute of the Arts

APHM

Course Number

525G

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Origins, Copies and Strange Creations

This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations.

Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its reproduction and reception.

Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies.

Students should expect to spend up to \$50 on supplies.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM525J - Film on Photo / Vice Versa General

APHM

Course Number

525H

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This graduate seminar takes as its subject matter the art of the interview and the interview of the artist. Interviews are both a tool of artists in contextualizing their work and can be the artwork itself. By their nature, they are the realm of discourse and, as such, a place where ideas can be developed and drawn out. This class will start with the history of interview as form and its use in art. For practitioners as diverse as Allen Funt, Studs Terkel, Paul Thek, Dick Cavett, Andy Warhol, Terry Gross, Fischli and Weiss, Hans Ulrich Obrist, Laura Poitras, Frances Stark, and Erroll Morris, the interview has been part information and part performance; a way of delivering texts and a way of undermining them. In the conceptualist era of the late sixties, interviews became a way of unearthing the textual. Magazines like *Avalanche*, co-founded by Willoughby Sharp and Lisa Bear, and Andy Warhol's *Interview* were efforts to create a new form. In anthropology, experimental film, and other mediums, the push and pull between disclosure and performance makes the interview one of the more dynamic and compelling ways of challenging the authority of the camera and the hierarchy of speakers and listeners, writers and readers. With this theoretical understanding of the interview in place, we will visit some of LA's most prominent artists in their work space in order to conduct interviews. These interviews will be created and developed by the students in conjunction with the subject, forming a working relationship that will last long after the interview is over. This is an exclusive opportunity to see a variety of artists' studios and get an inside look at their practice as well as developing a new approach to text.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM525K - Graduate Seminar: Histories and Presents

California Institute of the Arts

Course Long Title

Film on Photo / Vice Versa

Subject Code

APHM

Course Number

525J

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Film on Photography, Photography on Film / Etic and Emic perception

This is a graduate seminar. We will be looking at several films and art works that position either film or photography as a central critical and cultural agent in contemporary conversations about art, politics and/or as an indispensable agent in deciphering the world's condition and our place in it. Weekly readings come from contemporary popular and critical texts as well as from the social sciences. Particularly relevant will be a discussion of etic and emic perception - the theories around the value of an outsider looking in versus an insider describing their position. Beyond this, there is the conversation of the impact of photography and film positioned as an active agent, protagonist or antagonist, in contemporary communication and art. We will take on the conversation of the intended, actual and metaphoric role of the image (both moving and still) as a powerful actor or misleading character. A significant goal will be to develop a sense of our stake and goal as receivers of image information and reviewing our capacities as well as checking some blind spots. Some written responses will be required and a final presentation by the students that should be based on the various films, works, writings and topics that have been brought up through our work together.

Registration Restrictions

RGAPHM - Photo/Media Program Only

General

Course Long Title

Graduate Seminar: Histories and Presents

Subject Code

APHM

Course Number

525K

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This reading and discussion seminar will offer a survey of critical inquiries within the field of photography and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of historical and theoretical texts that we consider relevant today. The goal of the seminar is to collaboratively create a photography and media syllabus for us to use in the future. Students are expected to read, participate in class discussions, and actively work on the question of constructing a photo-reader.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM525L - Graduate Seminar: Heroic Distortions

General

Course Long Title

Graduate Seminar: Heroic Distortions

Subject Code

APHM

APHM525M - Graduate Seminar: Participant Observer

General

Course Long Title

Graduate Seminar: Participant Observer

Subject Code

California Institute of the Arts

Course Number

525L

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Grad Seminar: Visual Arts Narrative:Heroic Distortions

This seminar will examine the characteristics of heroes in classic narratives through close textual analysis of literature,films and comic books. From Hamlet to John Wayne to Black Panther, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera, feminist and post colonial film theory and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM

Course Number

525M

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a survey course on photography, film and video works that are linked to historical and contemporary trends in Art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.

Registration Restrictions

RGART - Art School Only

APHM530 - Artist As Writer

General

Course Long Title

Artist As Writer

Subject Code

APHM

Course Number

530

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

ARTIST AS WRITER explores the usage of the

APHM531 - LA Urbanscape

General

Course Long Title

LA Urbanscape

Subject Code

APHM

Course Number

531

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. LA Urbanscape: Image, Words & Acts. This course

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written word to promote ideas, describe concepts, illuminate issues, and for the further development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication. ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.

Registration Restrictions
RGART - Art School Only

APHM535 - Moving Pictures League

General

Course Long Title

Moving Pictures League

Subject Code

APHM

Course Number

535

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over

will explore the interrelation between various social, cultural, economic aspects of daily life in 21st Century Los Angeles as its infrastructure balances atop the physical/political fault lines that point to assured tremors: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.

Registration Restrictions
RGART - Art School Only

APHM537 - Artists Map: Prisons, Systems, Structure

General

Course Long Title

Artists Map: Prisons, Systems, Structure

Subject Code

APHM

Course Number

537

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Despite renewed calls for abolition and criticism of "mass incarceration," the USA continues to have the largest prison and jail population in modern history globally. With a cultural imagination that is littered with images of imprisonment, criminality, the thrill of law breaking and the vilification of otherness, we also have a new vocabulary for the racism, classism and heteropatriarchy of criminal justice and punishment. This class will give us a critical introduction to this discourse and how it is spreading around the world through decolonial and anti-racist movements, while studying the ways in which representations of the prison, punishment

California Institute of the Arts

time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.

Registration Restrictions
RGART - Art School Only

and liberation inhabit our art historical canons, and how artists have addressed large and abstract systems in their works and communities.

Registration Restrictions
RGART - Art School Only

APHM538 - Video in Space

General

Course Long Title
Video in Space

Subject Code
APHM

Course Number
538

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
2	3

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.

Registration Restrictions

APHM541 - Freeway Joyride

General

Course Long Title
Freeway Joyride

Subject Code
APHM

Course Number
541

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Freeway Joyride: 21st Century Lane-Change will explore the intricacies of interconnected communities via the Southern California Freeway system (busiest and most congested freeway system in the nation). The concrete ribbons that tie urban, suburban, rural, desert, mountain, and beach areas will be examined with requisite rest stops at unique and highly public sites that make Los Angeles County an endlessly mythical road that reaches past the horizon while touching the imagination of the world. The role of the artist in exploiting the richness of the global impact of local car culture will be investigated via

California Institute of the Arts

RGART - Art School Only

readings, driving tours, as well as through the creation of on-site photographic, written, and performative works.

Registration Restrictions

RGART - Art School Only

APHM542 - Public Persona/Public Spaces

General

Course Long Title

Public Persona/Public Spaces

Subject Code

APHM

Course Number

542

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Public Persona/Public Spaces will require students to utilize existing public spaces in Los Angeles, San Fernando Valley, and Santa Clarita Valley, to create various narrative and non-linear photo medium-based works that will accentuate the visual presence of the artist across various digital and analog platforms in order to develop an integrated media audience. Aspects pertaining to the generation of a public persona will be discussed and examined in relation to contemporary and historical scholarly/popular references with attention directed at establishing an understanding of how to attract media attention. Public spaces will incorporate established infrastructure, parking lots, streets, and unexpected sites. The course will require some off-campus meetings for photographic purposes. The course will also include lectures and readings pertaining to the concept of public as well as to the variable definition of persona.

Registration Restrictions

RGART - Art School Only

APHM543 - Network Culture

General

Course Long Title

Network Culture

Subject Code

APHM

Course Number

543

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to students in the Art School only.

Network Culture

The course will examine, analyze, and interpret aspects of individual/group focused attention, 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.

Registration Restrictions

RGART - Art School Only

APHM544 - The Photographic Book

General

APHM545 - Sound and Vision

General

California Institute of the Arts

Course Long Title
The Photographic Book

Subject Code
APHM

Course Number
544

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
2

Description

Open to students in the Art School only.

A strongly revisionist way to approach the history of photography is to bring photographic bookmaking into a center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Students will produce a sketch for an own book, or possibly produce one.

Registration Restrictions
RGART - Art School Only

Course Long Title
Sound and Vision

Subject Code
APHM

Course Number
545

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
2

Description

Sound and Vision: Documenting the Central Valley

This documentary class has a focus on California's Central Valley, culminating in a trip to the area around Bakersfield and a collaborative project involving sound and pictures. Focusing on documentary traditions in both film and photography including ethnographic films and visual anthropology, the class will develop skills in interviewing as well as technical skills for field recording. We will pay particular attention to the intricacies of the human voice and how speech denotes a place. As the trip approaches, students will develop research proposals and contacts. Possible research topics include: the rich history of Bakersfield including its Basque community as well as The Bakersfield Sound, The Cesar Chavez Foundation in La Paz, the Tule River Reservation, ranching and farming enterprises including the Visalia Cattle Auction, the oil and gas industry, among others. Technical demos in using microphones, sound recording devices, sound editing (including an introduction to Pro-tools) and sound mixing will provide the skills for the production of the collaborative final project. Students will need to arrange their own transportation solutions for the trip to and from Bakersfield. The students will contribute approx. \$75 toward gas and are responsible for their own food and transportation.

Registration Restrictions
RGAPHFV - Art

APHM546 - The Housing Question

General

Course Long Title
The Housing Question

APHM546A - The Housing Question

General

Course Long Title
The Housing Question

California Institute of the Arts

Subject Code

APHM

Course Number

546

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

2

Description

The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation?

What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers?

The course will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures.

Registration Restrictions

RGART - Art School Only

APHM546B - The Housing Question
General

Subject Code

APHM

Course Number

546A

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

2

Description

The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation?

What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers?

The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will be continued as a project/production class. These classes can be taken in sequence or individually.

APHM549 - Photo History in the Field
General

California Institute of the Arts

Course Long Title

The Housing Question

Subject Code

APHM

Course Number

546B

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation?

What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers?

The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will be continued as a project/production class. These classes can be taken in sequence or individually.

Course Long Title

Photo History in the Field

Subject Code

APHM

Course Number

549

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Advanced Topics in Photo History: Photo History in the Field

This class is centered on an engagement with the photography archive of the Tejon Indian Tribe of Southern California. Taking our photo history and archive conversations out into the field, we will have the generous opportunity to engage with members of the Tejon Tribe and work with elements of their archive that need research, appraisal and organization. More than a mere grouping of images from the past, here we will consider the relationship of photographs to the making of history, memory, Identity, authorship and sovereignty. The semester will include both visits to the Tejon Tribal Headquarters in Bakersfield and in-class time on campus at CalArts. Transportation will be arranged for those without cars. Beginning with with historical images that have recently been returned from the Smithsonian, First Nations histories of Southern California and the politics of ownership of indigenous materials, we will see where this work takes us, with the possibility of a collaborative project at the end.

Registration Restrictions

RGAPHM - Photo/Media Program Only

California Institute of the Arts

APHM551 - Post-Production in the Field

General

Course Long Title

Post-Production in the Field

Subject Code

APHM

Course Number

551

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class investigates the possibilities available to artists in Los Angeles using service providers. From printers and framers, to photo-mural installers, to fabricators, foundries, wall-text specialists, and many more, there is a whole industry that has developed in the city to support its artists. Through field trips, interviews, and visiting lectures, we will explore this world of small businesses. Beyond learning of the options these businesses create for artists, students will also learn about the nuts and bolts of starting your own business and about possible jobs they might get in the artistic support industry. A final collaborative project will employ one or more of the businesses we visit.

All classes will take place in the greater Los Angeles. Local travel is required.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM552 - TALKING in the field

General

Course Long Title

TALKING in the field

Subject Code

APHM

Course Number

552

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This upper level seminar class combines a focus on interviews with a wider picture of what life in the art world entails. The class will feature discussions with international curators, gallery directors, artists, filmmakers, architects, etc. We will also visit production houses in Los Angeles (foundries, labs, etc) and learn how work is produced once an artist leaves the institute and what questions one must ask when executing an exhibition (budgets, agreements, plans, etc). In these discussions, students will learn about the interview format, how to prepare for an interview and research potential subjects, develop skills in talking with people, turning those discussions into a written or recorded text and editing that into a final form.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM553 - Photo Media VAL Forum

General

Course Long Title

Photo Media VAL Forum

Subject Code

APHM

Course Number

553

School(s)

School of Art

Academic Level

GR - Graduate

APHM554 - Changing Time/Zones

General

Course Long Title

Changing Time/Zones

Subject Code

APHM

Course Number

554

School(s)

School of Art

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Students are expected to attend the weekly lectures. Each student will present an overview of series in the form of a paper at the end of the semester.

The Visiting Artist's Lecture Series engages all critically and creatively to explore different methodologies by which artists present their practice in public contexts.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Credit Hours

Min Credit
Hours
2

Description

The course specifically welcomes students to the photography and media program that are not able to join the campus classes in person, have to access the classes from a remote place, or are new to the program. Even though everybody is welcome, a priority is therefore given to new and transfer students.

The class will offer an introduction to the photography and media program in the art school. The main element of the class will be a critique in which students will present their work, and the work they are planning to make. Evolving from those presentations and conversations, students will be introduced to the concepts and histories that are relevant in the photo and media program. Part of the class will therefore also consist of the reading and discussion of a few elementary texts.

The class will as well problematize the current political and social situation that has an impact on our educational systems, and the way we teach, learn and are able to meet and talk to one another. An important element of the class will therefore be to understand who we are and where we come from, and from which time zone we are entering the conversation. We might also invite guests to the class that help us navigate this specific time.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM599 - Independent Study

General

Course Long Title
Independent Study

Subject Code
APHM

Course Number
599

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	15

Description

APHM600 - Critique Series

General

Course Long Title
Critique Series

Subject Code
APHM

Course Number
600

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

California Institute of the Arts

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.

APHM600B - Queer Critique Potluck

General

Course Long Title

Queer Critique Potluck

Subject Code

APHM

Course Number

600B

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary,

APHM600C - Photo Forms, Off the Wall Critique

General

Course Long Title

Photo Forms, Off the Wall Critique

Subject Code

APHM

Course Number

600C

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Description

This will be a critique-based course, open to any photography project that takes the form of 'zine, artist book, album, portfolio, poster, etc, where we will look at material forms that photography takes prior to, alongside, and/or in opposition to the embrace of the gallery. Each class will be structured around critiques, with introductory lectures on the various forms. Students will work towards completion and presentation of a final

California Institute of the Arts

methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.

This interdisciplinary critique will employ queer theory to discuss each student's work. Queering subjects through centers and peripheries of fluid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse.

Registration Restrictions
RGART - ArtSchool Only

project, with the course goals being an increased critical understanding of the relationship between photography's form, content and its mediums of distribution and dis-semination.

Registration Restrictions
RGAPHM - Photo/Media Program Only

APHM600D - Moving Between Figurative/Literal Worlds

General

Course Long Title

Moving Between Figurative/Literal Worlds

Subject Code

APHM

Course Number

600D

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

What does it mean to exist between, with the understanding that something is about to be. This course will explore cultural, societal and political spaces of shifting. We will look at contemporary artists, with a focus on lens based practices, situated within: borderlands, estuaries, spaces of meeting and becoming. We will also explore cultural experiences of shape shifting, code switching, hybridity and ideas around existing between worlds. Working between geopolitical and existential spaces asking what is the potential and imagination we are capable in this moment.

Registration Restrictions

APHM600E - Change Everything, Thematic Critique

General

Course Long Title

Change Everything, Thematic Critique

Subject Code

APHM

Course Number

600E

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

When scholar-activist Ruth Wilson Gilmore defines abolition, she says "Abolition requires us to change one thing, which is everything." This course will be a laboratory for projects of any medium that are interested in some form of social-political change, where we can engage and deepen them as a part of that "everything" from an abolitionist perspective of change. From the local to the global, the large to the small, the political to the personal, the economic to the environmental, the prison to the school to the club, from gender and identity constructs to definitions of family, property, rights, justice, nature, freedom and liberation, and things not

California Institute of the Arts

RGAPHM - Photo/Media Program Only

listed here, we will spend each week looking at one another's projects, help to formulate the research needed to undertake it, and wrestle with how they speak to one another within an abolitionist theory of change. All gender identity and critical race theory is welcome. Students interested in enrolling in this course will need to have a project that is either in-progress or ready to begin working on in order to benefit from it and contribute to it.

APHM610A - Beginning Analog Photography B&w, Film

General

Course Long Title

Beginning Analog Photography B&w, Film

Subject Code

APHM

Course Number

610A

School(s)

School of Art

Program(s)

Photo Media

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will focus on the fundamentals of analog photography. Students will learn the proper function of a 35mm camera and the correct use of light meters, apertures, shutter speeds, and lenses. Students will learn to develop their own black & white film and how to enlarge prints. The course will inform students on the proper darkroom arrangement and workflow. Experience with enlarger types is included in the course along with the proper handling and mixing of essential chemistry.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM610B - Advanced Analog

General

Course Long Title

Advanced Analog

Subject Code

APHM

Course Number

610B

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this course, students will be introduced to the unique capabilities of large format analog photography. Students will become proficient in using both 4x5 view cameras. After producing the high resolution, carefully composed negatives typical of large format cameras, students in this class will make mural-sized color photographic prints and large scale black & white fiber prints. Paper for printing will be supplied. Students should expect to spend an additional \$40-\$100 dollars on other course materials.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

APHM610C - Video and Sound I

General

Course Long Title

Video and Sound I

Subject Code

APHM

Course Number

610C

APHM610D - Video and Sound II

General

Course Long Title

Video and Sound II

Subject Code

APHM

Course Number

610D

California Institute of the Arts

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course offers students a foundation in video and sound recording, and an exploration of video art in the contemporary art world. We will focus on post production including sound design and color correction, and briefly touch on installation preparation. In the class we'll watch historical and contemporary single channel and video installation work, read essays on video art and relevant subjects, hold critiques of student work, and have technical tutorials.

Registration Restrictions

RGAPHM - Photo/Media Program Only

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course offers students a continued exploration of video and sound production in a contemporary art context. Students will continue to work with Adobe PremierePro and ProTools, as well as learn how to create and present video installations with video projectors, monitors, screens, and speakers. Working with digital high definition cameras, we will explore advanced movement techniques for camera, as well as what it's like to work with a small crew. Learning will be based on students' own moving image experiments, with the goal of a finished project at the end. Students can bring existing projects or develop new ones to work with along the way. The course will screen historical and contemporary video works, read relevant essays, and visit exhibitions that will expand students' visual literacy in video art, experimental documentary, and sound art.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM610E - Building a Book

General

Course Long Title

Building a Book

Subject Code

APHM

Course Number

610E

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

"Building a Book" will explore how meaning is built through form and structure of the photo book. We will approach the book medium through a historic and contemporary lens while examining artists who use the medium. This class will

APHM610G - Sound Off

General

Course Long Title

Sound Off

Subject Code

APHM

Course Number

610G

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This advanced digital media course explores the continuum between sound and silence in digital time-based work. Through screenings, listening sessions, readings and guest artist visits, we

California Institute of the Arts

include conversations around editing and sequencing specific to the book form as well as learning to layout and design a book using Adobe InDesign. We will also cover book binding techniques. Throughout the term students will develop their own project using the medium of the book as a final project.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

will think through artists' strategic implementations of silence and its ability to honor the inarticulable, refuse to incriminate, and preserve opacity. We will also listen closely to artists' imperatives to generate sound as they re-articulate historical narratives, resist erasure, and complicate the dynamics of who can be heard.

As a class we will think about the limits of a visual frame, and the possibilities that offscreen and onscreen sound can offer. We'll investigate the voice as a medium, strategic use of diegetic and nondiegetic sound, and the history of recorded sound, among other topics.

We will begin by learning about the materiality of sound waves and the recording devices that allow us to repeat them. Students will learn technical skills for recording audio, editing audio and video, and spatializing sound in installation. Each student will build their own audio archive to pull from, as well as learn to source from pre-existing archives. Over the course of the semester students will be expected to complete two finished works plus one short experiment, and participate actively in critique and class discussions.

APHM610H - Think Big

General

Course Long Title

Think Big

Subject Code

APHM

Course Number

610H

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Description

Think Big is a semester-long course that provides students with large-scale analog printing using traditional darkroom techniques. It is designed to expand students' knowledge and skills in analog photographic printing. The goal of this course is

APHM620A - Race and Representation

General

Course Long Title

Race and Representation

Subject Code

APHM

Course Number

620A

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Description

Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape

California Institute of the Arts

to understand analog image processing beyond the fundamental or introductory level and take the students through the entire process from film processing, test prints making, and producing exhibition quality final prints. Emphasis is placed on building and employing practical darkroom processing techniques, and understanding how to create a better analog workflow from beginning to end. Students will work from their own images in class and should expect to produce one to two large-format silver-gelatin or C41 prints by the end of the course. There is a \$75 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A \$50 lab deposit is also required for use of the lab within and outside of class time.

Registration Restrictions

RGAPHM - Photo/Media Program Only

today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based.

The construction of racial stereotypes and racism will be examined through readings, class discussion, and analysis of cultural production in a number of disciplines. Oriented to upper-level and graduate students. Open to the Institute.

Registration Restrictions

RGART - Art School Only

APHM620J - Envisioning Urban Commons

General

Course Long Title

Envisioning Urban Commons

Subject Code

APHM

Course Number

620J

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Looking at the current debates and struggles over space, including the role of public and private resources and investment and notions of "the commons" within them (commonly held land, resources, goods, shared and not privatized), this seminar proposes the study of seminal texts that argue for the means of creating commons and subsequent practices of "commoning." While the majority of this literature makes its arguments by interpreting air, water, flora and fauna, as well as cultural achievements or digital technologies as common goods, the texts focus largely on the built environment and how to deal with it commonly, which we will extend to thinking as artists. Authors to be read aloud and discussed will include David Harvey, Silvia Frederici and Stavros Stavrides.

APHM620K - Joy and Leisure

General

Course Long Title

Joy and Leisure

Subject Code

APHM

Course Number

620K

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The experiences of those from subjugated populations are as dynamic and richly layered as any other group, however the representations and narratives ascribed to these communities are oftentimes rooted only in suffering. While pain and struggle are critical responses to oppression, joy and leisure are necessary counteractions to it.

This course will consider amusement, recreation, joy, and leisure as forms of resistance within oppressive social systems. Through lecture, discussion, and field trips, we will work through questions pertaining to free time, relaxation, and escapism-Who is afforded it and at what cost? From art galleries and museums to public pools and national parks, we will examine how gaining access to these spaces and simply enjoying ourselves can

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The format of this class is mainly one of a reading group. The aim of the class is not to study as many texts as possible but to concentrate on a few while understanding them thoroughly. The group's findings will be documented in the form of annotations and comments, compiled into a "protocol-PDF," which will be made accessible for further approaches to the concept, individually as well as collectively. The PDF publication include students' photographic contributions as well, relating to how urban commons and subsequent commoning are understood or mediated.

be effective in moving toward social equity.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM620L - Abolition + Spaces of Dissent

General

Course Long Title

Abolition + Spaces of Dissent

Subject Code

APHM

Course Number

620L

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

"We are the Ones We are Waiting For: Abolition and Spaces of Dissent" is an open form class where we will explore contemporary abolitionist discourse, pandemic and activist media landscapes, and momentary spaces for celebration, daydreaming and dissent. Starting with the changes in space, time and media during today's pandemic, its shutdowns and lockdowns, catastrophe and protests, we will study the new and powerful things that have become possible. Through individual and group research, readings, screenings, and visiting lecturers, we will explore things that have come of this moment in history: its images, its critiques of policing and social control, and new imaginaries and futures that until recently seemed unthinkable. This class will primarily be online; small group meetings will take place where they are possible. Students will be encouraged to find connections between their own artwork and the class materials, but this will not be required. Additional course outcomes will be arrived at during the course through discussion.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM620M - Performative Arrangement

General

Course Long Title

Performative Arrangement

Subject Code

APHM

Course Number

620M

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class will look at the photography as a record of perpetual performance and/or arrangement of the body. Specifically, we will explore works that are meant to exist, and/or continue to exist as an image, a referent to the action which is no longer there. We will look at the politics of visibility and the use of the photograph as a form that speaks to accessibility, persistence, and who gets to be visible and therefore remembered. Focusing on contemporary artists from diverse perspectives using the camera as an act of resistance, we will examine the intersection of the self, the body, the camera, and their potential to reclaim narratives and space.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

APHM620N - Quasi-Objects (the Ambassador)

General

Course Long Title

Quasi-Objects (the Ambassador)

Subject Code

APHM

Course Number

620N

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will be devoted to the establishment of an interpretive paradigm (the concept of quasi-objects), and the analysis of a historical moment (3400 Wilshire Boulevard, Los Angeles, 1920-present).

The "theory of the quasi-object" is introduced by philosopher Michel Serres in his 1980 book *The Parasite*, and refers to "an astonishing constructor of intersubjectivity." Conveyed with style and great subtlety, Serres' notion is explicated, diagrammed, and refined a decade later by sociologist Bruno Latour, before being taken up in a 2015 essay by architectural theorist Jorge Otero-Pailos, who uses the term to describe "an object necessary for us to organize ourselves socially." We will work through these three short texts, and think about the way in which philosophical writing is so often reduced to shorthand and instrumentalized by practitioners in the arts.

The Ambassador Hotel opened in 1921, and served as the centerpiece of Los Angeles' glamorous Wilshire Boulevard corridor until 1968, when Senator Robert F. Kennedy was assassinated in its kitchen. Besmirched by the tragedy, the Ambassador was sold in 1971 and endured a state of gradual decline until its closing in 1989. For years, the hotel was the subject of a debate between the Los Angeles Conservancy (which sought to preserve the site) and a succession of groups interested in developing the 24-acre lot that it sat upon. In 2005, the Ambassador was finally demolished in order to make way for the LA Unified School District's Robert Kennedy Schools complex. While it was claimed that the \$600 million complex would incorporate central aspects of the Ambassador's iconic design, what resulted was said to resemble "an odd mixture of progress and guilt." More recently, a group of concerned citizens protested

APHM620P - Politics of Portraiture

General

Course Long Title

Politics of Portraiture

Subject Code

APHM

Course Number

620P

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Everyone wants to be seen but not everyone wants to be photographed. This is a class that aims to investigate that paradox. What are the politics of Seeing and what are the politics of being seen? What exactly is a portrait. Is it a conversation, a collaboration, is it an archive, or a monument. Does it represent or simply identify? Is it our responsibility to represent the subjects of our photographs with kindness or empathy. What is the role of photographer's gaze. What is the role of the Subject's Gaze. How is power transferred through this process? Through a series of discussions, and art assignments. We will investigate the politics of photographic portraiture from the 1920s-present.

California Institute of the Arts

a street artist's mural on the RKS campus, which they found to be racially insensitive. Themes of censorship and "systemic issues of power and trauma" played out in the LA Times and elsewhere.

The goal of this class is to examine the ways in which stories about the Ambassador have been implanted in objects that then exert influence over peoples' ideas, actions, and relationships. We will consider the purpose and methods of preservation in art and architecture, and the capacities of public art. A final assignment will involve the development of a proposal for an artistic intervention at the site.

Registration Restrictions

RGART - Art School Only

APHM620Q - The Body, the Lens and the Law

General

Course Long Title

The Body, the Lens and the Law

Subject Code

APHM

Course Number

620Q

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

How have artists activated their own bodies and the bodies of others to examine the human condition and society at large? This class explores the ways in which artists use the human body to explore questions of labor, identity, sexuality, etc. through their work. Performative gestures and durational Life/Art works depend on documentation in order to circulate in popular imagination. We will examine the ways that censorship, legal definitions, and the Internet work to make bodies more and less visible, both today and historically. Contemporary societal norms can sometimes respond to art with legal ramifications, which artists should be acutely aware of. This course will address topics such as activism, obscenity, public art, and pornography.

Registration Restrictions

RGART - Art School Only

APHM620R - Form & Funding

General

Course Long Title

Form & Funding

Subject Code

APHM

Course Number

620R

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

While much is made of artistic freedom, the forms into which our efforts flow (sculpture, pictures, performance.) and the containers through which those forms can circulate legibly as artworks (museums, markets, the media.) are rather well-defined. If our ambition is to act effectively and with prominence in the cultural realm, we must present ourselves in a recognizable manner.

These forms and containers are neither fixed nor neutral; they reflect evolving historical, political and economic conditions and concerns. This seminar will examine a number of instances in which the range of acceptable artistic expression was determined or regulated through funding by political (or politically-motivated) actors. By gaining familiarity with these relatively overt instances, participants will develop a sensitivity to the subtler ways in which power guides gesture. Subjects of study will include: the Works Progress Administration's Federal Art Project

(1935-1943); the Congress for Cultural Freedom (1950-1966); and the National Endowment for the Arts (1965-present). We will consider the flourishing of corporate involvement in the arts throughout the 1980s, its relation to the economic policies of the Reagan administration, and its influence on post-conceptual art. Mary Jane Jacob's curatorial engagement with the Spoletto Festival (1991; 2000-2008) and Ruangrupa's Documenta 15 (2022) will help us to think about whether settlements of the International art elite can produce (rather than merely model) counter-hegemony. When artists have a realistic conception of the structural constraints under which they labor, they are in a position to succeed professionally while reserving space in their work and their spirit for esoteric meanings.

Registration Restrictions
RGAPHM - Photo/Media Program Only

APHM620S - Visibility & Authority: AAPI Images

General
Course Long Title
Visibility & Authority: AAPI Images
Subject Code
APHM
Course Number
620S
School(s)
School of Art
Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description
Visibility & Authority: Images of Asian America is a seminar that examines the politics of portraiture by focusing on the relationship between still and moving images, and constructions of Asian identity in America. Taking an intersectional and interdisciplinary approach to the subject matter, topics covered include the political, economic, social, and technological forces at play between "East" and "West", and the legacy of these forces embedded in the visual representations of AAPI individuals and communities. In addition to the portrayal of Asians and Asianness in the United States in media, this course highlights the work of artists of Asian descent from the 19th century through present America whose practices engage such topics. Coursework includes significant reading, class discussion, group projects, presentations

APHM620T - Through an Indigenous Lens

General
Course Long Title
Through an Indigenous Lens
Subject Code
APHM
Course Number
620T
School(s)
School of Art
Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description
In effort to examine and rebuild relationship with the Land, this course will examine personal, social, and institutional relationships to home, site and land and how they intersect in the work of Indigenous makers. It will address our understanding of the taught and erased histories the land holds and its broader identity in relation to ideas of landscape photography. Centering on ideas of Indigenous relationship, reciprocity, and kinship to the land we will interrogate tangible, centered, and embodied experiences centered in lens-based practice.

We will explore these sites of persistence to examine their function as both practical and aesthetic necessities within our cultural space. We will refocus and reframe our ideas to prioritize the land as kin, and as the support which holds us all. We will experience what it means to witness and record all layers of time, past, present, and future, through the lens.

Registration Restrictions
RGART - Art School Only

California Institute of the Arts

and research.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM640A - Narrative: Heroic Distortions

General

Course Long Title

Narrative: Heroic Distortions

Subject Code

APHM

Course Number

640A

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This studio course will examine the characteristics of heroes in classic narratives through close textual analysis of literature, films and comic books. From Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.

Registration Restrictions

RGART - Art School Only

APHM640B - Fuzzy Pictures

General

Course Long Title

Fuzzy Pictures

Subject Code

APHM

Course Number

640B

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This is a studio class about what information and indeterminacy, specifically the transparency of the photography to its referent, or not. What happens to an analogical medium when it is reconfigured in the digital age? Is 'digital photography' an invasion of the body snatchers, or is the computer simply another in a long series of technological refinements that marks the evolving condition of photography from its very beginnings? Conversely, is the analogical urge that photography perfects in the west so very secure, or is the attempt to fix the referent in some untampered verisimilitude always frustrated? Maybe Fuzzy Pictures is just a class about making pictures that pose more questions

California Institute of the Arts

rather than answers-fuzzy ones, warm and fuzzy ones, or maybe just presbyopic ones. Bring your glasses. There will be a show.

Registration Restrictions
RGART - Art School Only

APHM640C - Foto and Film

General

Course Long Title
Foto and Film

Subject Code
APHM

Course Number
640C

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This course is an historical, theoretical, and critical survey of the relationship between film and still photography from the 1920s to the present. Emphasis in the first half of the course will be on the writing, photography, and films of European artists who have worked extensively in both media. Some artists whose work will be featured are Raymond Depardon, Chris Marker, Agnas Varda, Gordon Parks, Johannes van der Keuken, Robert Frank, Ralph Steiner, and Paul Strand.

Registration Restrictions
RGART - Art School Only

APHM640D - Gendered Geographies

General

Course Long Title
Gendered Geographies

Subject Code
APHM

Course Number
640D

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. Feminist art criticism has concerned itself with identity politics, the construction of the self and theories of the representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect.

This class will read literature from gender

theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'

Registration Restrictions

RGART - Art School Only

APHM640E - 10 Minutes Or Less

General

Course Long Title

10 Minutes Or Less

Subject Code

APHM

Course Number

640E

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

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

APHM640F - Landscape: The Wilderness

General

Course Long Title

Landscape: The Wilderness

Subject Code

APHM

Course Number

640F

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The Garden. The notions of the untouched and the natural have changed over centuries of European and Western

California Institute of the Arts

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.

Registration Restrictions

RGART - Art School Only

negotiated relationships to nature. Since at least the sixteenth century, people 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 flourish. For others the natural world is not a refuge but a place that is a 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.

Registration Restrictions

RGART - Art School Only

APHM640G - Landscape: The Garden

General

Course Long Title

Landscape: The Garden

Subject Code

APHM

Course Number

640G

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

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

APHM640H - Participant Observer

General

Course Long Title

Participant Observer

Subject Code

APHM

Course Number

640H

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned

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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 universalized 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.

Registration Restrictions

RGART - Art School Only

in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.

Registration Restrictions

RGART - Art School Only

APHM640K - Photo Idea: Exhibition

General

Course Long Title

Photo Idea: Exhibition

Subject Code

APHM

Course Number

640K

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

Photo Idea is a practice series of 3 photo-centric classes consisting of Books,

APHM640L - Photo Idea: Critique/R&D Lab Work

General

Course Long Title

Photo Idea: Critique/R&D Lab Work

Subject Code

APHM

Course Number

640L

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course is open to Art School BFA2 and above. Also open to students in other schools by permission of instructor.

Photo Idea: Critique / R&D is a pre-studio production-based photography project and development course. The goals of this class are to present work in progress and establish research skills while underscoring the importance of experimentation and curiosity. We will work on both production strategies and through critique. The expectation is that a high volume of work will be produced and reviewed quickly. In part, we will examine the expected paths of research to generate unexpected results.

Each student in the class will present project ideas and work, participate in brainstorming sessions, and develop specific

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Exhibition and Practice that can be taken in order or one at a time.

Photo Idea: Exhibition is a production course. The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a "test run" - or following an idea of an exploded notebook of the ideas, images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas.

Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.

Registration Restrictions
RGART - Art School Only

questions and goals for their work. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. A main goal is to quickly advance each student's project by making work. Students can expect to perform interviews, work with commercial photography labs and develop and present research that advance project development. Photo Idea: Critique / R&D is part of a practice series of 3 photo-based classes. This series is sequenced as follows Photo Idea: Critique / R&D, Photo Idea: Exhibition, and Photo Idea: Book.

Registration Restrictions
RGART - Art School Only

APHM640S - Subject & Image: Portrait Lab

General

Course Long Title
Subject & Image: Portrait Lab

Subject Code
APHM

Course Number
640S

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Examination of the pictorial and socially interactive basis of portraiture. Includes comparisons with painting, literary biography, and the biographical documentary film.

Registration Restrictions

APHM640V - Image and Text

General

Course Long Title
Image and Text

Subject Code
APHM

Course Number
640V

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip

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RGART - Art School Only

narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.

Registration Restrictions

RGART - Art School Only

APHM640W - It's a Family Affair

General

Course Long Title

It's a Family Affair

Subject Code

APHM

Course Number

640W

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Drawing upon the myths & experiences of family in Western society, this class will take up representations of the family as they inhabit histories of photography and also examine how cultural histories have impacted kin structures. While each of us has our own unique and complex way of defining family, the myths of family often portray non-normative families as dysfunctional. We will explore the framework from which the nuclear concept of family emerged and question the expectations of this structure. We will also examine the convergence of kin relationships over time and the influence of historical events & histories on their configurations. Through the development of independent student projects, research, writing, and discussion, we will ask: What are the implications of these histories on

APHM640X - Representation of Labor & Work

General

Course Long Title

Representation of Labor & Work

Subject Code

APHM

Course Number

640X

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Representation of Labor and Work (Reading Group)

The starting point of this course was a critique in fall 2016. Expanding the questions that came up through the work of the participants, the reading group will continue to look at concepts in relation to the representation of labor and work. Once a stable category, labor and its representation have come into a crisis. To understand this crisis, one might look at work carefully, but also read its connections to history, and follow the contemporary and philosophical debates of this struggling and much debated field. We will read and discuss texts in relation to the history of labor, and the notions

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how we navigate the concept and representation of family? During this practice course we will consider works & readings of contemporary artists.

Registration Restrictions
RGART - Art School Only

APHM641 - Practice Series

General

Course Long Title
Practice Series

Subject Code
APHM

Course Number
641

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

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APHM641I - The Self and Others

General

Course Long Title
The Self and Others

Subject Code
APHM

Course Number
641I

School(s)
School of Art

of a changing "work-scape." The course is open to new students who were not part of the critique in fall.

Registration Restrictions
RGART - Art School Only

APHM641C - Film and Foto Workshop

General

Course Long Title
Film and Foto Workshop

Subject Code
APHM

Course Number
641C

School(s)
School of Art

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

FILM AND FOTO WORKSHOP
Open to BFA 3 and above, MFA candidates.
This course may be open to students in other Schools or by Permission of Instructor.

FILM AND FOTO WORKSHOP is a short course with the main focus being on questions arising in the use of Archival sources. It will consider an historical, theoretical, and critical survey of the relationship between film and still photography. Current issues and topics that are current being debated about the subject. Examples drawn from a broad range of sources will be screen, shown and discussed with Photography and Cinema being equally consulted.

Registration Restrictions
RGAPHM - Photo/Media Program Only

APHM641K - Broken Windows

General

Course Long Title
Broken Windows

Subject Code
APHM

Course Number
641K

School(s)
School of Art

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

The Self and Others

The notion of intimacy, the use of the body, and the exploration of the self through various creative contexts has always been a point of return in contemporary art practices. In this class, we focus on the toughest type of observation - the study of our own persona. We turn the camera on ourselves and travel through our psyche, our dreams and our memories to tell and create stories. Whether we use our memories or create a fictional character, we reinvent personal notions of a self-portrait and documentary.

This is an autobiographical class that focuses on the observation of the self as a tool, as a subject, and as a place of inspiration for new work. We will look at and discuss the work of Sophie Calle, Emmett Gowin, Francesca Woodman, Marina Abramovic, Orlan, Jeff Wall, Nan Goldin and others as points of reference, we will also look at how world cultures interpret the idea of "self". Through weekly class assignments, students will engage in various approaches to interpret and project their inner world. Discussions, short readings, films, critiques, and writing exercises will be pivotal components of the course. Students may work in either film or digital formats.

Registration Restrictions
RGART - Art School Only

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Broken Windows is an observation of contemporary shifts, regressions and transformations in photographic representation at this moment. Concerns over technological change and ubiquity in photography has aided in a perspectival transition from more conventionally figurative and representative practices of the last 40 years, to arguably more Neo, Neo-Pictorialist modes of representation and abstraction.

Registration Restrictions
RGART - Art School Only

APHM641M - Photogenic: Performance-for-Camera

General

Course Long Title
Photogenic: Performance-for-Camera
Subject Code
APHM
Course Number
641M
School(s)
School of Art
Academic Level
GR - Graduate

APHM641N - Who Is This America?

General

Course Long Title
Who Is This America?
Subject Code
APHM
Course Number
641N
School(s)
School of Art
Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Photogenic: Performance-for Camera is a course for those interested in exploring liveness, esoteric, narrative dimensions of their work. Throughout the course we'll look at examples of iconic performance documentation, and also look at other sources such as lighting design/light sculpture. We will work on creating individual snapshot and/or moving image narratives. This work can sit somewhere between functional documentation, tableau-like narrative, or fictional/fantastical (witchy). Reverse it and go for bleakness. We can be grander by collaborating; but a finished project is expected from each participant. This work will be mounted into an exhibition at the end of the semester.

A way of certifying experience, taking photographs is also a way of refusing it - by limiting experience to a search for the photogenic. -Susan Sontag

Registration Restrictions

RGART - Art School Only

Credit Hours

Min Credit
Hours
3

Description

In a time of a resurgent nationalism throughout Western countries, rooted in expressions of racial and ethnic exclusion, this will be a laboratory for projects that take up questions of national identity, the state and globalization - including the manufacture, erasure and recovery of histories and epistemologies (beliefs/knowledge); the drawing and crossing of borders; the construction of identity and critiques of ethnic and racial purity; the freedom of movement, ideas, culture, language and relationship, and how this differs for ordinary people versus capital; and current anti-racist work and coalition building taking place in Los Angeles. Key questions will ask what is the difference between racial and ethnic nationalisms versus the figure of "the nation" as a powerful part of anti-colonial imaginaries? Or how does the dissolution of the nation state posed by globalization both open new possibilities of being while simultaneously further eroding our access to power? To guide our work, we will examine others' works on these ideas, including works by Winona LaDuke, WEB DeBois, Gloria Anzalda, Benedict Anderson, Antibalas, Guillermo Gomez Pena, Jose Munoz, Jessica Hagedorn, Franz Fanon, the Center for Art on Migration Politics (Copenhagen), Jared Sexton, Walter Dignolo, Anibal Quijano, Kidlat Tahimik, Junot Diaz, Vine Deloria, Edwidge Danticat, Emily Jacir, Allan Sekula, Deborah Bright, Ant Farm, Ricardo Dominguez and Electronic Disturbance Theater, Stuart Hall, Alex Rivera, Paul Gilroy, Edward Said, Arjun Appadurai, Beatriz Santiago Munoz, and anti-deportation activism in the US, from the Sanctuary City movement of the 1980s to the versions offered by cities and universities today. Open to the Institute, BFA and MFA levels.

Registration Restrictions

RGART - Art School Only

APHM641O - Photography, Subject and Studio

General

Course Long Title
Photography, Subject and Studio

Subject Code
APHM

Course Number
641O

School(s)
School of Art

APHM641P - Make Your Own Book

General

Course Long Title
Make Your Own Book

Subject Code
APHM

Course Number
641P

School(s)
School of Art

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Over the semester students will develop a photo-based project rooted in 1) portraiture and 2) the studio. We will use the dynamics of portraiture to explore the photographer's studio as a site of social, political, aesthetic and material exchange. The class aims to open up historical models of the darkroom and studio toward an expanded idea of medium, time, and community. We will consider the studio as artist's self-portrait, as a place of accidents, and as a site that condenses, frames and sharpens the outside world through each work. Projects should explore the possible limits of the studio, how it is inhabited and permeated, how it is represented in pictures. We will inquire into, to quote Brian O'Doherty, "the relationship between where art is made and where it is displayed."

Readings and lectures will open discussions on the personal and critical histories of photographers to their studios, and studio-based exercises and assignments will introduce students to the tools, processes and working methods to explore the medium in a fresh way. Class time will be split between discussion, presentation/critique and workshop, although students will be required to work on their projects on their own time. Critiques will focus on the conceptual, relational and material approaches of each student to their project.

Registration Restrictions

RGAPHM - Photo/Media Program Only

No Requirements

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Practice: Photographic Book - Make Your Own Book
Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design. We will look at production issues like paper and binding; as well as book already made. Students will sketch their own book, and make it.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM641R - Finders & Keepers: Collecting

General

Course Long Title
Finders & Keepers: Collecting

Subject Code
APHM

Course Number
641R

School(s)
School of Art

Academic Level
GR - Graduate

APHM641S - From Silence Into Action: Artist Writing

General

Course Long Title
From Silence Into Action: Artist Writing

Subject Code
APHM

Course Number
641S

School(s)
School of Art

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

"To collect photographs is to collect the world." states Susan Sontag, in her seminal essay *On Photography*. As photographers catalog, collect, appropriate the image from the continuous stream of daily life, they turn the things photographed into other kinds of things - either two dimensional or dematerialized - that can be more conveniently stored and more easily shared. Artists collect objects and ephemera to use in their assemblages, collages, films, writings and drawings. In this class we will look at the history of collectors, collecting and collections and their display both private and public. Because the class will include trips to artist studios, private collections, public museum storage facilities and libraries, it is recommended that class participants leave their schedules open enough to accommodate travel time. All media encouraged and all types of collectors are welcomed to join the class. Class participants will share their collections and invent mechanisms to display the objects of their desires.

Students should expect to spend approx. \$100.00 on additional course materials and supplies.

Registration Restrictions

RGART - Art School Only

Credit Hours

Min Credit
Hours
3

Description

"[A]nd what I most regretted were my silences," writes Audre Lorde in the essay from which this course borrows its title. Asking what is at stake in our writing, she continues, "[o]f what had I ever been afraid?" Whether we write as ourselves or in a fictional or poetic voice, within the frame of our artworks, alongside them, or outside of them altogether, this course is for writing-where we will write and read, hear our own voices and listen to one another as we cultivate what it is we have to say. From photo captions to poems, from artist statements to memoirs, from journalisms to short fiction, critical essays, mapping or mining the histories and ideas that give our works their meanings, as artists we will confront the fear of writing, of speaking, while thinking about things that stop us from doing so, whether personal or political (or both), and then, DOING. What does it mean for us to do so in these times? What is this transformation? How is writing an action? In Lorde's words, "In the transformation of silence into language and action, it is vitally necessary for each one of us to establish or examine her function in that transformation and to recognize her role as vital within that transformation."

Registration Restrictions

RGART - Art School Only

APHM641T - Object, Place, Memory

General

Course Long Title
Object, Place, Memory

Subject Code
APHM

Course Number
641T

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Using the camera as a tool for excavation, we will explore our unique perspectives, memories and

APHM641U - Body, Space, and the Anti-Document

General

Course Long Title
Body, Space, and the Anti-Document

Subject Code
APHM

Course Number
641U

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Considering the relationship of the camera and documentation to live and body-based art, this

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experiences in order to situate ourselves in the image making process and the world. Specifically working to explore our relationship to objects, we will look at: what meaning objects hold both subjectively and objectively, how they become important as objects, and their symbolic inscriptions. We will look at how our physical interaction with objects and their arrangement becomes a performative act, along with the site in which they are situated, inspiring and pushing the meaning further. We will explore the cultural/historical connection to objects to further inform our practice and look such histories of the amateur and institutional collection of indigenous artifacts, the long history of still life paintings and photographs, cabinets of curiosities, and Día de los Muertos ofrendas as examples of our long relationship and fascination with objects. Ultimately our photographic exploration will connect and extricate meaning from the things we surround ourselves with (from the mundane to treasures) and how we represent them and ourselves to others.

Registration Restrictions

RGARPM - Art Or Photo/Media Programs Only

course presents a critical survey of contemporary sculpture, installation, and performance as understood through its written, photographic, video, and/or audio documentation. We will consider the role of photography and other recorded media within contexts of history, posterity, mythmaking, and the social conditions that determine who (and what) is deemed worthy of being remembered. Students will be required to produce and present a work and/or documentation in response to themes that unfold throughout the semester. Artists we'll consider include: Regina José Galindo, Rafa Esparza, Sebastian Hernandez, William Pope.L, Alvin Baltrop, Elle Perez, Ja'Tovia Gary, Autumn Knight, Adrian Piper, Sophie Calle, Francis Alys, Ragnar Kjartansson, Jason Moran, Wilmer Wilson IV.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM641V - In the Light

General

Course Long Title

In the Light

Subject Code

APHM

Course Number

641V

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class will look at light as a concept, and explore its intimate involvement with the photographic medium. We will work through ideas of light and darkness, in their framing culturally, socially, historically, theoretically, and within the production of images through lens-based mediums. this class will function as a seminar, critique, and technical production class as we will do in-class work with the concepts explored, incorporating the use of light in relationship to image-making.

APHM641W - Experimental Documentary

General

Course Long Title

Experimental Documentary

Subject Code

APHM

Course Number

641W

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Through readings, screenings and discussion we will explore artists' strategies for engaging truth claims in video. We will look closely at ways experimental documentaries use speculative fiction, embodied practices, gossip, and journalistic techniques to question the "document". We will examine our ethical relationships to fact checking, "alternative facts", interview strategies, oral histories, and the power dynamics inherent in this field. Stemming from docere which means to teach,

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Registration Restrictions

RGAPHM - Photo/Media Program Only

documentary practices are tied to pedagogical practices. In this course we will generate expansive relationships not only to the ways pedagogy is housed within experimental documentary work itself, but with the making and learning process in the classroom.

Students in this course will make two short experiments based on assignments, and two completed self-guided works. At least one of the self-guided works must incorporate video as a medium, but interdisciplinary approaches to the question of the document are welcome.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM641X - IDEA Course - Street Engagements

General

Course Long Title

IDEA Course - Street Engagements

Subject Code

APHM

Course Number

641X

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

STREET ENGAGEMENTS will introduce ideas related to injecting the subject of social, environmental, economic, cultural, and visual justice. The subject of personal and social activism will be discussed and referenced to particular historic points of interest in Los Angeles. This course will focus on specific locations so that students may document objects, spacial relationships between structures and population, to involve photography, video, audio sampling, as well as to produce notes and written material pertains to the experience in relation to historical context.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM641Y - same

General

Course Long Title

same

Subject Code

APHM

Course Number

641Y

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This performance-based class takes on the task of creating and documenting performances that bring private experiences into the public gaze and discourse. Together we survey different tactics available to index ephemeral gestures, bodily experiences, interpersonal relationships, and processes of maintenance and entropy. We explore the political potential of transforming public audiences into coconspirators and the ways artists solicit involvement from viewers & collaborators. Students will workshop performance concepts and experiment with tactics artists have used to encapsulate and circulate performance work through photography, video, text, and narrative. Students will be expected to collaborate with one another for in-class exercises, help document one another's work, and provide critical feedback for in-progress projects. This course will culminate in a final project that will be publicly performed/exhibited.

APHM650 - Advanced Topics in Photo Media

General

Course Long Title

Advanced Topics in Photo Media

Subject Code

APHM661Q - Subject

General

Course Long Title

Subject

Subject Code

California Institute of the Arts

APHM

Course Number

650

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Advanced Topics in Photography & Media is a category of courses which address the expansive field of photographic and media practice. Topics or themes are developed yearly by the faculty to engage historical, theoretical and contemporary issues that are at the intersection of image-based practice as it is relevant to contemporary inquires in artistic and academic investigation.

Areas of consideration will be explicitly stated in cross listed courses.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM

Course Number

661Q

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course is centered around each student's development of a photo-based project on the topic of the "subject in portraiture" or "representation of the body." No pre-concieved project is required at the beginning of the semester, and we will work as a group toward realizing each student's final project. Projects can center on visualizing or constructing the body, depicting or documenting human conditions, for example. Weekly lectures and assigned readings will highlight concepts of subjectivity, objectification, care, responsibility, intimacy and distance. Class time will be split between lectures, group discussion and presentation/critiques, although students will be required to work on their projects on their own time. Critiques are mandatory and will focus on the conceptual, relational and material approaches of each student to their developing work.

Students should expect to spend approx. \$100.00 on additional course materials and supplies.

Registration Restrictions

RGART - Art School Only

APHM699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

APHM

Course Number

699

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

APHM700 - MFA Independent Studio

General

Course Long Title

MFA Independent Studio

Subject Code

APHM

Course Number

700

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

California Institute of the Arts

Description

Permission of Instructor only.

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Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

APHM702 - Black & White

General

Course Long Title

Black & White

Subject Code

APHM

Course Number

702

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound

Description

This practicum workshop is restricted to Art School MFA students in the Photography and Media program. Students will work on independent projects with the goal of realizing their mid-residency and final exhibitions. Productive conversations with peers and faculty will complicate their thinking and research, and deepen their approach to these projects.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM705 - Basic Lighting

General

Course Long Title

Basic Lighting

Subject Code

APHM

Course Number

705

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques,

California Institute of the Arts

production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.

Registration Restrictions

RGAPHM - Photo/Media Program Only

lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic lighting set-ups.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM706 - Mural Printing

General

Course Long Title

Mural Printing

Subject Code

APHM

Course Number

706

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This practicum is designed to introduce photography and media students to large-scale printing. Students must bring their own negatives to make large prints. Both color and black and white will be covered, with an emphasis this year on black and white. Medium and large-format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. There will be a \$50.00 fee accessed on your fee bill. Attendance at all sessions is required. Limited to 10 students. Prerequisites - APHM-702 New Lab, or APHM-703 Color Printing.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM707 - HD Video Post Prod. & Sound

General

Course Long Title

HD Video Post Prod. & Sound

Subject Code

APHM

Course Number

707

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

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.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM708 - Advance Lighting & Portraiture

APHM709 - Intro to Digital Post-Process

California Institute of the Arts

General

Course Long Title

Advance Lighting & Portraiture

Subject Code

APHM

Course Number

708

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.

Registration Restrictions

RGAPHM - Photo/Media Program Only

General

Course Long Title

Intro to Digital Post-Process

Subject Code

APHM

Course Number

709

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

An introduction to the multiple elements of digital-photographic imaging techniques using the Macintosh computer. This workshop is designed to provide students with a basic foundation in the use of photographic manipulation using Photoshop. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, and using Photoshop tools for manipulation.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM711 - Scanning & Photoshop

General

Course Long Title

Scanning & Photoshop

Subject Code

APHM

Course Number

711

School(s)

School of Art

Academic Level

GR - Graduate

APHM712 - Multimedia Web

General

Course Long Title

Multimedia Web

Subject Code

APHM

Course Number

712

School(s)

School of Art

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, using and defining digital imaging and retouching terms, and creating photographic images that demonstrate correct color balance and density.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Credit Hours

Min Credit
Hours
1

Description

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop helps students to create multi-media and web-based presentations for their work. Whether students are looking to make projects that are multi-media based, or are looking to create websites to present their work online, this course will introduce them to the basic concepts and tools that are necessary for each.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM718 - Alternative Process

General

Course Long Title
Alternative Process

Subject Code
APHM

Course Number
718

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques,

APHM721 - Color Negative Darkroom Printing

General

Course Long Title
Color Negative Darkroom Printing

Subject Code
APHM

Course Number
721

School(s)
School of Art

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

This workshop provides an introduction to traditional chemical analog color photography work. Covering negative film exposure and darkroom printing. The class uses the the color darkroom facilities in the Photography Lab and the 50 inch color paper processor. There is a \$50.00 course fee which provides the class with some basic

California Institute of the Arts

lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop provides an introduction to cyanotype, Van Dyke brown and gum bichromate processes.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM731 - Digital Bookmaking/InDesign

General

Course Long Title

Digital Bookmaking/InDesign

Subject Code

APHM

Course Number

731

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

This workshop will focus on Adobe InDesign for the assembling of artist's books. In getting one's work from a set of images and written text to the completed layout of a publication and then to its printing, students will be walked through each step so as to retain the most creativity and control over their pages from beginning to end. In addition to InDesign, the course will cover basics of typography and how to take your final layout into different methods for printing. Enrollment priority will be given to students of the Photography and Media program.

Registration Restrictions

RGAPHM - Photo/Media Program Only

materials, however students should be prepared to potentially purchase additional materials if their proposed project requires it.

Attendance at all sessions is required.

APHM734 - DSLR Video & Basics of Post-Production

General

Course Long Title

DSLR Video & Basics of Post-Production

Subject Code

APHM

Course Number

734

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This workshop introduces students to the fundamentals of DSLR video production (camera operation, lighting and sound techniques) and post-production (editing, sound design and playback). It serves as an overview of basic technical skills and principles for students beginning to use video in their work.

Registration Restrictions

RGAPHM - Photo/Media Program Only

California Institute of the Arts

APHM736 - Digital Production with DSLR Cameras

General

Course Long Title

Digital Production with DSLR Cameras

Subject Code

APHM

Course Number

736

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This workshop is an introduction to digital production with DSLR cameras, covering both still image acquisitions and basics of video and sound capture. Workshop topics will include camera controls, shooting modes, file formats and compression, advanced and custom settings, and moving your files into post-processing and post-production applications.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM737 - Lighting Lab I

General

Course Long Title

Lighting Lab I

Subject Code

APHM

Course Number

737

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The goal of Lighting Lab is help students to choose light sources based upon their creative needs, considering how the technical side of photography is also creative, whether in a fine art context or in other professional settings. It introduces students to different lighting sources such as strobes, off-camera flash, LED, available light, and lighting modifiers that can bring nuance to each source. It will cover syncing between these sources and your camera, and how to choose the ideal light source for a shoot. If time allows, some DIY solutions to improvise in a pinch during a shoot when the proper equipment is not readily available.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM738 - Digital Capture with DSLRs

General

Course Long Title

Digital Capture with DSLRs

Subject Code

APHM

Course Number

738

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

APHM740 - Digital Photography's Game-Changer

General

Course Long Title

Digital Photography's Game-Changer

Subject Code

APHM

Course Number

740

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

California Institute of the Arts

Description

Digital Capture: Moving and Still Image with DSLRs

This workshop is an introduction to digital production with DSLR cameras, covering both still image acquisition and basics of video and sound capture. Workshop topics will include camera controls, shooting modes, file formats and compression, advanced and custom settings, and moving your files into post-processing and post-production applications.

Registration Restrictions

RGAPHM - Photo/Media Program Only

Description

Digital Photography's Game-Changer - High Dynamic Range (HDR) Photographic Technique:

Advanced workshop teaching the HDR system for students with a solid grasp of digital photography. Here we will explore how High Dynamic Range extends the boundaries of digital photography to produce image quality not seen in the past. Students are required to bring DSLR, tripod, computer (or access outside of class) with image editing software (preferably AdobeCS & Bridge). HDR software Photomatix will be provided for download to students by HDRsoft corp. A group show of students work at coarse end would be highly recommended.

Course coverage: Cameras, file types, bit depth and sensor size; Exposing for HDR imagery; Bracketing; Pre-blending choices in Lightroom or AdobeBridge; Photomatix blending software & tonemapping, "de-ghosting" and chromatic aberrations; Working with RAW format images; Curves, posterization and the histogram; Advanced blending using masks; Final HDR editing in Photoshop environment; Alternative HDR uses and converting the HDR image to B&W.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM741 - Bookbinding Workshop

General

Course Long Title

Bookbinding Workshop

Subject Code

APHM

Course Number

741

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

This workshop will focus on the manual elements of book binding. Students will be able to utilize the CalArts print lab and the resources it has to offer. Students can expect to learn how to fold and sew signatures of a book, saddle stitch with staples, and perfect bind. Students will also be able to explore different methods of bookmaking, such as stab binding and coptic binding through smaller demos and exercises depending on interest.

APHM746 - Physical and Virtual Exhibition Design

General

Course Long Title

Physical and Virtual Exhibition Design

Subject Code

APHM

Course Number

746

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

This workshop will approach exhibition design from the perspective of the post-COVID art world. We will look at the various ways exhibitions are designed for both museums and galleries as well as in the virtual spaces that pre-existed COVID but have since exploded into new virtual venues and tools. We will look at both the history of exhibition design as well as the strategies and methodologies artists, curators and architects

California Institute of the Arts

The workshop will introduce basic elements of binding at the beginning of the semester as well as help student's make their own projects at the end of the semester. The workshop will meet every other week (7 total meetings) throughout the semester.

Registration Restrictions

RGART - Art School Only

No Requirements

APHM748 - Digital Lab: An Introduction Workshop

General

Course Long Title

Digital Lab: An Introduction Workshop

Subject Code

APHM

Course Number

748

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Digital Lab provides an introduction to navigating the various digital-photographic imaging pathways in the Photography Lab. Topics will include orienting students to the digital production capabilities of the lab's digital facilities, using and defining digital imaging capturing and retouching techniques, using Photoshop tools for creating photographic images that demonstrate correct color balance and density, and producing digital prints. Emphasis is placed on recognizing the solutions, methods and lab practices necessary for individual digital-photographic production.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM755 - Write Your Stakes

General

Course Long Title

Write Your Stakes

Subject Code

APHM

Course Number

have developed in the face of the opportunities and constraints provided by the situation.

Students will use softwares and technical skills they will need, as well as the conceptual skills required for successful exhibition design. As a final project, students will design their own exhibition using SketchUp or Art Steps, or in a physical model.

APHM749 - Color, Black and White Printing

General

Course Long Title

Color, Black and White Printing

Subject Code

APHM

Course Number

749

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course will allow students to work on their projects and the use of the lab. Student can develop black & white film and print both Black and white and color analogue prints.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM756 - Fashion,fine Art,& Everything Inbetween

General

Course Long Title

Fashion,fine Art,& Everything Inbetween

Subject Code

APHM

California Institute of the Arts

755

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

How does one, how does an artist script a self? We will know ourselves and know what we think when we find the words. This workshop will serve as a testing ground for each of us to try out modes, voices, rhythms, structures, and approaches that enable us to articulate some sentiment in writing and capture a vision. We will read and discuss models, trying our hand at different forms, from the personal and diaristic to the exhibition review, artist statement, press release, contributor's note, and blurb. Writing is thought in action, as it's happening, often labored and slow but also fleet and high as a kite. It needn't look any certain way because thoughts can look any which way, it need only function for your meanings.

"Man does not exist prior to language, either as a species or as an individual."

-Roland Barthes

APHM758 - Not Obvious Self Portraiture

General

Course Long Title

Not Obvious Self Portraiture

Subject Code

APHM

Course Number

758

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course combines lighting workshops, lectures, discussions, and critiques to help students develop a conceptually driven project that expands the definition of self-portraiture within an artistic practice. In

Course Number

756

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course combines lectures, discussions, lighting workshops, and other technical demonstrations to give students hands-on experience creating portraits in-studio and on-location. We will talk about photography as both a commercial practice and artistic medium while considering the ways in which portraiture, specifically, intersects with the history of photography as fine art.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM759 - Photo Bookmaking

General

Course Long Title

Photo Bookmaking

Subject Code

APHM

Course Number

759

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In this workshop, students will design and produce a photo book. The class will briefly cover the history of the artist book, contemporary trends in book design, and the tradition of the photo book. With the aid of readings, discussion, and workshops, you will develop the content, sequence, graphic design, and materials of a photo book. By the end of the course, you will

California Institute of the Arts

addition to traditional portraiture, we will consider the genres of landscape and still-life photography as forms of self-portraiture that negotiate representation and visibility.

Registration Restrictions

RGAPHM - Photo/Media Program Only

layout your book in Indesign, and print and bind it using the resources on campus. In addition to our six meetings, you will be expected to attend a workshop on book binding at the Print Lab outside of class time.

Registration Restrictions

RGAPHM - Photo/Media Program Only

APHM763 - Record, Edit, and Mix Sound

General

Course Long Title

Record, Edit, and Mix Sound

Subject Code

APHM

Course Number

763

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This is a half semester introductory course, in which students will engage in and learn basic skills to introduce sound elements to their projects.

Discussions, lectures, and in class exercises will revolve around topics such as: basic sound design principles, field and studio recording, sound editing, and mixing. Through this course, students will be able to create a complete soundscape on their own as well as gather insight on how to communicate with sound crew members in an efficient manner.

APHM799 - Independent Study

General

Course Long Title

Independent Study

Subject Code

APHM

Course Number

799

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

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California Institute of the Arts

ASPL100 - Visiting Artist Lecture Forum

General

Course Long Title

Visiting Artist Lecture Forum

Subject Code

ASPL

Course Number

100

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Visiting Artist Lecture Forum is a critical and reflective class that runs in parallel to the Paul Brach Visiting Artist Lecture Series (VALS). The class meets weekly. In conjunction with the VALS lectures, the course prepares student to research the work of invited visiting artists and to provide a discursive context for upcoming lectures and critical reflection on previous lectures. Students enrolled in the class are expected to attend all lectures. Several written responses and class presentations will be required over the course of the semester. The class is open to students at all year levels in the School of Art and may be repeated once for credit.

Registration Restrictions

RGARTMA

ASPL500 - Visiting Artist Lecture Forum

General

Course Long Title

Visiting Artist Lecture Forum

Subject Code

ASPL

Course Number

500

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Visiting Artist Lecture Forum is a critical and reflective class that runs in parallel to the Paul Brach Visiting Artist Lecture Series (VALS). The class meets weekly. In conjunction with the VALS lectures, the course prepares student to research the work of invited visiting artists and to provide a discursive context for upcoming lectures and critical reflection on previous lectures. Students enrolled in the class are expected to attend all lectures. Several written responses and class presentations will be required over the course of the semester. The class is open to students at all year levels in the School of Art and may be repeated once for credit.

Registration Restrictions

RGARTMA

ATEK199 - Independent Study

General

Course Long Title

Independent Study

Subject Code

ATEK

Course Number

199

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

ATEK299 - Independent Study

General

Course Long Title

Independent Study

Subject Code

ATEK

Course Number

299

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

California Institute of the Arts

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

ATEK350 - Revelators, Akousmatikoi - Sound in Art

General

Course Long Title

Revelators, Akousmatikoi - Sound in Art

Subject Code

ATEK

Course Number

350

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Revelators, Akousmatikoi - Sound in Art, Music, and Ritual is an Art and Technology course focused on artists' use of sound in the creation of performance, recording, and immersive environments. Additionally, the course examines the history and theory of sound in art, ritual, and popular/experimental music through lectures, listening sessions, and screenings. This studio/lecture hybrid splits class time between lectures and the demonstration/employment of digital, AI, and analog methods for producing, installing, performing, and distributing sound across platforms.

ATEK351 - Hacktivism/Rebellion as Art

General

Course Long Title

Hacktivism/Rebellion as Art

Subject Code

ATEK

Course Number

351

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

A course in discussing and developing artistic ideas and projects in relation to Hacktivism and exploring Rebellion as a framework for art. This class will discuss optimistic futuring, imagining creative solutions for the world's problems using art, data, imagination, and creative brainstorming in acts of rebellion as art or action and how to theoretically bring these ideas to life. We'll examine nascent movements, ideas and cultures and their aesthetics and functionality in art to image a post-capitalist world and reconnection to nature and a recontextualization of technology. This class will have students create ideas and works embodying these values and thematics, both as individuals and as groups.

California Institute of the Arts

Participants will create single or multichannel sound works with an emphasis on experimental practice. In 1930, Blind Willie Johnson recorded the gospel blues classic "John the Revelator" for Columbia Records. Its haunting call-and-response vocals signal its origins in the "field songs" of enslaved people and the "spirituals" - syntheses of Ifa and Orisha religious rites, encoded messages of protest, and Christian religion - that informed modern gospel music. Its subject, John of Padmos, prophet of the Book of Revelation, vividly described the "loosing of the seven seals" that would unleash Apocalypse. Such "Revelators" have existed throughout human history-speaking, writing, illustration, and sometimes ranting their visions and prophecies-figuring the work of many contemporary visual, sound, and performance artists. Millenia earlier, at the birth of music as "organized sound", the Pythagorean cult splintered into Mathematikoi, forebears of positivist science, an Akousmatikoi (listeners), forebears of the arts - especially the sonict arts-who approached the Apeiron (infinite) by way of sound, art, and ritual.

Optional readings include excerpts from Amiri Baraka's Blues People, Iqbal and Pendergrass's Realism in Messaien Birdsong, Roberta Brown's Xenakis on Xenakis, Brandon LaBelle's Other: Maryann Amacher, Kodwo Eshun's More Brilliant than the Sun, Adrian Piper's Notes on Funk, Mike Kelley's Cross-Gender, Cross-Genre, Sean Albiez's Postsoul Futurama, African American cultural politics and early Detroit techno, and Fred Moten's Taste Dissonance Flavor Escape (Preface to a Solo by Miles Davis).

ATEK399 - Independent Study

General

Course Long Title

Independent Study

Subject Code

ATEK

Course Number

399

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

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Simple Requisites

Section open to BFA4 students only.

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

Take 1 course; From rule RGLVL4;

A Subrequirement block where all groups are required

33

'Take X COurses' type block

Additional Comments:

ATEK435 - Algorithmic Practices I

General

Course Long Title

Algorithmic Practices I

Subject Code

ATEK

Course Number

435

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

There is a long history of algorithmic processes in art. We will approach our study through the history of Fluxus and conceptual art, as well as trace the lineage of generative art methods. In addition, there will be a focus on using rules, chance, scripts and scores to understand computers as performers. Using both analog and digital means to communicate and visualize ideas, students will begin to find new ways of implementing algorithms in their individual art practice. In the process of critically rethinking our relationship to algorithms, we will examine how we can engage with

California Institute of the Arts

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ATEK439 - Pandaemonium Arch., Machine Learning

General

Course Long Title

Pandaemonium Arch., Machine Learning

Subject Code

ATEK

Course Number

439

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Pandaemonium Architecture was introduced in the 1958 Mechanisation of Thought Processes symposium as an early pattern recognition model for AI. Named after the demon-inhabited city in Milton's Paradise Lost, the Pandaemonium Architecture assemblage employs 'demons' -bits of information or code- which 'scream' in order to ascend a hierarchy of algorithmic hurtles. Artificial Intelligence and Machine Learning can be applied to any digital artistic medium, including video, sound, text, still images, and 3d modeling and printing. Further, AI and ML can be trained on almost any digital information, making it a powerful tool in the artist's arsenal. Diffusion Models and Generative Adversarial Nets combine predictive, generative, and adversarial operations and function as rapidly iterated critique, analogous to hyperspeed natural selection, quickly evolving their objects to high levels of complexity. LLM's employ large databases to generate texts, power chatbots, and even write code. Predictive Analytics employs game theory, statistical analysis, data analysis, scenario planning, and Modeling and Simulation to create accurate predictive models for different aspects of the future. Social Engineering operates on individuals and masses to "create" this future. These are the tools of technocracy. Artists should examine them and consider picking them up as well. Participants will explore the theory

computation by repurposing these algorithmic processes in creative ways. Designed for the student with no programming experience, this course will require both analog and digital experimentation. We will be making work throughout the semester with the computer as a collaborator and executor.

ATEK441 - Tulip Hysteria Coordinating

General

Course Long Title

Tulip Hysteria Coordinating

Subject Code

ATEK

Course Number

441

School(s)

School of Art

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

At the peak of the Dutch Tulip mania of 1637, a single bulb cost more than 10 times the yearly wages of a skilled artisan; in Extraordinary Popular Delusions and the Madness of Crowds, Charles Mackay writes that 12 acres of land were offered in exchange for a single Semper Augustus bulb- Tulipmania prefigured the hyper-financialization of art and aesthetics in the 21st Century.

In her 1917 New York Sun review of the Independents Show, Jane Dixon writes: " The artist calls It 'Tulips Hysteria Coordinating. Anyone who can think up a name like that ought to be put on exhibition along with the 'painting'." Dixon, admitting her mystification, describes a cubist work comprised of splotches of paint little resembling tulips. Even more mystifying, the work -by Marcel Duchamp- appears to have never existed. There is no mention of it in the show's catalog, no mention by Duchamp, and scarcely a mention by biographers and historians. Loosed from the

California Institute of the Arts

and history of AI and employ AI and ML, including local, server-side, and online AI's, as well as generative apps to make art. Labs will demonstrate the use of tools and resources to research and create AI and ML-based artworks and will allow time for participants to focus on individual or group Final Projects. Computer literacy, conceptual skills, and basic coding skills are required. Advanced coding will not be necessary but advanced coders are encouraged to participate.

necessity of actuality, the work is one of Duchamp's most radical, with the viral power of a media-amplified "Popular Delusion" not unlike the Tulip Hysteria of its title.

From the caves at Lascaux to medieval Scriptoria to the spires of the Gothic cathedrals, the drawings of Leonardo and Kepler to the automatons commissioned for the courts of Rudolf II and Catherine the Great; from the discovery of the binary in the hexagrams of the I Ching to Leibniz' Calculus Ratiocinator to Ada Lovelace's algorithm, Goethe's Faust, and Mary Shelley's Frankenstein, the course explores the technological imaginary that gave rise to modernity.

From Daguerreotypomania to Impressionism, Wagner's Gesamtkunstwerk to Brecht's Epic Theatre, the technophilia of the Futurists to the utopianism of Tatlin's tower; from the machinic works of Roussel and Duchamp to those of Nam June Paik, Lynn Herschman-Leeson, Rammellzee, and the CCRU; from Donna Haraway's Cyborg Manifesto to Paul Preciado's Pharmacopornographic Era, from the techno-cultural work of Pierre Huyghe and the Otolith Group to the bio-sculpture of Anicka Yi; from early web-based art to the blockchain and NFTs, the course explores the ways in which artists have imagined and concretized modernity.

With the rise (and financialization) of digitally and technologically-entangled art and the ever-intensifying effect of technoscience upon the social and natural world, the question concerning artists' relationship to technology becomes more urgent than ever. Tulip Hysteria Coordinating explores artists' interactions with and approaches to technology from 4 million BCE to the present, examining their increasing complexity.

ATEK499 - Independent Study

General

Course Long Title

Independent Study

Subject Code

ATEK

Course Number

499

School(s)

School of Art

Academic Level

UG - Undergraduate

ATEK510 - Art & Technology Studio I

General

Course Long Title

Art & Technology Studio I

Subject Code

ATEK

Course Number

510

School(s)

School of Art

Program(s)

Art and Tech

California Institute of the Arts

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	15

Description

Permission of Instructor only.

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Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
3

Description

Open to MFA1 Art and Technology students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The goal of this class is to design, construct and install, by the end of the semester, a bodily-interactive sculpture or installation using certain theoretical frameworks to be covered in class, and incorporating technologies we deem suitable for our aesthetic ends. The real goal is to lead you through a method for navigating complex and arbitrary technologies and disciplines with which you have little (or no) prior knowledge and have no plans on 'mastering', while not getting lost nor losing sight of your artistic goal.

Students will be required to perform physical tasks and construction, keep a project-specific notebook (not a personal journal) and make copious sketches of ideas for communication with others.

Open to the Institute.

Registration Restrictions
RGATEK - Art and Technology Students Only

ATEK511 - Art & Technology Studio II

General

Course Long Title
Art & Technology Studio II

Subject Code
ATEK

Course Number
511

School(s)
School of Art

Program(s)
Art and Tech

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
3

Description

ATEK520 - Conversations on Tech/Culture

General

Course Long Title
Conversations on Tech/Culture

Subject Code
ATEK

Course Number
520

School(s)
School of Art

Program(s)
Art and Tech

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
3

Description

California Institute of the Arts

This is a required class for the Art and Technology MFA1 students. This is an interdisciplinary workshop required for Art & Technology students. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods that lead to the realization of the Art and Technology Program's Mid-Residency project and exhibition.

Registration Restrictions

RGATEK - Art and Technology Students Only

ATEK530 - Networked Studio & Critique

General

Course Long Title

Networked Studio & Critique

Subject Code

ATEK

Course Number

530

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The Networked Studio & Critique is required of all MFA1 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.

Registration Restrictions

RGATEK - Art and Technology Students Only

ATEK599 - Independent Study

General

Course Long Title

Independent Study

Subject Code

This class is required for all MFA1 Art and Technology students. This class is an advanced visiting artist seminar focusing on topics in cross-disciplinary practice, history and theory with in-depth analysis and discussion of critical issues inherent in the use of media and technology. Readings and lectures will be used to address contemporary media and digital work that have led to the present state of the art. We will be hearing from artists whose creative practices and cultural production provide an insight to the ever changing nature of global networked culture.

Registration Restrictions

RGATEKIM - Art & Tech Or Im Only

ATEK531 - Research & Practice: Seminar

General

Course Long Title

Research & Practice: Seminar

Subject Code

ATEK

Course Number

531

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Research & Practice: Seminar is required of all MFA 1 Art and Technology students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.

Registration Restrictions

RGATEKIM - Art & Tech Or Im Only

ATEK620 - Technology, Culture & Critique

General

Course Long Title

Technology, Culture & Critique

Subject Code

California Institute of the Arts

ATEK

Course Number

599

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

0.5

Max Credit
Hours

15

Description

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ATEK630 - Research AND Development

General

Course Long Title

Research AND Development

Subject Code

ATEK

Course Number

630

School(s)

School of Art

Academic Level

GR - Graduate

ATEK

Course Number

620

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Description

This is a required class for the Art and Technology MFA2 students. Studio/Critique 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 artist's work with their 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 allow for the most appropriate format for enabling discussion and critical analysis. The purpose of the class is to enable the artist to experience various interpretations found in the body of work.

Registration Restrictions

RGATEK - Art and Technology Students Only

ATEK635 - Algorithmic Practices I

General

Course Long Title

Algorithmic Practices I

Subject Code

ATEK

Course Number

635

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

In 1948, the RAND Corporation (RAND being a portmanteau of Research AND Development) split off from the US military's Project RAND to form an "independent" research and development group, adding a third descriptor to what became known as the military-industrial-academic complex. RAND's chief strategist Herman Kahn (the model for Dr. Strangelove in Kubrick's 1964 film), in his book *On Thermonuclear War* (1960, Princeton University Press), introduced the concept of a "Doomsday Machine" - a fully automated system that would launch nuclear weapons in response to an enemy attack- reinforcing the doctrine of Mutually Assured Destruction (MAD) that triggered the arms race between the US and Soviet Union.

Research and Development hasn't always been employed to such nihilistic ends: Leonardo's anatomical studies of cadavers, Joseph Nicéphore Niépce's chemical fixture of the first photographic image, Piet Mondrian's designation of his painting studio a "laboratory", and the research-driven work of conceptual artists like Hans Haacke, Robert Barry, and Christine Koslov exemplify artists employing the tools of Research and Development. Contemporary research and development-driven practices such as those of Renee Green, Hito Steyerl, Olafur Eliasson, Anicka Yi, and Pierre Huyghe employ the advanced research techniques and production processes of scientific research and technoscientific development.

Research AND Development offers participants an introduction to a wide array of research and development tools and approaches and concentrated time to engage in advanced research and creative and technical practices. Past guests have included research-based artists and curators, archivists, a private detective, and a researcher for the television show Jeopardy. Participants in the course discuss and present concepts, processes, technologies, and critical issues related to the continuing development of their practices and individual bodies of work. Research AND Development is required of all MFA-2 Art and Technology students, is open to other MFAs, and to undergraduates by permission of the instructor.

ATEK639 - Pandaemonium Arch., Machine Learning

General
Course Long Title

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

There is a long history of algorithmic processes in art. We will approach our study through the history of Fluxus and conceptual art, as well as trace the lineage of generative art methods. In addition, there will be a focus on using rules, chance, scripts and scores to understand computers as performers. Using both analog and digital means to communicate and visualize ideas, students will begin to find new ways of implementing algorithms in their individual art practice. In the process of critically rethinking our relationship to algorithms, we will examine how we can engage with computation by repurposing these algorithmic processes in creative ways. Designed for the student with no programming experience, this course will require both analog and digital experimentation. We will be making work throughout the semester with the computer as a collaborator and executor.

ATEK640 - Creative Research

General
Course Long Title
Creative Research

California Institute of the Arts

Pandaemonium Arch., Machine Learning

Subject Code

ATEK

Course Number

639

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Pandaemonium Architecture was introduced in the 1958 Mechanisation of Thought Processes symposium as an early pattern recognition model for AI. Named after the demon-inhabited city in Milton's Paradise Lost, the Pandaemonium Architecture assemblage employs 'demons' -bits of information or code- that 'scream' in order to ascend a hierarchy of algorithmic hurtles. Artificial Intelligence and Machine Learning can be applied to any digital artistic medium, including video, sound, text, still images, and 3d modeling and printing. Further, AI and ML can be trained on almost any digital information, making it a powerful tool in the artist's arsenal. Diffusion Models and Generative Adversarial Nets combine predictive, generative, and adversarial operations and function as rapidly iterated critique, analogous to hyperspeed natural selection, quickly evolving their objects to high levels of complexity. LLM's employ large databases to generate texts, power chatbots, and even write code. Predictive Analytics employs game theory, statistical analysis, data analysis, scenario planning, and Modeling and Simulation to create accurate predictive models for different aspects of the future. Social Engineering operates on individuals and masses to "create" this future. These are the tools of technocracy. Artists should examine them and consider picking them up as well. Participants will explore the theory and history of AI and employ AI and ML, including local, server-side, and online AI's, as well as generative apps to make art. Labs will demonstrate the use of tools and resources to research and create AI and ML-based artworks and will allow time for participants to focus on individual or group Final Projects. Computer literacy, conceptual skills, and basic coding skills are required. Advanced coding will not be necessary but advanced coders are encouraged to participate.

Registration Restrictions

RGATEK - Art and Technology Students Only

Subject Code

ATEK

Course Number

640

School(s)

School of Art

Program(s)

Art and Tech

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a required class for the Art and Technology MFA2 students. Creative Research combines the student's studio practice with advanced creative research and technical practices. This course offers space and concentrated time to develop a wide array of research that will contribute to the final Art and Technology thesis project. The research and development tools will be used to analyze and critique each student's thesis project, from the conceptual development of their proposal to the realization of their final thesis exhibition.

Registration Restrictions

RGATEK - Art and Technology Students Only

ATEK641 - Tulip Hysteria Coordinating

General

Course Long Title

Tulip Hysteria Coordinating

Subject Code

ATEK

Course Number

641

School(s)

ATEK650 - Revelators, Akousmatikoi - Sound in Art

General

Course Long Title

Revelators, Akousmatikoi - Sound in Art

Subject Code

ATEK

Course Number

650

School(s)

California Institute of the Arts

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

At the peak of the Dutch Tulip mania of 1637, a single bulb cost more than 10 times the yearly wages of a skilled artisan; in *Extraordinary Popular Delusions and the Madness of Crowds*, Charles Mackay writes that 12 acres of land were offered in exchange for a single *Semper Augustus* bulb- Tulipmania prefigured the hyper-financialization of art and aesthetics in the 21st Century.

In her 1917 New York Sun review of the *Independents Show*, Jane Dixon writes: " The artist calls It 'Tulips Hysteria Coordinating. Anyone who can think up a name like that ought to be put on exhibition along with the 'painting'." Dixon, admitting her mystification, describes a cubist work comprised of splotches of paint little resembling tulips. Even more mystifying, the work -by Marcel Duchamp- appears to have never existed. There is no mention of it in the show's catalog, no mention by Duchamp, and scarcely a mention by biographers and historians. Loosed from the necessity of actuality, the work is one of Duchamp's most radical, with the viral power of a media-amplified "Popular Delusion" not unlike the *Tulip Hysteria* of its title.

From the caves at Lascaux to medieval Scriptoria to the spires of the Gothic cathedrals, the drawings of Leonardo and Kepler to the automatons commissioned for the courts of Rudolf II and Catherine the Great; from the discovery of the binary in the hexagrams of the *I Ching* to Leibniz' *Calculus Ratiocinator* to Ada Lovelace's algorithm, Goethe's *Faust*, and Mary Shelley's *Frankenstein*, the course explores the technological imaginary that gave rise to modernity.

From *Daguerreotypomania* to Impressionism, Wagner's *Gesamkunstwerk* to Brecht's *Epic Theatre*, the technophilia of the Futurists to the utopianism of Tatlin's tower; from the machinic works of Roussel and Duchamp to those of Nam June Paik, Lynn Hershman-Leeson, Rammellzee, and the CCRU; from Donna Haraway's *Cyborg Manifesto* to Paul

School of Art

Program(s)

Art and Tech

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Revelators, Akousmatikoi - Sound in Art, Music, and Ritual is an Art and Technology course focused on artists' use of sound in the creation of performance, recording, and immersive environments. Additionally, the course examines the history and theory of sound in art, ritual, and popular/experimental music through lectures, listening sessions, and screenings. This studio/lecture hybrid splits class time between lectures and the demonstration/employment of digital, AI, and analog methods for producing, installing, performing, and distributing sound across platforms. Participants will create single or multichannel sound works with an emphasis on experimental practice. In 1930, Blind Willie Johnson recorded the gospel blues classic "John the Revelator" for Columbia Records. Its haunting call-and-response vocals signal its origins in the "field songs" of enslaved people and the "spirituals" - syntheses of Ifa and Orisha religious rites, encoded messages of protest, and Christian religion - that informed modern gospel music. Its subject, John of Padmos, prophet of the Book of Revelation, vividly described the "loosing of the seven seals" that would unleash Apocalypse. Such "Revelators" have existed throughout human history-speaking, writing, illustration, and sometimes ranting their visions and prophecies-prefiguring the work of many contemporary visual, sound, and performance artists. Millenia earlier, at the birth of music as "organized sound", the Pythagorean cult splintered into *Mathematikoi*, forebears of positivist science, an *Akousmatikoi* (listeners), forebears of the arts - especially the sonict arts-who approached the *Apeiron* (infinite) by way of sound, art, and ritual.

Optional readings include excerpts from Amiri Baraka's *Blues People*, Iqbal and Pendergrass's *Realism in Messaien Birdsong*, Roberta Brown's *Xenakis on Xenakis*, Brandon LaBelle's *Other: Maryann Amacher, Kodwo Eshun's More Brilliant than the Sun*, Adrian Piper's *Notes on Funk*, Mike Kelley's *Cross-Gender, Cross-Genre*, Sean Albiez's *Postsoul Futurama*, African American cultural politics and early Detroit techno, and Fred Moten's *Taste Dissonance Flavor Escape* (Preface to a Solo by Miles Davis).

California Institute of the Arts

Preciado's Pharmacopornographic Era, from the techno-cultural work of Pierre Huyghe and the Otolith Group to the bio-sculpture of Anicka Yi; from early web-based art to the blockchain and NFTs, the course explores the ways in which artists have imagined and concretized modernity.

With the rise (and financialization) of digitally and technologically-entangled art and the ever-intensifying effect of technoscience upon the social and natural world, the question concerning artists' relationship to technology becomes more urgent than ever. Tulip Hysteria Coordinating explores artists' interactions with and approaches to technology from 4 million BCE to the present, examining their increasing complexity.

ATEK651 - Hacktivism/Rebellion as Art

General

Course Long Title

Hacktivism/Rebellion as Art

Subject Code

ATEK

Course Number

651

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

A course in discussing and developing artistic ideas and projects in relation to Hacktivism and exploring Rebellion as a framework for art. This class will discuss optimistic futuring, imagining creative solutions for the world's problems using art, data, imagination, and creative brainstorming in acts of rebellion as art or action and how to theoretically bring these ideas to life. We'll examine nascent movements, ideas and cultures and their aesthetics and functionality in art to image a post-capitalist world and reconnection to nature and a recontextualization of technology. This class will have students create ideas and works embodying these values and themes, both as individuals and as groups.

ATEK699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

ATEK

Course Number

699

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

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available in the Summer or Winter sessions.

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ATEK700 - MFA Art & Technology Practicum Workshop

General

Course Long Title

MFA Art & Technology Practicum Workshop

Subject Code

ATEK

Course Number

700

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In this practicum, students will engage in the production of a project or series of projects. Projects are open-ended but are intended to intersect with both the students' interests and/or ongoing coursework.

Attendance at all sessions is required.

Registration Restrictions

RGATEK - Art and Technology Students Only

ATEK799 - Independent Study

General

Course Long Title

Independent Study

Subject Code

ATEK

Course Number

799

School(s)

School of Art

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

15

Description

Permission of Instructor only.

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School of Critical Studies Department

The School of Critical Studies brings together internationally recognized writers, poets, scholars and thinkers working in both new and traditional forms across a wide variety of disciplines, extending from narrative fiction, performance and multimedia to cultural criticism and political theory.

Offering two master's degree programs and the general education curriculum for all CalArts BFA students, the School of Critical Studies establishes a vital discursive center for the entire CalArts community. Critical Studies is the site for the generation of new ideas through interaction and discussion with a diverse cross-section of practitioners and creative métiers—a place to acquire key intellectual skills and to interrogate what one might define as a “thinking practice.”

Students in the MFA Creative Writing and the MA Aesthetics and Politics Programs develop and refine advanced creative writing and sophisticated critical scholarship in a unique multidisciplinary arts environment dedicated to experimentation and innovation. Unlike many liberal arts colleges or traditional art schools, CalArts links creative and critical practice in profound and generative ways.

The new MA Aesthetics and Politics Program develops and enhances the original program established in 2007, adding an additional low-residency year. This new program is more flexible and substantial enabling students to focus with more time and depth on their studies, to take advantage of the creative environment of CalArts, to have access to a larger and more diverse cross section of theorists and artists, and to opt to study while working in their second year.

BFA General Education

The School of Critical Studies is also responsible for the undergraduate core studies education of CalArts, which form the liberal arts backbone of a bachelor's degree. Faculty from Critical Studies teach a range of exciting courses in the humanities, social science, cultural studies, sciences and mathematics that engage and inform each student's own artmaking. To learn more, visit the BFA General Education [BFA General Education Requirements page](#).

For additional information please visit <https://criticalstudies.calarts.edu/>

Programs

CAP2.MA - Master of Arts - Aesthetics and Politics

General

Program Title

Master of Arts - Aesthetics and Politics

School

School of Critical Studies

Degree

MA - Master of Arts

Program Level

Graduate

CIP Code (National ID)

30.2601

Program Description

Two-Year Program The Aesthetics and Politics Program offers a dynamic and intensive experience that develops a shared vocabulary and critical framework in which we discuss phenomena ranging from the Arab Spring to neo-benshi, from bioart to neoliberalism, from human rights to queer hip-hop and third world cinema. Students develop ideas through presenting ongoing written work in a discursive environment with peers and are encouraged to focus their work by choosing credits from a list of elective courses. The Program offers a set of core courses in aesthetic theory, political thought, critical discourse in the arts and the media, and theoretical writing that are the foundation of the degree. In addition, students are able to specialize in one of three areas of concentration-critical theory, global studies, or media and urban studies-to work towards a written thesis (a 5,000-word/50-page scholarly work) submitted at the end of the program. The Program values individual development by providing one-to-one mentorship with specialists within your field, student fora and a rich variety of internationally renowned visiting speakers. Selected applicants are awarded Teaching Assistantships that can be turned into a Research Assistantship in the Spring semester. All MA candidates significantly

CMWP.MFA - Master of Fine Arts - Creative Writing

General

Program Title

Master of Fine Arts - Creative Writing

School

School of Critical Studies

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

23.1302

Program Description

2-Year Program All MFA Creative Writing students are expected to attend closely to questions of form and aesthetics, as well as to the historical and critical contexts of literary work. Most classes combine workshoping of student-generated work with discussion of assigned texts. Students are also encouraged to explore the intersections between writing and other media/art forms, such as performance, digital media, visual art and film. While not all classes are offered every year, over the two-year program all students will take a wide selection, honing their individual visions and practices while experimenting with new forms and subjects. Writing students also benefit from being able to take courses for elective credit in the MA Program in Aesthetics and Politics, as well as other MFA/upper-level BFA courses throughout the Institute. In addition to MFA core creative and critical coursework, all candidates are required to give at least one public reading in their final semester, and produce a substantial manuscript (thesis), with a page count appropriate to related published work in the genre (i.e. 60-80 pages for poetry, 100-plus pages for a novel or creative nonfiction project, and so on), in order to complete the program.

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improve their reading and writing skills, oral presentation skills, and creative and critical abilities during their one-year intensive training. The scope of the Program enables students to achieve their ambitions in their career choices and opens the doors to new possibilities for life after postgraduate study. The Program helps prepare students for careers in a range of vocations, including art criticism, critical art-making, curatorial practice, politics, research at the PhD level and more.

Aesthetics and Politics

Free Form Requirements

MA in Aesthetics and Politics

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 intersections 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 Aesthetics and Politics is a one-year full time plus one-year low-residency degree program that engages students in an intensive critique of the relations between culture, politics and society in today's demanding global context. Taught in the unique arts-centered environment of CalArts, the Program offers a series of rich and dynamic core courses that span globalization, technology and media, politics and the arts, socio-economics and urbanism. Concentrated elective options delivered by a dynamic faculty and supplemented by a diversity of visiting specialists as well as public conferences enable students to work intimately with leaders in their field. Over two years, students work towards an independent thesis that marks the culmination of their degree and are provided a mentor to support the development of their work. The MA program equips students with a unique combination of creative and analytical skills that enable them to enter their professional milieu with confidence and the ability to participate in practical, cultural and theoretical fields of work.

This program is flexible and substantial enabling students to focus time and depth on their studies, to take advantage of the creative environment of CalArts, to have access to a larger and more diverse cross-section of theorists and artists, and to opt to study while working in their second year.

Credits

The Program requires students to take 36 credits of study spread out over two years: the first year, 24 credits, the second low-residency year, an additional 12 credits. The low residency year enables to students to undertake flexible learning options, virtual classes, and provides

Free Form Requirements

MFA Writing Program

The two-year School of Critical Studies MFA Creative Writing Program offers a variety of options for study: the Creative Writing Program—the choice of most students; Interschool Writing; and Integrated Media (IM). At any time during their residency, MFA Creative Writing students may choose to complete one of four interdisciplinary concentrations: Writing + Performativity, Documentary Poetics, Writing and Its Publics, or Image + Text.

Genre experimentation and an emphasis on critical contexts for creative work characterize each of these options. In support of their writing and thinking, students are paired with a faculty mentor, and work closely with them throughout their time in the Program

The goal of our MFA Creative Writing Program is to enable students to shape their own unique practice, while familiarizing themselves with an international range of aesthetic and critical traditions through our inclusive and future-forward curriculum. MFA Creative Writing Program students will

- Cultivate 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 of 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 their aesthetic foundation and vision
- Become good citizens of the workshop/seminar and learn to function within a community of artists, understanding the value of that community while following their own compass as writers
- Draw meaningfully from the other arts and academic disciplines to inform their own writing, or to develop an interdisciplinary practice
- Develop a sustainable writing dynamic as they enter a world of increasing artistic risk and diversity

Our Program is designed to inspire students to explore and employ both "creative" and "critical" modes in their practices, without seeking to draw a hard line between the two. All students attend closely to questions of form and aesthetics, as well as to the historical, cultural and critical contexts of literary work. Many classes offer a mix of seminar and workshop, and as such provide opportunities for discussions and presentations on both assigned texts and student-generated work. In addition to the more traditional forms of lyric poetry, short story, essay, memoir, novel, literary/arts theory, and reviewing, Program courses also cover genre-fluid forms, such as prose poetry, micro-fiction, and "hybrid" writing that blurs the boundaries between memoir and theory, fiction and nonfiction, criticism and poetry, among other cross-pollinations. While not all classes are offered every year, over the two-year program students take a wide selection of courses, and are all encouraged to experiment with and create new forms and approaches.

The CalArts MFA Creative Writing Program is ideal for students keen to develop their confidence and range as writers and to benefit from CalArts' uniquely interdisciplinary and experimental atmosphere. The Program is also attractive to students who seek a formally expansive and critically challenging alternative to existing creative writing programs.

The requirements for being awarded a Master of Fine Arts degree in the Creative Writing Program are as follows:

1. Students must 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

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opportunities for alternative study, internships and professional networking. To arrive at the required number of credits for the MA, students can add elective courses or independent studies in either year one or two. Alternatively, internships or study abroad can also be credited towards the MA degree.

Year One (24 credits)

During the first year, students complete all of their core and elective course credits on-campus at the California Institute of the Arts.

Program Requirements (Description of courses are below)

Year 1, Fall Semester

Contemporary Political Thought (3 units)

Contemporary Aesthetic Theory (3 units)

Critical Discourse in the Arts and Media (3 Units)

Elective Course (3 units)

Year 1, Wintersession

Theorist in Residence (1 unit)

Year 1, Spring Semester

Critical Discourse in the Arts and Media (3 units)

Thesis Seminar (3 units) Elective Course (3 units)

Independent Study (2 units)

Year Two (12 credits)

During the second, low-residency year students complete their remaining coursework and prepare their graduate thesis. The low-residency second year enables students to deepen and expand their thesis research, but also to pursue internships, work, or international exchanges (for example with partner programs in France and the UK). International students should note that their options in year 2 may in part be determined by their immigration status. There may be some limitations on their Year Two Low-Residency Options because of restrictions associated with their visas. International students are advised to seek clarification on the available options through the Office of International Students and Programs

On-Campus Low-Residency Option Year 2,

Fall Semester (On Campus-Low Residency)

Critical Discourse in the Arts and Media (1 unit)

Thesis Directed Study (3 units) Independent Study/Internship (2 units)

Year 2, Wintersession (On Campus)

Theorist in Residence (1 unit)

Year 2, Spring Semester (On Campus - Low Residency)

Critical Discourse in the Arts and Media (2 units)

Thesis Directed Study (3 units)

Off-Campus Low-Residency Option

Low-residency students complete 11 of their second-year credits through a virtual classroom experience. Students selecting the off-campus low-residency option are required to be physically present on campus during the two weeks of Wintersession for the Theorist in Residence seminar (1 credit). Students are also required to meet to discuss their thesis progress with their mentor in person during Wintersession on campus.

Year 2, Fall Semester (Off Campus - Low Residency)

Critical Discourse in the Arts and Media (1 unit)

Thesis Directed Study (3 units)

Independent Study/Internship/International Exchange (2-3 units)

Year 2, Wintersession (On Campus)

technical skills and in some cases for Interschool Writing students.

2. Students must complete a minimum of 40 semester units (see chart below for minimum requirements). To ensure graduation in a timely manner, students are expected to complete at least 10 units per semester.
3. Students must take two (2) Core MFA creative writing courses per semester.
4. Students may also take upper level/Special Topics Critical Studies offerings and/or institute wide electives. Students interested in earning one of our named interdisciplinary concentrations need to take at least four elective classes in their area of concentration over the course of their time in the program.
5. All students meet with their mentors a minimum of three times per semester for advisement with an additional meeting in spring semester to conduct mid-residency 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 Creative Writing Program, Minimum Requirements (40 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 13.

Year One Program Requirements

Year 1, Fall Semester

Core MFA course

Core MFA or Elective course

Writing Now First Year Seminar

Year 1, Wintersession

Katie Jacobson Writer in Residence course

Year 1, Spring Semester

2 Core MFA courses

Core MFA or Elective course

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Theorist in Residence (1 unit)

Year 2, Spring Semester (Off Campus - Low Residency)

Critical Discourse in the Arts and Media (2 units)

Thesis Directed Study (3 units)

Writing Now Reading Series

Year Two Program Requirements

Year 2, Fall Semester

Core MFA or Thesis Workshop course

Core MFA or Graduate Teaching Practicum or Elective course

Core MFA course

Writing Now Reading Series

Year 2, Wintersession

Katie Jacobson Writer in Residence course

Year 2, Spring Semester

Exit Strategies: Professional Development for Writers course

Core MFA or Elective course

Directed Thesis Study with Mentor

Writing Now Reading Series

Interschool & IM MFA Writing Program, Minimum Requirements (30 Critical Studies + Integrated Media Courses)

Year One

Year 1, Fall Semester

Core MFA course

Writing Now First Year Seminar

Year 1, Wintersession

Katie Jacobson Writer in Residence course

Year 1, Spring Semester

Core MFA course

Core MFA or Elective course

Writing Now Reading Series

Year Two

Year 2, Fall Semester

Core MFA or Thesis Workshop course

Core MFA or Graduate Teaching Practicum or Elective course

Writing Now Reading Series

Year 2, Wintersession

Katie Jacobson Writer in Residence course

Year 2, Spring Semester

Core MFA course

Exit Strategies: Professional Development for Writers course

Directed Thesis Study with Mentor

Writing Now Reading Series

Course Descriptions

Core MFA courses are courses designed and taught by core MFA Creative Writing Program faculty.

Elective courses include upper-level (500) courses taught by faculty in the School of Critical Studies and upper-level and graduate courses taught in the other schools at the Institute.

Writing Now is a core requirement for every semester in the Creative Writing Program. It is structured around the work of contemporary writers who will also be visitors to the Program. The course, taught by a member of the MFA Creative Writing faculty, includes discussions, presentation, and

workshops. The fall semester of the first year, Writing Now requires attendance at weekly meetings as well as the visitor events. Every semester thereafter, attendance is only required at the visitor events.

Katie Jacobson Writer in Residence is the required course during Wintersession. This course centers around the Katie Jacobson Writer in Residence's lecture, reading, seminars, and/or individual meetings with students. The Katie Jacobson Writer in Residence is selected by Program faculty, and is focused on the Writing + Its Publics concentration.

"Exit Strategies: Professional Development for Writers" is required in the spring semester of the second year. This course provides students focused consideration of all aspects of students' transition out of graduate school, including publishing, agents, public speaking, and maintaining creative practice. In addition to developing skills and dossiers for job-seeking or doctoral work, Exit Strategies connects insights from Writing Now and the Katie Jacobson Writer in Residence to course readings, guest-run workshops and seminars, webinars, presentations, and panels.

The Thesis Workshops, while not required are recommended for all 2nd year students in the fall semester. This course is intended to provide students an opportunity to share, revise, and refine their thesis among peers with faculty guidance.

The Graduate Teaching Practicum is a course designed to support students while teaching as well as prepare them for future pedagogical opportunities. All students teaching on the BFA Level 100 curriculum at the Institute must be concurrently enrolled in this course.

The Directed Thesis Study with Mentor is a core requirement for all students in their final semester. This course supports the completion of the thesis required for graduation.

Courses

CCIS100 - Introduction to Critical Studies

General

Course Long Title

Introduction to Critical Studies

Subject Code

CCIS

Course Number

100

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Introduction to Critical Studies is a dynamic BFA 1 cohort class designed to introduce you to the practices of inquiry and critique that shape key debates in the visual, performing, and literary arts, to prepare you to enter into the larger Critical Studies curriculum with confidence, and to establish awareness of foundational skills that are central to working as a critically informed

CCRW204 - Introduction to Bizarro Fictionn

General

Course Long Title

Introduction to Bizarro Fictionn

Subject Code

CCRW

Course Number

204

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

What is Bizarro fiction? How do we define it and what is its significance? Bizarro has been called the equivalent to the cult section of a video store, Adult Swim shows in book form, and Alice's Adventures in Wonderland for adults. In this class, we will study novellas, short stories, flash fiction, and illustrated work from some of the biggest names in Bizarro to help us craft our

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artist today . As part of this course, each week you attend a large lecture presented by faculty and a small group discussion led by Teaching Assistants.

The course is unique to the Institute because it brings students together from all our Schools to participate in a shared conversation around some of the most urgent questions facing our collective communities, whilst providing a focused development of the writing, information literacy, cultural inclusivity, and critical thinking learning goals core to the Critical Studies BFA curriculum. Specific topics for the course change yearly, responding to contemporary issues in the arts and society at large, but all support an inquiry into our understanding of art-making, and the circulation of cultural, economic, and political power, with special attention to intersecting issues of history, technology, race, gender, class, and cultural difference. As this course immerses you in timely, relevant critical conversations, it also asks you to generate your own unique responses across a series of innovative writing assignments designed to help you to hone writing as a mode of critical thinking and self-expression.

CCRW214 - Adventures in Form and Chaos

General

Course Long Title

Adventures in Form and Chaos

Subject Code

CCRW

Course Number

214

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course is designed both for students who have taken previous poetry writing classes and for those who have not. It approaches the writing of poems through an examination of the ways in which some recent North American poets (such as Hoa Nguyen, Douglas Kearney, Joshua Beckman, CA Conrad, Eileen Myles and Terrance Hayes) have renovated inherited poetic forms,

definition. From Carlton Mellick III to Cameron Pierce, MP (Emma) Johnson to Laura Lee Bahr, we will analyze different strands of Bizarro fiction to help us better understand what types of stories fit into this genre. In addition to studying Bizarro fiction, we will invent it, too. Each student will craft a short story that incorporates his/her idea of Bizarro (the weird), and we will workshop every story in class to help the writer better understand (and improve) his/her work. Furthermore, this will introduce us to even more varieties of Bizarro. Besides writing short fiction, at the end of the semester, each student will present a project that combines one of the readings with his/her own métier.

Students should expect to spend approx. \$50.00 on materials and supplies for this course.

CCRW221 - Science Fiction for Architects

General

Course Long Title

Science Fiction for Architects

Subject Code

CCRW

Course Number

221

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Slipstream: Science Fiction Writing for Architects

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 practice of "slipstream" and the New Weird. Both experimental and traditional story-telling

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explored open-page forms, and invented new forms along with new durational, constraint-based, improvisational and performative practices.

We will also look closely at the relation between form and practice, asking ourselves at what point a practice becomes a form of life. Students will be given regular poetry writing assignments based on our readings.

Class sessions will be divided between discussions of our readings and peer review of student work.

techniques are reviewed with a special emphasis on hybrid narrative forms, the collage film essay, and architecture-based video games. Projects including the short critical review, the short story, film treatment, and video game script are presented for peer review. Sub-genres include Indigenous futurisms, Afrofuturism, space and colonization, gender and science fiction, and future cities. Materials for study range from the renowned works of Sherman Alexie, Octavia Butler, Samuel R. Delany, Philip K. Dick, William Gibson, and James Tiptree, Jr., to the current works of Brian Evenson, Hao Jing Fang, Sheshu Foster, Nnedi Okorafor and Nana Kwame Adjei-Brenyah. Materials will be supplemented by the collage film work of Craig Baldwin and guest lectures on contemporary video games Soma, Observation, and Outer Wilds among others.

CCRW246 - Worldbuilding

General

Course Long Title

Worldbuilding

Subject Code

CCRW

Course Number

246

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course explores narratives that engage in explicit acts of worldbuilding, a term first used to describe science fiction and fantasy writers' invention of languages, geographies, cultures, histories, and mythologies. We will focus on worldbuilding as it applies to novels, anime, poetry, graphic novels, television series, video games, and TTRPGs. Along the way, we will begin to address critical questions raised by works that engage in worldbuilding.

No Requirements

CCRW262 - Latinx Literature and Writing

General

Course Long Title

Latinx Literature and Writing

Subject Code

CCRW

Course Number

262

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In this course we will immerse ourselves in literature written by Latinx authors in the U.S., exploring fiction, nonfiction and poetry genres. In line with most recent literary developments and topical concerns such as climate catastrophe, social justice and historical reckoning, we will delve into speculative and science fiction, as well as fantasy, magical realism and other subgenres in literary, young adult and graphic novels and short stories. This course will cover new nonfiction works in memoir and cultural criticism as well as poetry that delves into the complexities of community, family and culture. We will explore writing by women, nonbinary and LGBTQ authors from across the Latinx diaspora, including immigrant, Indigenous, Afro-Latinx/ perspectives grounded in the pleasures of the body as well as the violences of on-going colonialism. Can calling upon joy and trauma through poetry and memoir, heal, transform and liberate? How do the

techniques of speculative and science fiction speak to and ask us to deal with the question of the future?

CCRW266 - The Ugly/Beautiful: Poetry Workshop

General

Course Long Title

The Ugly/Beautiful: Poetry Workshop

Subject Code

CCRW

Course Number

266

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The Ugly/Beautiful: Poetry Workshop

Disability justice activist Mia Mingus once posed the challenge: "Where is the Ugly in you? What is it trying to teach you?" In "The Ugly/Beautiful" creative writing workshop, we will read and write poetry that confronts the gritty matter of the ugly -- the foul, the undesirable, the profane, the abject. In other words, objects and subjects that gross us out, compel us to turn away. Rather than refuse the ugly, we will train our gaze on it and discover the fine line between love and repulsion, what's feared and exalted. We will trouble our ideas of what's ugly and what's considered beautiful.

Reading for this class will include poets who write unflinchingly about the dangers of (trans)feminine beauty, desirability and disabled bodies, meditations on death, cum and apathy, the body on the edge of survival, and decay, such as Sandra Lim's *The Loveliest Grotesque*, Kim Hyesoon's *Autobiography of Death*, Jasmine Reid's *Deus Ex Nigrum*, Zef Lisowski's *Girl Work*, Vievee Francis's *Forest Primeval*, and Monica McClure's *Tender Data*. Students will regularly turn in poems that we will discuss in workshop, a constructive place for community feedback, and revise these works as part of a final poetic project.

CCRW273S - Fiction As Witness

General

Course Long Title

Fiction As Witness

Subject Code

CCRW

Course Number

273S

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Fiction as Witness: Trauma, Transformation, and Black Women's Writing

In this course, we will explore the writerly idea that writing can be a healing practice for coping with both lived experience and the ambient violence of the world around us. We will also interrogate the readerly expectation and literary convention that fictional crises resolve, transforming character(s) in the process. And we'll inquire further: What happens when the writer not only relates trauma, but (re)enacts it? Are we dependent upon each other for remembering and release of traumatic experience? What are some of the forms and structures for this kind of writing? What are the limits of witness? How do we maintain focus on the fact that we are engaged not in sociology or anthropology, but in art? To address these concerns, among others, we will focus our close reading, writing and discussion on a variety of fictional texts: poems, plays, short stories and a novel or two, along with excerpts from critics and theorists, and examples from dance, film, and visual art, and more. Students will produce original critical-creative works based on the their presentations of and engagement with course materials, and contribute to the ongoing conversation about where art and life intersect, and the transformative potential at the crossroad.

CCRW311 - Poetry Workshop

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General

Course Long Title

Poetry Workshop

Subject Code

CCRW

Course Number

311

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This creative writing class will operate like a conventional workshop in which student-writers produce works-in-progress to offer for group critique. In a supportive environment, we will give constructive criticism to each other in order to become better revisers and readers of our own work. We will also engage with a variety of assigned readings, from mostly modern and contemporary writers, that will act as springboards for our creative endeavors. To paraphrase T.S. Eliot-immature artists borrow, mature artists steal. This presupposes that mature writing stems from a strategic reading life. We will pay equal attention to both terms in the phrase "creative writing"-considering prompts that can spark new drafts and ideas while also adhering to the technical, formal, and rhetorical principles of writing that will ensure rigorous execution. Requirements include consistent attendance and participation, weekly writing assignments, and a final portfolio of revised and polished work.

No Requirements

CCRW317 - Entre Mundos: Other-Worldly Latin Americ

General

Course Long Title

Entre Mundos: Other-Worldly Latin Americ

Subject Code

CCRW

Course Number

317

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In this course, we will dive into Latin American and Latinx literature and art in the surreal, magical, gothic traditions. This course will introduce you to the historical and cultural contexts in which these traditions flourished. Exploring this together, we ask how they may shed a new uncanny light onto our own lives today. Through readings, discussion, creative and essay-writing assignments and a research project, we will listen to voices and stories that narrate lives and events. We will also get to question how the act of storytelling in itself brings forth new dimensions of reality that seem to exist beyond the actuality of our lived experience but nevertheless are embedded within it. In light of this, we will investigate how these fictive imaginings of the unknown construct meaning for us today and what this meaning is.

CCRW338 - Poetry, Bars, Lyrics

General

Course Long Title

Poetry, Bars, Lyrics

Subject Code

CCRW

Course Number

338

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CCRW352 - How Poets Play Dead

General

Course Long Title

How Poets Play Dead

Subject Code

CCRW

Course Number

352

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

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Credit Hours

Min Credit
Hours
3

Description

This class will be a generative space to write new poems and/or lyrics. We will start with the lyric poem, exploring key forms and possibilities, and share new work in a supportive setting. We will read and discuss work by a wide range of poets, lyricists, and artists - from the spare and minimal (Karen O and Ocean Vuong) to the witty and acerbic (Sondheim and Sampa the Great) to the verbally acrobatic (Miranda and Blackalicious). We'll consider how poems are scored on the silent page and how they are brought to life in settings by folks like Caroline Shaw and Huang Ruo. Exercises and assignments will help us to think about questions of imagery, phrasing, song setting, internal rhyme, and shifting between registers of speech. By putting the "lyre" back into the "lyric," we will think about - and listen deeply to - poetry's roots in song and the sung.

Credit Hours

Min Credit
Hours
3

Description

Necrosocial Poetry: How Poets Play Dead

Poets past and contemporary have often used the social space of the poem as one in which to 'play dead.' In this poetry writing course, we will do the same. Many of the poets we will read in this class, whose texts will help to instigate our own poems, have conceived of the poet or the speaker of a poem as, in a sense, already dead. This conception points to an understanding of literature itself as a "necrosocial" dimension of experience, a social space of experience that is often a very intense one for the writer and reader while remaining simultaneously an impossible one in the sense that socializing with the dead would be, from a rationalist perspective, empirically impossible. In considering poetry as a way to play dead together we will also be thinking about the nature of the imaginary social spaces we go to when we read and write poetry. Readings and writing prompts will help us explore this ambiguous terrain that can be seen, in the words of the poet Peter Gizzi, as "100% real and 100% imaginary." On the way, will also examine necrosocial poetic practices in the light of climate change and fears of civilizational collapse and even human extinction.

CCRW358 - Experimental Science Fiction Writing

General

Course Long Title
Experimental Science Fiction Writing

Subject Code
CCRW

Course Number
358

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This creative writing class familiarizes students with a wide range of science fiction. Students are introduced to genre works, ranging from weird writing, golden era science fiction, the new wave, cyberpunk, to slipstream, cli-fi, bizarro fiction and philo-fiction. Both experimental and traditional story-telling techniques are reviewed, with a special emphasis placed on style and hybrid narrative forms. Projects include the short story, proposal and film treatment, and are peer reviewed in a workshop format. Topics for writing exercises are drawn from an array of sources, including nanotechnology, neuroscience, robotics and genetic engineering. Sub-genres

CCRW367 - Letters & Conversations

General

Course Long Title
Letters & Conversations

Subject Code
CCRW

Course Number
367

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

In the era of the internet, what can a letter do? What new forms of letters circulate? How has social media changed dialogue and conversation? What words can we exchange and how? Drawing on a range of critical and creative practices, this creative writing class will invite students to read and write letters and to conduct, join, and listen to conversations. Incorporating fiction, nonfiction, poetry, and hybrid writing, we will also engage visual art, tweets, podcasts, and more. Key course topics will include childhood, family, friendship, love, sexuality, gender, race, police violence, trauma, and coming of age. Students will leave having completed "a letter you

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include environmental science fiction, future cities, space and colonization, and gender and science fiction. Materials for study range from the renowned works of J.G. Ballard, Octavia Butler, Philip K. Dick, William Gibson, and James Tiptree, Jr., to the current works of Paolo Bacigalupi, Kelly Link, Reza Negrastani, Charles Stross, and Vandana Singh. Selected critical essays and film will supplement readings.

No Requirements

thought they'd never write or a conversation you thought you'd never have" as well as a future letter scheduled to arrive to the sender. In our letters and conversations, we will claim voice and risk vulnerability. We will navigate forms of address, tone and timbre, audience and occasion, intimacy, protest, and more.

CCRW385 - Short Story Workshop

General

Course Long Title

Short Story Workshop

Subject Code

CCRW

Course Number

385

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a workshop devoted primarily to writing and workshopping short stories, with several opportunities to share your work and receive feedback on it over the course of the semester. In addition, students will read assigned short stories and will come to class prepared to participate in a discussion of the readings every week. We will also do in-class writing exercises. The focus of this class will be to practice short story writing and play with various writing, as well as to study form and content through our weekly readings of international and American authors.

CCRW425 - Science Fiction

General

Course Long Title

Science Fiction

Subject Code

CCRW

Course Number

425

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Science Fiction & Modern Fantastic. Open to BFA-3 and BFA-4 students only.

This creative writing class focuses on contemporary cross-genre works of 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," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.

CCRW432 - Letters & Conversations

CCRW448 - Source & Archive

California Institute of the Arts

General

Course Long Title

Letters & Conversations

Subject Code

CCRW

Course Number

432

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In the era of the internet, what can a letter do? What new forms of letters circulate? How has social media changed dialogue and conversation? What words can we exchange and how? Drawing on a range of critical and creative practices, this creative writing class will invite students to read and write letters and to conduct, join, and listen to conversations. Incorporating fiction, nonfiction, poetry, and hybrid writing, we will also engage visual art, tweets, podcasts, and more. Key course topics will include childhood, family, friendship, love, sexuality, gender, race, police violence, trauma, and coming of age. Students will leave having completed "a letter you thought they'd never write or a conversation you thought you'd never have" as well as a future letter scheduled to arrive to the sender many years later. In our letters and conversations, we will claim voice and risk vulnerability. We will navigate forms of address, tone and timbre, audience and occasion, intimacy, protest, and more.

No Requirements

General

Course Long Title

Source & Archive

Subject Code

CCRW

Course Number

448

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In this class, each student will create a "sourcebook"--an archive of artistic inspirations. Which texts, works, methods, memories or experiences have served as the source of your creative practice? Which artists and thinkers have most influenced your work? What have you moved toward or against? Your sourcebook, which may or may not take the literal form of a print book, will include your critical and creative inspirations (in their entirety or as citations or excerpts) along with critical/creative annotations. To help develop this sourcebook, we will consider a range of sourcebooks by diverse artists and writers. We will reckon with the archive and its relationship to social location--race, class, gender, sexuality. We will negotiate different forms of materiality. (How can we capture the ephemeral?) We will deeply consider knowledge, information, and power in relation to our own creativity. At the end of the term, will display our sourcebooks in an in-class pop-up show and place a collective class sourcebook reader in the special collections of the CalArts library.

No Requirements

CCRW457 - Feminist Poetics

General

Course Long Title

Feminist Poetics

Subject Code

CCRW

Course Number

457

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CCRW462 - Writing Climate Breakdown

General

Course Long Title

Writing Climate Breakdown

Subject Code

CCRW

Course Number

462

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Using an intersectional feminist lens, we will explore how writers and artists navigate relationships between writing, identity, culture, politics and art making. We will ask, how might feminist poetics be a strategy for envisioning and re-visioning language use, forms and ideas? How is feminist poetics a mode of critique, desire, invention, inquiry, and imaginative literary praxis? How is feminist poetics a way of writing visions of resistance and transformation?

Rather than beginning our study with the statement, "Feminist Poetics is,," our class will build a collective understanding from the texts we engage with and from reflections on our own creative work.

Together, we will read in and across genres. We'll read book-length works, poems, essays, statements of poetics, workbooks, prompts, provocations, and interviews. We'll also listen to podcasts, watch videos, and hear from guests who share about their work and commitments. Creative writing workshops are a central component to our class. Students are invited to share their own writing and respond to their peers' work. Our creative spirit will be generative and process-based, inviting you to experiment with writing strategies and goals.

CCRW464 - Writing & Performing the Self

General

Course Long Title
Writing & Performing the Self

Subject Code
CCRW

Course Number
464

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

What is a self? How might writing and performance together help forge or express its possibilities? Drawing on creative writing, performance art,

Credit Hours

Min Credit
Hours
3

Description

Climate Breakdown poses great challenges to all aspects of human life - biological, technological, economic, political, spiritual, cultural, etc. It challenges human beings to rethink their conceptions of what might be proper forms of earthly existence as it also challenges us to rethink our relationships to the nonhuman world and the ecologies that sustain our lives and the lives of all other earthly beings. Clearly, Climate Breakdown also poses great challenges to artists and to writers. In this class we take up some of those challenges through the methods of Creative Writing, engaging some of the issues of content and form (including aesthetic form and content, cultural form and content, spiritual form and content and political form and content) that writers (and other artists) find themselves facing in this time of unprecedented, mind boggling, human caused climate shift and collapse. We will engage these issues across various texts and films. We will engage them in student assignments that move across genres of Creative Writing, from speculative fiction to poetry, non-fiction and hybrid forms.

CCRW489 - Tiny Fictions

General

Course Long Title
Tiny Fictions

Subject Code
CCRW

Course Number
489

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This workshop will focus on extremely short pieces as a way in to writing narrative and non-narrative prose. We'll read flash fiction, sudden fiction,

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literature, art criticism, cultural studies, and black feminist theory, this class will open space for CalArts students to write and perform the self. Students will read personal/ autobiographical / performance texts, keep personal journals, see live and archived performance, write critical reflections, and more. Key course topics will include embodiment, memory, autobiography, persona, subjectivity, disclosure, tracery, gesture, and action. We will also reckon with the self in relation to race, class, gender, sexuality, and other vital locations of identity. Class readings, exercises, assignments, and showings will help students develop final performance text(s) over the course of the term. Class will conclude with public reading/ performance as well as the compilation of an annotated bibliography. Together we will investigate, express, and activate the self in art and the world.

Students should expect to spend between \$50-\$75 one course books and performance tickets.

No Requirements

blast fiction, short-shorts, microfiction, minimalist fiction, prose poems, microessays. We might look at Anne Carson's short talks, Lydia Davis's work, John Keene's Annotations, Ben Marcus's fake instruction sets, etc. We'll investigate all of these as way to think about the limits of what prose can do in a condensed and linguistically focused space. We'll think about the sentence as a unit of meaning and as an aesthetic gesture, discuss the acoustics of prose, rhythm and sound in fiction, and so on. The heart of the class will be workshoping your very short pieces.

No Requirements

CCRW525 - Science Fiction

General

Course Long Title

Science Fiction

Subject Code

CCRW

Course Number

525

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Science Fiction & Modern Fantastic. This creative writing class focuses on contemporary cross-genre works of 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," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and

CCRW532 - Letters & Conversations

General

Course Long Title

Letters & Conversations

Subject Code

CCRW

Course Number

532

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

In the era of the internet, what can a letter do? What new forms of letters circulate? How has social media changed dialogue and conversation? What words can we exchange and how? Drawing on a range of critical and creative practices, this creative writing class will invite students to read and write letters and to conduct, join, and listen to conversations. Incorporating fiction, nonfiction, poetry, and hybrid writing, we will also engage visual art, tweets, podcasts, and more. Key course topics will include childhood, family, friendship, love, sexuality, gender, race,

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hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.

police violence, trauma, and coming of age. Students will leave having completed "a letter you thought they'd never write or a conversation you thought you'd never have" as well a future letter scheduled to arrive to the sender many years later. In our letters and conversations, we will claim voice and risk vulnerability. We will navigate forms of address, tone and timbre, audience and occasion, intimacy, protest, and more.

CCRW544 - Memory, Media & the City

General

Course Long Title

Memory, Media & the City

Subject Code

CCRW

Course Number

544

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Memory, Media and the City. After studying how collective memory operates within cities, and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, cultural histories, plays, installations, where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators" in variations of noir, as well as archival fact and fiction across many various genres. We will also excavate how the ambient, expressionist setting is developed-- in cityscapes and in fictions. These discoveries are then applied to final projects involving research into how the facts of a city are cannibalized as social imaginaries, from memoirs to archives to journalism, to scripted spaces. Students build drafts where memory within cities-- as an act of distortion and evasion--are essential; or can be revealed. Recommended for MFA and MA students in writing programs.

CCRW548 - Source & Archive

General

Course Long Title

Source & Archive

Subject Code

CCRW

Course Number

548

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

In this class, each student will create a "sourcebook"--an archive of artistic inspirations. Which texts, works, methods, memories or experiences have served as the source of your creative practice? Which artists and thinkers have most influenced your work? What have you moved toward or against? Your sourcebook, which may or may not take the literal form of a print book, will include your critical and creative inspirations (in their entirety or as citations or excerpts) along with critical/creative annotations. To help develop this sourcebook, we will consider a range of sourcebooks by diverse artists and writers. We will reckon with the archive and its relationship to social location--race, class, gender, sexuality. We will negotiate different forms of materiality. (How can we capture the ephemeral?) We will deeply consider knowledge, information, and power in relation to our own creativity. At the end of the term, will display our sourcebooks in an in-class pop-up show and place a collective class sourcebook reader in the special collections of the CalArts library.

CCRW557 - Feminist Poetics

CCRW562 - Writing Climate Breakdown

California Institute of the Arts

General

Course Long Title

Feminist Poetics

Subject Code

CCRW

Course Number

557

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Using an intersectional feminist lens, we will explore how writers and artists navigate relationships between writing, identity, culture, politics and art making. We will ask, how might feminist poetics be a strategy for envisioning and re-visioning language use, forms and ideas? How is feminist poetics a mode of critique, desire, invention, inquiry, and imaginative literary praxis? How is feminist poetics a way of writing visions of resistance and transformation?

Rather than beginning our study with the statement, "Feminist Poetics is.," our class will build a collective understanding from the texts we engage with and from reflections on our own creative work.

Together, we will read in and across genres. We'll read book-length works, poems, essays, statements of poetics, workbooks, prompts, provocations, and interviews. We'll also listen to podcasts, watch videos, and hear from guests who share about their work and commitments. Creative writing workshops are a central component to our class. Students are invited to share their own writing and respond to their peers' work. Our creative spirit will be generative and process-based, inviting you to experiment with writing strategies and goals.

CCRW564 - Writing & Performing the Self

General

Course Long Title

Writing & Performing the Self

Subject Code

CCRW

Course Number

564

School(s)

School of Critical Studies

General

Course Long Title

Writing Climate Breakdown

Subject Code

CCRW

Course Number

562

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Climate Breakdown poses great challenges to all aspects of human life - biological, technological, economic, political, spiritual, cultural, etc. It challenges human beings to rethink their conceptions of what might be proper forms of earthly existence as it also challenges us to rethink our relationships to the nonhuman world and the ecologies that sustain our lives and the lives of all other earthly beings. Clearly, Climate Breakdown also poses great challenges to artists and to writers. In this class we take up some of those challenges through the methods of Creative Writing, engaging some of the issues of content and form (including aesthetic form and content, cultural form and content, spiritual form and content and political form and content) that writers (and other artists) find themselves facing in this time of unprecedented, mind boggling, human caused climate shift and collapse. We will engage these issues across various texts and films. We will engage them in student assignments that move across genres of Creative Writing, from speculative fiction to poetry, non-fiction and hybrid forms.

CCRW589 - Tiny Fictions

General

Course Long Title

Tiny Fictions

Subject Code

CCRW

Course Number

589

School(s)

School of Critical Studies

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

What is a self? How might writing and performance together help forge or express its possibilities? Drawing on creative writing, performance art, literature, art criticism, cultural studies, and black feminist theory, this class will open space for CalArts students to write and perform the self. Students will read personal/ autobiographical / performance texts, keep personal journals, see live and archived performance, write critical reflections, and more. Key course topics will include embodiment, memory, autobiography, persona, subjectivity, disclosure, tracery, gesture, and action. We will also reckon with the self in relation to race, class, gender, sexuality, and other vital locations of identity. Class readings, exercises, assignments, and showings will help students develop final performance text(s) over the course of the term. Class will conclude with public reading/ performance as well as the compilation of an annotated bibliography. Together we will investigate, express, and activate the self in art and the world.

Students should expect to spend between \$50-\$75 one course books and performance tickets.

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This workshop will focus on extremely short pieces as a way in to writing narrative and non-narrative prose. We'll read flash fiction, sudden fiction, blast fiction, short-shorts, microfiction, minimalist fiction, prose poems, microessays. We might look at Anne Carson's short talks, Lydia Davis's work, John Keene's Annotations, Ben Marcus's fake instruction sets, etc. We'll investigate all of these as way to think about the limits of what prose can do in a condensed and linguistically focused space. We'll think about the sentence as a unit of meaning and as an aesthetic gesture, discuss the acoustics of prose, rhythm and sound in fiction, and so on. The heart of the class will be workshoping your very short pieces.

****Please note, this offering is not available for students within the Creative Writing program. If you are in the Creative Writing program, please enroll in CWMP-684 instead.****

Registration Restrictions

RGNCMWP - No Creative Writing Program

CCSE001 - Artspeak 1: English for the Arts

General

Course Long Title
Artspeak 1: English for the Arts

Subject Code
CCSE

Course Number
001

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

The Artspeak course series provides instruction for multilingual students in the linguistic and

CCSE002 - Artspeak 2: English for the Arts

General

Course Long Title
Artspeak 2: English for the Arts

Subject Code
CCSE

Course Number
002

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

The Artspeak course series provides instruction for multilingual students in the linguistic and

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cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in art/design/performance contexts and 2) to add new knowledge to your English language use. Artspeak 1 is an integrated, four-skill, (reading, writing, listening, speaking) English for Academic Purposes course designed for students with at least an intermediate proficiency level in English. The content of the course focuses on conventions of North American academic reading/writing and classroom oral/aural language: understanding and producing spontaneous speech in the classroom, understanding and creating metaphor in academic contexts, and defining terms, genres, and communities of practice. Artspeak 1 provides Critical Studies units for graduation.

cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in art/design/performance contexts and 2) to add new knowledge to your English language use. Like Artspeak 1, Artspeak 2 is an integrated, four-skill, (reading, writing, listening, speaking) English for Academic Purposes course designed for students with at least an intermediate proficiency level in English. Artspeak 2 continues the work of Artspeak 1 by focusing more specifically on reading-writing connections, which are typical of the Level-100 course series-Introduction to Critical Studies and Special Topics-that you will take in their BFA2 year. You will develop you English-language academic skills for the arts in including reading critically and strategically, writing from sources, and developing choice and control in written voice. Artspeak 2 provides Critical Studies units for graduation.

CCSE015 - Artspeak 4A: English for the Arts

General

Course Long Title

Artspeak 4A: English for the Arts

Subject Code

CCSE

Course Number

015

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The Artspeak course series provides instruction for multilingual students in the linguistic and cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in

CCSE055 - Artspeak 4A: English for the Arts

General

Course Long Title

Artspeak 4A: English for the Arts

Subject Code

CCSE

Course Number

055

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The Artspeak course series provides instruction for multilingual students in the linguistic and cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in

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art/design/performance contexts and 2) to add new knowledge to your English language use. Artspeak 4A is a speaking/listening course designed for MFA students and upper-level BFA students that focuses on the conventions of North American classroom and critique oral/aural language. The content of the course addresses language use in classroom and critique settings including understanding and producing spontaneous speech, producing extended, deciphering and speaking with directness and indirectness, interrupting, and responding to other speakers.

CCSE456 - Artspeak 4B: Reading/Writing

General

Course Long Title

Artspeak 4B: Reading/Writing

Subject Code

CCSE

Course Number

456

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

ArtSpeak 4B is a reading/writing course designed for MFA students and upper-level BFA students that focuses on the conventions of critical writing and reading practices in a North American classroom setting. The course is designed to support multilingual students with the cultural-linguistic requirements of graduate-level study in art and design. Both a craft workshop and an opportunity for 1-on-1 mentoring, this class will explore the considerable overlap that learning English as an additional language shares with art/design by considering both as sites of communication. Beginning with what you already know about English, we will pursue the needs of specific writing, research, and art projects from other classes at CalArts, and cultivate sustainable habits of self-editing, organization, idea development, clarity, concision, communication, and critical thinking-all with the shared assumption that, as international artists and multilingual speakers, your distinct backgrounds, experiences, and bases of knowledge are assets that help inform your art practice and education.

art/design/performance contexts and 2) to add new knowledge to your English language use. Artspeak 4A is a speaking/listening course designed for MFA students and upper-level BFA students that focuses on the conventions of North American classroom and critique oral/aural language. The content of the course addresses language use in classroom and critique settings including understanding and producing spontaneous speech, producing extended, deciphering and speaking with directness and indirectness, interrupting, and responding to other speakers.

CCSE556 - Artspeak 4B: Reading/Writing

General

Course Long Title

Artspeak 4B: Reading/Writing

Subject Code

CCSE

Course Number

556

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

ArtSpeak 4B is a reading/writing course designed for MFA students and upper-level BFA students that focuses on the conventions of critical writing and reading practices in a North American classroom setting. The course is designed to support multilingual students with the cultural-linguistic requirements of graduate-level study in art and design. Both a craft workshop and an opportunity for 1-on-1 mentoring, this class will explore the considerable overlap that learning English as an additional language shares with art/design by considering both as sites of communication. Beginning with what you already know about English, we will pursue the needs of specific writing, research, and art projects from other classes at CalArts, and cultivate sustainable habits of self-editing, organization, idea development, clarity, concision, communication, and critical thinking-all with the shared assumption that, as international artists and multilingual speakers, your distinct backgrounds, experiences, and bases of knowledge are assets that help inform your art practice and education.

California Institute of the Arts

CCST115 - Fairy Tales, Myths and Fables

General

Course Long Title

Fairy Tales, Myths and Fables

Subject Code

CCST

Course Number

115

School(s)

School of Critical Studies

Program(s)

CS BFA

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Fairy Tales, Myths, and Fables: Now vs. Then
Special Topics course for BFA-1 students only.

This course will look at fairy tales, myths and fables, both in terms of the way that they were historically told or presented and at how they've changed in our contemporary era. We'll do this as a way of trying to understand how we reshape common narratives as a way of justifying how we change as a culture. We'll begin by looking at Greek myths, work by the Brothers Grimm, Perrault, Anderson, and others, and move from there to revisionist work by Angela Carter, Robert Coover, and Kate Bernheimer, as well as a few graphic novels (Fable, The Sandman, etc.) and movies (both Disney-like versions and darker adaptations). How does a fairy tale change as it crosses from one form or genre to another or as it moves forward in time? And, more importantly, how do the changes change us in ways we don't expect?

CCST181 - Gangsters Geeks & Spies—Asians in the US

General

Course Long Title

Gangsters Geeks & Spies—Asians in the US

Subject Code

CCST

Course Number

181

School(s)

School of Critical Studies

Program(s)

CS BFA

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Gangsters Geeks & Spies - Asians in the US

Special Topics course for BFA-1 students only.

During the height of Covid-19, Asians in the U.S. experienced a surge of hate crimes that seemed to conflate their race with the pandemic itself. The language

directed at Asians was reminiscent of previous waves of anti-Asian racism, such as the Yellow Peril, the WWII internment of Japanese Americans, and the murder

of Vincent Chin. This course will use past incidents as a starting point to ask questions about the present. Why are Asians considered to be "perpetual foreigners"

and interchangeable? Why are Asians both over - and under sexualized?

Has there been more representation of Asians in art and media recently, and has this helped to combat stereotypes?

We'll explore these issues through poems, fiction, film, music, stand-up, video games, and other forms of media. Cathy Park Hong's essays in Minor Feelings will unmask the gaslighting of immigrants and refugees. The Netflix series Beef will make us laugh (and sob) out loud at Seven Yeun and Ali Wong's escalating war of

road rage. And the shoegaze-y soundscapes of Mitski and Japanese Breakfast will remind us that culture is as much about joy as it is about resistance.

Registration Restrictions

RGBFA1 - BFA 1 Students Only

CCST202W - Antiquity in Song China and Meiji Japan

General

Course Long Title

Antiquity in Song China and Meiji Japan

Subject Code

CCST

Course Number

202W

CCST207 - Radical Black Freedom & Its Discontents

General

Course Long Title

Radical Black Freedom & Its Discontents

Subject Code

CCST

Course Number

207

School(s)

California Institute of the Arts

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

1

Description

In this course, we will engage in an in-depth study of the concept of antiquity in the intellectual and artistic context of Medieval China and Modern Japan. We will devote one week to Meiji Japan and the second to Medieval China. The two weeks can be taken independently as individual courses as well as jointly as a single two-week course. In the case of Meiji Japan, we will start from a paradox: while the Meiji government was modernizing Japan on an all-encompassing level, they also attempted to return to a mythical "antiquity" ideologically, religiously, and intellectually. We will analyze the ways in which the antique world of myth in fact influenced the world of modernization in Meiji Japan through closely reading works of key thinkers (Motoori Norinaga and Hirata Atsutane) and analyzing artworks of the period. We will attempt to discuss conceptions of antiquity based on artworks ranging from ukiyo-e paintings to contemporary Japanese anime culture. During this workshop, we will discuss how antiquity was thought, imagined and continued in the contemporary Japanese avant-garde movement of art, media and music. Our second week will focus on how the medieval Song Dynasty of China responded to and reconstructed the ancient Chinese past. Meiji-era Japanese intellectuals identified the Song Dynasty as the first "modern" society, but this time of flourishing urban life and constant technological and cultural changes was also a time that turned to China's distant past to find both models for the future and objects of consumption. Did this period's thinkers define "antiquity" as a distant past because it helped enhance the pleasure of appreciating exotic antiques, or because it provided the keys to authentic life? We will attempt to answer this question through closely reading passages from the key thinkers (Zhu Xi and Ouyang Xiu) and study paintings and material objects in the context of connoisseur theory to interrogate the Song reconstruction of ancient Chinese ideas. This course will be a reading intensive workshop with extensive visual materials. This course aims to cultivate close reading skills, to strengthen and deepen critical reading, writing, and interpretive practices, and to further students' understanding of the interconnections between a diversity of imagined pasts and modernizing processes across the world.

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The struggle for Black freedom is as old as Black oppression. The battle took place on plantations, in burning towns and hosed-down public streets, in prisons, but it has also taken place in newspaper editorials, in scholarship and in art. This course is a survey of the intellectual practices of freedom while Black - as can be read in Black texts, in Black freedom as recorded by freedom's enemies- and the use of the idea of freedom deployed by colonial power. Here, we will explore and reveal patterns of fugitive Blackness within anti-Black colonialism.

This course is also a close reading of the other side of freedom - the discursive universe that radical Black freedom finds itself thrust up against. We look at writings against abolition, scientific writing, contemporary right-wing journalism, social media posts etc., that argue - whether measuredly or aggressively - against expressions of African liberation.

We will ask: are there through lines in arguments against Black liberation? How do we understand liberal white supremacy? Or the white supremacist capturing of "woke"?

How are anti-Black impulses masked in "objective" language? Has anti-Blackness re-invented itself rhetorically to survive in spaces putatively hostile to it? Are we, today, witnessing a sea change in the permissibility of anti-Black speech or something new?

No Requirements

CCST218 - Visions of Utopia

General

Course Long Title

Visions of Utopia

Subject Code

CCST

Course Number

218

School(s)

School of Critical Studies

Academic Level

CCST224 - The End: a Cross-Cultural Look At Death

General

Course Long Title

The End: a Cross-Cultural Look At Death

Subject Code

CCST

Course Number

224

School(s)

School of Critical Studies

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Visions of Utopia: Regional Diversity and Continental Integrity in Latin American Culture
This course serves as an introduction to the rich traditions and cultures of Latin America, from the period before the arrival of the Europeans, up to the present day. We study different modes of cultural production from the different regions and periods of Latin American history, including literary works, political manifestos, philosophical essays, and works of art. In particular, we examine how, beyond the multiplicity of languages and cultures it harbors, Latin America constituted a utopian social and cultural project, in which intellectuals, artists, and activists imagined different futures for its nations and for the continent as a whole, after the colonial experience. In doing so, we explore how the regions of Latin America also took part of the integrative attempt to think of a singular identity and global destiny for themselves, across national boundaries.

Some of the questions we shall interrogate include: the problematic mediations between Western and native traditions which defines the continent since colonial times; the way in which the emergence of new literary forms and artistic schools in Latin America were bound to new visions of the future for its embryonic nations after The Independence; the tensional relations between the pursuit of intellectual and practical autonomy, and participation in global movements transpiring in the arts and politics; and the rise of new experimental and transnational expressive forms in the 21st Century, such as the Chicano and Latinx movements in the arts and literature. By tracing these manifold developments, we will finally seek to analyze the impact and place of Latin American culture in the contemporary geopolitical and transcultural horizon

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

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.

California Institute of the Arts

CCST242 - Direction: Utopia

General

Course Long Title

Direction: Utopia

Subject Code

CCST

Course Number

242

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a course on the concept of utopia, the history of U.S. utopian practices of the nineteenth and twentieth centuries, and the theme of utopia in art, music and literature. Is utopia always shadowed by dystopia? And is it worth pursuing anyway? A selection of U.S. religious and socialist utopian communities of the nineteenth century, utopian communes of the nineteen-sixties and imaginary utopias will be considered. In addition to writing a critical essay, students will have the opportunity to collaborate on their own proposal for a utopian community.

CCST242S - Imaging Culture

General

Course Long Title

Imaging Culture

Subject Code

CCST

Course Number

242S

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Imaging Culture: Representation and Visual Anthropology.

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.

CCST263 - Feminist Text and Textile Practices

General

Course Long Title

Feminist Text and Textile Practices

Subject Code

CCST264 - Asian American Genres

General

Course Long Title

Asian American Genres

Subject Code

California Institute of the Arts

CCST

Course Number

263

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

What is a feminist practice? How can texts and textiles inform it? Drawing on literature, creative writing, critical theory, visual arts/crafts, and feminist theory, we will explore how texts and textiles have been interwoven in the formation of feminized subjects and have been challenged and repurposed by feminist movements, and how these different artistic practices communicate with each other. Collectives and authors will be invited, such as sewing circles working in the Latin American tradition of denouncing state violence through enduring fabric arts.

We will engage in weekly discussion on different feminist readings, both literary and critical, and visual arts and crafts which engage fabrics or feminist discourse. We will look at text pieces that engage language as a textile, how a book can be woven, how words can be threaded, how a textile can engage a language. As a group, we will reflect and discuss about the elements that make up a feminist practice. Students will write an essay that engages a text(ile) feminist practice, homework that engages reflections or prompts, an oral presentation about an artist not discussed in class, and a final collaborative project that involves creative work related to the class.

CCST

Course Number

264

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

How might reading across genres within contemporary Asian American popular culture help us understand "Asian American" as itself a pan-ethnic umbrella term that contains many "genres" of Asianness? What might seemingly unrealistic Asian American genre fictions tell us about real material changes to Asian identity and culture? How is generic Asianness represented through language versus the cinematic screen? And finally, how do emerging Asian American artists continue to negotiate the task of representing Asianness in and through genre? How much is the idea of an "authentic" Asian American identity shaped by fictional forms?

This course explores the ostensibly generic category that is "Asian American" through many forms of popular culture. Examining the construction of Asian American identity through conventions associated with generic narratives and tropes, literary genres (e.g. memoir, campus novel) and visual culture (e.g. sci-fi, martial arts) will be our primary objects of inquiry.

Maxine Hong Kingston's ground-breaking text *The Woman Warrior* (1976) is a foundational example of Asian American genre fiction. The contested generic status of *The Woman Warrior*—is it a real-life memoir or a fictional novel?—allows us to examine the often slippery relationship between what counts as "authentic" versus "fake" Asian. The syllabus's more contemporary examples, departing from the memoir and memoir-adjacent narratives typically associated with the Asian American canon, more contemporary examples draw increasingly on "lowbrow" genres such as romance, kung fu, spy fiction, and sci-fi.

CCST276 - The High Tech, Low Life of Cyberpunk

General

Course Long Title

The High Tech, Low Life of Cyberpunk

Subject Code

CCST

CCST283 - Fairy Tales, Myths and Fables

General

Course Long Title

Fairy Tales, Myths and Fables

Subject Code

CCST

California Institute of the Arts

Course Number

276

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The outsider 'net addicted hackers of cyberpunk served as a neon-soaked prism refracting dystopian anxieties of the 1980s. Megacorps ruled the world. Most of humanity had been left to languish in sprawling sky-high slums. And the tragic, alienated protagonists were always too down-and-out to even hope for redemption.

This course asks students to accept the four primary rules of cyberpunk - "style over substance," "attitude is everything," "always take it to the edge," and "break the rules" - while looking for a way to rescue it from aesthetic cliché, which has deadened its power of critique.

We will explore that vast array of mediums that have taken up cyberpunk, including short stories, novels, cinema, anime and manga, board games, video games, music, fashion, design, and more. Along the way, we will interrogate its cultural conventions, including the figures of the femme fatale, queer cyborg, afro-futurist rockers, techno-orientalist robots, holographic celebrities, slum-dwelling underclass, synthetic transhuman enhancements, chemical additions, automated androids and AI, mega-cities, exclusion zones, secretive military projects, splashy subcultures, nihilist deathcults, and new age religions based around techno-gods.

For assignments, students will undertake projects to develop characters with tragic flaws, worlds plagued by certain irresolvable problems, environments that exaggerate specific hostilities, technologies that magnify existing anxieties, subcultures that amplify particular conflicts, musical soundtracks that set the mood, lifestyles that express values, and stories that specify the causes for them all. These assignments will be paired with critical reflection to explain why/how these choices with scholarly thinking.

CCST285 - Trap Music and the Black Arts

General

Course Long Title

Course Number

283

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Fairy Tales, Myths, and Fables: Now vs. Then

This course will look at fairy tales, myths and fables, both in terms of the way that they were historically told or presented and at how they've changed in our contemporary era. We'll do this as a way of trying to understand how we reshape common narratives as a way of justifying how we change as a culture. We'll begin by looking at Greek myths, work by the Brothers Grimm, Perrault, Anderson, and others, and move from there to revisionist work by Angela Carter, Robert Coover, and Kate Bernheimer, as well as a few graphic novels (Fable, The Sandman, etc.) and movies (both Disney-like versions and darker adaptations). How does a fairy tale change as it crosses from one form or genre to another or as it moves forward in time? And, more importantly, how do the changes change us in ways we don't expect?

CCST293 - Poetics & Politics of Queer Temporality

General

Course Long Title

California Institute of the Arts

Trap Music and the Black Arts

Subject Code

CCST

Course Number

285

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Trap Music and the Black Arts

This course puts "Trap Music" i.e. contemporary hip hop from Black lumpenproletariat/underclass cultures into conversation with poetry, plays and film from the Longue dure Black Arts/Black Power movement -- a Black cultural, intellectual and artistic movement identified with the work of Black artists such as Amiri Baraka and Sonia Sanchez of the 1960s and 1970s but extending beyond these decades. This course invites students to be scholars, requiring that they draw from their own knowledge of trap music, subject it to critical analysis and situate it in the intellectual history of the Black political thought. We will read them together to discuss commonalities and divergences, aesthetic choices, gender, race, colorism and class issues and ask what art reveals about political conditions and what political work art attempts. The course aims to have students critically examine the music they might listen to as art, ideology and political tract and at the same time brings Black popular (ized) lumpen culture into conversation with Black Power/Black Studies not merely as an object to study but a peer in conversations about Blackness and Black futures.

Poetics & Politics of Queer Temporality

Subject Code

CCST

Course Number

293

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Queerness of the Ancients: The Poetics and Politics of Queer Temporality

This course introduces, examines and interrogates queer artistic and literary production of two underexamined areas in relation to critical studies and queer studies: ancient literature and the literatures of non-Western civilizations, with a special focus on the depictions of intense eros, the reception and localizations of foreign ideas, the establishment of how an ideal can be made through rhetoric, negotiations between multiple identities, conflicting philosophical and empirical ideas, and contemporary artistic adaptations of old tales. What kind of desires and bodies does "queerness" describe? How did the queerness of the ancients differ from queerness now? To what extent is queer theory relevant to ancient civilizations? Do encounters with old texts require or inspire a retheorizing of queer theory?

Methods and Approaches

The major focus of this course is on complex and fruitful materials from ancient Greek and ancient Chinese civilization, but these will be supplemented by premodern queer experience from Japan, Mexico, Persia, India, Thailand, and England and by contemporary films of the avant-garde from China, Korea, Taiwan, Japan, and Thailand. Students will also have opportunities to speak with artists who are practicing issues related to queer experience. Similarly, we will have writing exercises and creative workshops to record our own present day queer production, and to think together about how to incorporate the ideas we produce in our readings of queer experience in ancient texts with our own art. Ultimately, our studies of theory, ancient texts, and contemporary artworks are meant to inspire students in their own artistic practices.

This course will be a reading intensive seminar since a proper interpretation of the past takes more patience and time than readings in more familiar territory. This course aims to cultivate close reading skills, practice both creative and critical writing, and to inspire your artistic making/ideas from thinking about ancient cultures.

CCST301 - In Pursuit of Community: Migration Today

General

Course Long Title

In Pursuit of Community: Migration Today

Subject Code

CCST

CCST303 - Global Queer Cinema

General

Course Long Title

Global Queer Cinema

Subject Code

CCST

Course Number

California Institute of the Arts

Course Number

301

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In Pursuit of Community: The 20th Century African American Migration and the Meanings of Citizenship.

This is a course on the discourse and rhetoric of citizenship, migration, and of the migrant. We will begin by inquiring into the nature of citizenship itself. This general and broad examination will lead us to look how the idea of citizenship came to be articulated in the U.S. Constitution, in particular in the Fourteenth Amendment, ratified in 1868. Central to this part of the course will be an examination of what it might mean that citizenship is defined as being bound to political jurisdiction, rather than to race, ethnicity, language, or territory. We will then move on to our primary case study, which will be the so-called "Great Migration" of African Americans out of the rural South into the cities of the North, Midwest, and West, during the middle decades of the last century. This will begin with a historical overview of the rise of racist segregation in the South, followed by a discussion of Plessy v. Ferguson (1896), the Supreme Court case that legitimized racist law. From there, we will study the migration itself in detail, through reading the histories and testimonies of a select group of migrants themselves, to see how that vast manifestation of social change altered the United States as such, and changed the country's self-conception of citizenship. By looking into the relationship between the discourse that greeted black internal migrants, we will also be able more profitably examine how these questions continue to reverberate in our own time, with its subsequent migrations. The course will conclude with an examination of contemporary migration discourse, centered on the United Nations General Assembly's 2018 "Global Compact for Safe, Orderly and Regular Migration."

No Requirements

303

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Chocolate Babies, Handmaidens, and Kuchus: Decoding Global Queer Cinema

"Chocolate Babies, Handmaidens and Kuchus..." closely examines films that challenge the reflex to center whiteness that we see in a lot of mainstream Western queer cinema and culture. Among concerns addressed: How and where do the visionary/socialist politics of iconic trans activists Marsha P. Johnson and Sylvia Rivera manifest in representations of queers of color in contemporary indie queer cinema? How can we use their politics as a filter to critique contemporary queer representation? In what ways are the critiques leveled by the late Vito Russo's analyses of historical queer representation in Hollywood film still relevant, and how - if at all - has contemporary queer cinema realized his hopes and predictions for queer representation? How has his analysis been found wanting? This course intends to wrestle with and complicate those questions and more through close reads of films from around the world by and/or about LGBTI people of color. In this class, film is the primary text that will be supplemented by written texts. Students will strengthen their own critical voice and evaluative apparatus while developing nuanced and layered definitions of "diversity and representation" that challenge some prevailing and popular notions of those ideals. That will be accomplished through the following:

- . Class viewings and discussions of films from around the world (South Korea; Hong Kong, Brazil; America; Spain; U.K.) that span genre and include fiction and non-fiction titles.
- . Close reading of film criticism and social analysis from writers including queer film historian Vito Russo; Black feminists bell hooks, June Jordan, and Gabrielle Civil; queer cultural critics Yasmin Nair, Kenyon Farrow, and Keguro Macharia, cultural critic Jia Tolentino, and breaking reporting on the lives of queer POC around the world.
- . Examining the relationship between queer activism (such as Stonewall and the Civil Rights and feminist movements of the 1960s-70s; ACT-UP in the 80s and '90s) and the evolution of queer images in film.

. Reading queer literature (especially that by queer POC) and discussing how it set the foundation for (and is in conversation with) a lot of queer film (especially that with protagonists of color.)

No Requirements

CCST312 - At the Intersections

General

Course Long Title

At the Intersections

Subject Code

CCST

Course Number

312

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Feminist Practices & Politics

At the Intersections: Economy, Body, Identity

In her poetic-prose work Schizophrene, Bhanu Kapil writes, "An economy is a system of apparently willing but actually involuntary exchanges." What are these economic systems that permeate our bodies, lives and decisions, and how do they work? How do they work on and through us as people living in a late-capitalist society? And importantly, how do economic structures inform your practices as artists and creators?

Our goals are to look more in depth at terms and concepts we hear on a daily basis and to explore how they affect us and the world we live in. We will gain a working knowledge of contemporary discussions and debates about labor, debt, austerity, privatization, and governmental and non-governmental organizations (NGOs). In addition to critical texts, we will look to film, literature, performance and music to see how artists are interrogating economic issues in their practices, including the tenets of economic theories of capitalism, neoliberalism, and Marxism.

Our study will take an intersectional, materialist feminist approach that takes gender, sexuality, race, ethnicity and ability as its starting point. We will locate our analysis in material life

CCST319 - Asian American Text + Image

General

Course Long Title

Asian American Text + Image

Subject Code

CCST

Course Number

319

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Asian American Text + Image

Desire, Power, Flight: Intimacies of the Political
Body in Asian American Text + Image

The title of this course borrows from Asian American filmmaker, writer, and theorist, Trinh T. Minh-ha, and her text, *Woman Native Other*: "Touch me, and let me touch you, for the private is political." By examining literature, media, and art, we will explore the extent of Minh-ha's declaration-what can we learn about history, politics, and culture from the intimacies and desires in Asian American art, and conversely, what can we learn about the self and embodiment by examining sociopolitical contexts and communal acts of resistance against power? What metaphors can we make from definitions of flight, which can connote movement across borders or oceans, metamorphosis, transition, escape, freedom, reclamation, transience, or transference? How does this all apply to topics from immigration exclusion acts to the Model Minority Myth, internment to exoticism, intergenerational conflict to subaltern subversion? Asian America and work produced by Asian Americans-whether in the disciplines of literature, film, TV, art, political history, or sociology-offer a unique point of departure to study critical race theory, postcolonial theory, gender and queer theory, immigration, class and

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including class, jobs, paid and unpaid work, money and resources. Our analysis and practice will highlight the feminization of poverty, domestic work, emotional labor and economic inequity.

No Requirements

labor movements, and intersectional feminism. Asian American studies-as broad and diverse as the racial group it describes-provides a framework through which we may connect history, culture, private and political life, and structures of inequality.

How do politicized subjects construct and express their desires, resist power, and transcend geographic, ideological, and psychological borders? We will traverse scholarly and sociological texts as we bolster our critical analysis of literature (fiction, nonfiction, poetry, graphic novel, science fiction) and media (film, television, Internet art). In this interdisciplinary course, we will examine the body as a site of politics, intimacies, desires, transformation, survival, and resistance. Students should expect to spend approx. \$50 on required books.

No Requirements

CCST330 - Walking Places

General

Course Long Title

Walking Places

Subject Code

CCST

Course Number

330

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Walking Places: Pedestrian Activity and Spatial Politics

"A walk can exist like an invisible object in a complex world."

?Hamish Fulton

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

CCST343W - Palestine, Art, and Dissent

General

Course Long Title

Palestine, Art, and Dissent

Subject Code

CCST

Course Number

343W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This winter session course offers an opportunity for students to join a creative weeklong crash course in the history, politics, and activism of Palestine that preceded the violence of October 7th and the unfolding humanitarian crisis in the current war on Gaza. Through films, readings, art work, music, religious texts, and food we will gain context and understanding of the diverse people who inhabit the land between the Jordan River and the Mediterranean Sea and why it has become a site of such violence and conflict. The class will define and critically engage some of the terms that have become central to understanding the situation of Palestinians: nakba, Zionism, settler colonialism, apartheid, ethnonationalism, sovereignty, statehood, occupation, genocide, terrorism, intifada, war profiteering, and the security state. We will explore the connection between Palestine and other decolonial, indigenous rights, anti-apartheid, and abolition movements around the world. In a time when academic and artistic freedom are under threat and islamophobia and anti-semitism are on the rise, we will reflect on how we as artists on a college

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the present. With reference to historical and theoretical texts and contemporary art, literature and film, Walking Places explores the space of contemporary landscapes from a pedestrian perspective. Through textual analysis and experiential practice, this class relates walking, the organization of space and 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.

CCST345 - Black Queer Black

General

Course Long Title

Black Queer Black

Subject Code

CCST

Course Number

345

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Black/Queer/Black: A Survey of Pop Culture's Fiercest Tributary

This course is a close study of the multi-layered Black queer center of '80s and '90s House music culture via literature, film, music, music videos, and critical essays by the likes of bell hooks, Sarah Schulman, Essex Hemphill, Pamela Sneed, and more. We will dive into the conversations (shared influences; similar and oppositional politics) of House music of the '80s and '90s, and hip-hop (mainstream and alternative) from that same time, excavate the political subtexts in the artifacts (music, music videos, films) of House culture, and examine contemporary elements of modern pop culture (particularly music and music videos) and locate the influence of '80s and '90s House culture. By examining the relationship between '80s and '90s Black/queer poetry, literature and academic scholarship, and the everyday

campus can individually and collectively affect social change.

The week-long (.5 unit) course will be team-taught by faculty from Critical Studies and guest artists. Throughout the course we will create and uphold community guidelines that ensure the space for all members of the class to be learners and to ask questions. We will insist that students show patience and tolerance for hearing ideas they may disagree with and maintain the class as a space for all to learn and increase their understanding of a deeply complex and longstanding conflict.

CCST351 - Buying & Selling the Fantasy of L.A.

General

Course Long Title

Buying & Selling the Fantasy of L.A.

Subject Code

CCST

Course Number

351

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Buying and Selling the Fantasy of Los Angeles. Buying and Selling of LA. 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 LA. What is the relationship between Hollywood cinema and the 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 disturbances, 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 as the immigrants from other countries; and of the inner basin and the metropolitan suburbs. And

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socio-political realities that shaped House culture, students will strengthen and develop trust in their own critical voice.

No Requirements

of course, the transitions into the twenty-first century-- vast changes as we speak-- and into decades to come.

No Requirements

CCST354 - History of Simulation

General

Course Long Title

History of Simulation

Subject Code

CCST

Course Number

354

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

History of Simulation and Interactive media. In this course, we 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 VR; including the literature of eighties cyberpunk and cyberspace, but also much older sources that are in wide use across media today. Those include scripted illusionistic spaces since 1500; automata (clockwork bodies) from 1760, pre-cinema toys after 1780; urban panoramas, and arcades from the nineteenth century.

No Requirements

CCST372 - Infrastructure and the Climate Imaginary

General

Course Long Title

Infrastructure and the Climate Imaginary

Subject Code

CCST

Course Number

372

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class will investigate sites of presumed stability located between landscape and architecture, looking to infrastructure to activate a number of questions related to climate change. How is the built environment shaped by water, power, waste disposal, communication and transportation systems? What social networks are given form through infrastructure and land use? How have artists employed infrastructure to make visible hidden relationships and power dynamics? We will investigate the complex technological systems that deliver basic services as a way to think about public space and to reflect creatively on the structures that shape our daily lives. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to a variety of locations in Santa Clarita associated with infrastructure. In addition, we will consider our broader relationship to "place" and how it functions in the construction of social and political identities in relation to the climate crisis.

No Requirements

CCST374 - Mestizajes: Latin Am. & Latino/a USA

CCST378 - Contemporary Cyberfeminism + Coding

California Institute of the Arts

General

Course Long Title

Mestizajes: Latin Am. & Latino/a USA

Subject Code

CCST

Course Number

374

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a cross-disciplinary course exploring various histories and cultures in Latin America, focussing on diverse intersections between history, politics, social struggles, popular cultural practices and the arts. The course fosters awareness of the diversity of Latin American cultures and identities and the interface with the arts and expressions these have produced, including narrative, music, film, visual arts, hybrid religions and popular performance elements from Brazilian carnival to Cuban santería to the growing Mexican Santa Muerte cult and on to film, music and narrative. We also ask how signify for U.S. Latinos. The key terms implicit in "Latin American" are complex. The term "Hispanic" is used differently in Latin America and the U.S., and covers a great diversity of identity threads? Latino/a/@/x, Chicano/a, Central American and speakers of indigenous Amerindian languages from Mexico and Central America. The complexity of the idea of "Latin America" is suggested by possibly surprising features, for example: (i) the Caribbean is a separate zone of colonial and post-colonial intersections; (ii) the Aztecs are emblematic of Mexican pre-Columbian civilization but are actually a late factor in the seminal cultural history of Meso-America; (iii) the situation of women varies vastly per region and situation; (iv) the term "Latino," while considered more progressive and racially eclectic than "Hispanic," is probably just as Eurocentric; etc. In short, the details of cultural history usually belie the standard concepts. The course has three phases. We begin with the historical background (basic politics and economics), languages, climates and demographics, then examine various social currents and meanings through traditional popular artistic expression, then modern artistic expression including pop music, cinema and "magical realism," then consider the circulation of ethnically self-aware identities in "Latino USA" with particular attention to Californian veins including drama, cartoons, music

General

Course Long Title

Contemporary Cyberfeminism + Coding

Subject Code

CCST

Course Number

378

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The most popular tools for building a website require zero to minimal coding knowledge. Dragged and dropped content in the colorful back-ends is published on the website's front-end in no time. All you have to do is click Publish. But this web design automation puts us far from questioning the software logic and the rules of the language these tools root from. The last 30 years of Cyberfeminism can teach us that vibrant cultures and certain political situations can be read through the interfaces that shaped today's internet. The most enlightening era of the 1990s was when the first online collectives were formed, hypertext and literature were merged, default binaries within the programming languages were questioned, and wild personal interfaces ("online graffiti art") were massively self-published. In the early 2000s, however, social media platforms pushed these examples to the bottom of the search results, further fading them out of our user imagination and memory. In this class, we will unearth the tools that were used to build cyberfeminist and social media platforms. To deploy new web logics, methods, and aesthetics with the same digital technologies, we will gain basic coding skills, explore the syntax of traditional web development, and dive into the works of Cyberfeminism History. As a result of our knowledge, we will build critical websites and collectively design + deploy a digital archive as a proposal for the new internet.

California Institute of the Arts

and critical writings on contemporary Latino art and identity.

No Requirements

CCST378S - Pursuing Happiness

General

Course Long Title

Pursuing Happiness

Subject Code

CCST

Course Number

378S

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Pursuing Happiness: From Buddha to Positive Psychology

From a self-help craze to government funded scientific research, the pursuit of happiness has become a 'hot topic' in both popular culture and multiple fields of social science inquiry and research. The "Science of Well-being" incorporates happiness research in many areas including economics, behavioral studies, and positive psychology (the study of positive emotions, positive experiences, character strengths, and the practices that facilitate their development).

In this course we will research and analyze varied perspectives on happiness from some of the major theorists in these fields highlighting concepts such as gratitude, optimism, mindfulness, resilience, and creativity. We will also engage in experiential learning and practical exercises to increase well-being as a means of understanding both the theories and ourselves.

We will critically explore and evaluate the roots of the so-called "Science of Well-being" in Greek philosophy and Eastern religions as well as within the current atmosphere of commercialization and commodification of happiness as a fashionable trend.

No Requirements

CCST384 - Environmental Justice, Activism

General

Course Long Title

Environmental Justice, Activism

Subject Code

CCST

Course Number

384

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Environmental Justice, Activism, and Reimagining the World

Together, we will learn terms and concepts central to environmental justice and activism. What is the anthropocene and how is it different from what theorists are calling the capitalocene? What might sustainability look like and how can it be fostered in your community? How can political organizing confront unequal power systems that jeopardize the air we breathe, the water we drink, the land we live on?

No Requirements

California Institute of the Arts

CCST391 - Memory, Media & the City

General

Course Long Title

Memory, Media & the City

Subject Code

CCST

Course Number

391

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Collective memory (as well as collective forgetting or repression) is essential to understanding urban culture and politics. By journeying through various cities, we identify how literature, cinema, urban planning, politics, and the rhythms of everyday life can be excavated. Among cities to be discussed: Los Angeles, Jerusalem, Berlin, Paris, Shanghai, New York, Beijing, Rome, Las Vegas, Naples. Each of these has a collective myth beyond its history. But these myths center around districts that have been endlessly retrofitted. In the shadow of famous monuments, the residents adapt to layers of erasure, failed infrastructure, foreign and domestic conquests, waves of immigration. Through the filter of media in particular, we investigate how these urban-industrial folk images have evolved; and where cities are headed next. For example, we will study techniques for "unreliable narrators" in variations of noir (1928-58; and neo-noir after 1970)-- as well as archival fact and fiction across various genres. We will also decode how the ambient, expressionist setting is developed-- in cityscapes and in fictions. Students then apply these discoveries to final projects involving research into how the facts of a city are cannibalized as social imaginaries, from memoirs to archives to journalism, to scripted spaces.

No Requirements

CCST439 - Feminist Surveillance Studies

General

Course Long Title

Feminist Surveillance Studies

Subject Code

CCST

Course Number

439

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"How is information used as a tool of oppression?" is this course's motivating question.

This class uses an intersectional feminist perspective to question the values of transparency, access, and spectatorship embedded in surveillance aesthetics. It will highlight the gaze, the body, mapping, games, and others as sites of contestation and intervention.

This questioning will include readings on historical examples of surveillance technologies, such as Michel Foucault's study of Jeremy Bentham's model for the panopticon prison, Tina Campt's writing on the mugshots of the Freedom Riders, and others. We will read pieces by contemporary theorists such as Simone Browne, Hito Streyel, and the Feminist Surveillance Studies collection.

It will also include film screenings, such as Harun Farocki's Prison Images and Michael Kiler's The Giant. Moreover, it will consider artists whose creative practice includes surveillance, such as Hank Willis Thomas, Julia Scher, Andrea Blum, Margia Kramer, Blaise Tobia, Ernie Gehr, Xiuzhen Yin, Natalie Bookchin, Peili Zhang, and Peter Campus.

No Requirements

CCST444 - Archaeologies of the Present

General

Course Long Title

Archaeologies of the Present

Subject Code

CCST446 - Parallel Worlds

General

Course Long Title

Parallel Worlds

Subject Code

California Institute of the Arts

CCST

Course Number

444

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Archeologies of the Present. Open to BFA-4 students.

A seminar that studies the past fifty years-- how culture meets politic; including our historical crises and economic changes. The history of our present crisis begins essentially in 1973, with massive shifts in the role of the nation state, in the changing structure of media and tech in the seventies and eighties, even in the "medication" industries (from seventies Prozac to today); clearly in the restructuring of cities, especially since the nineties; and most of all, in the fragile aspects of digital capitalism (that inspires piracies and artificial dis-intelligence). All these have altered the audience (how people read culture), altered narrative forms; while gig labor conditions destabilize further. Where do we position ourselves within this feudal condition? What is cultural progress in the face of evident American decay, in its ability to master plan since the end of Mid-Century Modernism-- toward the comic tragedy of Trumpismo; and beyond. How do artists assemble a solid plan? We study theories on oligarchical tendencies, and labor indenture. We examine its risks, even its potential. Does neo-feudalism spark new forms of narrative and cultural production? What other terms and methods say much the same thing, and can be used. Are we capable of a Renaissance, despite the cultural ruins after the end of modernism and the Western Hegemony (post 2000)? How can we build an honest arts culture within the dismantling of the American psyche? Clearly, there are powerful strategies forward,-- across the arts-- so we take into account past histories for comparison, even going back millennia; toward a future that is caught between worlds at the moment

No Requirements

CCST459 - Sounding Resistance in Indian Country
General

CCST

Course Number

446

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Parallel worlds: Fiction and Imaginary Futures, 1850-Present. Open to BFA-3, BFA-4 and Graduate students only. A workshop and discussion class on how to use tools broadly related to science-fiction "worlds"-- as in tales about parallel worlds tales, and in "immersive" fx cinema; also in myopias, grotesquerie, steam punk and gothic revivals; the body as a duplicated machine; the engineering of memory and identity (like the POV of doubles, automata, cyborgs, etc.). Parallel worlds are not only featured in science fiction; but also in in "utopian" literature, in urban planning; caricature; animation; cinematic editing; industrial design; entertainment play spaces; architecture; in the parallel ideologies of social movements (as in the 1920's); in painting; theater; certainly in digital media. For 1850 onward, the impulse to grasp imaginary futures and imaginary tech was particularly fierce and complex. This contrasts oddly (deceptively) without dissolving 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. Also recommended for Integrated Media students, and MA students in Aesthetics and Politics.

No Requirements

CCST473 - Representations of Black Supplication
General

California Institute of the Arts

Course Long Title

Sounding Resistance in Indian Country

Subject Code

CCST

Course Number

459

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Sounding Resistance in Indian Country
Throughout Turtle Island (present-day North America), songs have been an essential form of Indigenous expression for millennia. In fact, most activities in Native communities, from the gathering of traditional foods to social gatherings, are accompanied by songs. Despite the efforts of missionaries and government agencies to eradicate all forms of Indigenous expression, including language, ceremonies, and songs, Indigenous cultural traditions persisted and Native American music, rather than retreating into relative obscurity, became a critical conduit for resistance in the post-European contact era.

Focusing on contemporary Native American music from the late-twentieth century to the present, this course will examine how it has fueled resistance to the ongoing colonial project. We will also focus on innovative and groundbreaking Native performers, composers, and musicians who have influenced multiple musical genres, from rock to jazz. While Sounding Resistance is firmly rooted in concepts and ideas that are inherently musical, course content will include material from the fields of Native American/Indigenous studies and ethnomusicology, providing a broader perspective on concepts such as resistance, resilience, and self-determination. In addition, Sounding Resistance will include visiting artists who are actively making music and performing throughout the present-day US.

Sounding Resistance in Indian Country will be a co-convened course between the Institute of American Indian Arts and California Institute of the Arts.

No Requirements

CCST483 - Algorithms, Enclosures

General

Course Long Title

Algorithms, Enclosures

Subject Code

CCST

Course Number

483

School(s)

Course Long Title

Representations of Black Supplication

Subject Code

CCST

Course Number

473

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"From Uncle Tom to Colin Kaepernick: Representations of Black Supplication"

This course explores the history and contemporary uses of the figure of the supplicant Black man. It traces the figure's late 18th, early 19th century emergence through white abolitionist writings and colonial memoirs and contemporary artwork and discourse. Particular attention is paid to the influence of Josiah Wedgewood's "Am I Not a Man and a Brother" anti-slavery medallion and the characters of Jim in Twain's Adventures of Huckleberry Finn and Uncle Tom in Stowe's Uncle Tom's Cabin. We examine the influence of these and other depictions of Blackness on contemporary representations of Blackness, the "peaceful protest" and "Civil Rights," through the speeches of American politicians and performances by Black athletes. Students ask what purpose does the disarmed, vulnerable, pleading slave figure serve and how successful has it been in achieving change. Do representations of Black supplication reproduce the master-slave relationship? Is the appeal to sympathy effective in colonialism? We compare these figures of supplication to the reality of Black anti-colonial revolt.

CCST492 - Social Reproduction

General

Course Long Title

Social Reproduction

Subject Code

CCST

Course Number

492

School(s)

California Institute of the Arts

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Algorithms, Enclosures: Digital Infrastructure and the Technological Imagination

This class will investigate the increasingly interconnected digital networks that shape and reshape the global economy. Considering the material, ecological and political implications of this evolving technological system, we will seek to understand both how digital infrastructures actually work on a technical level and uncover the cultural assumptions surrounding networks. What political and social networks are given form through digital infrastructures? How are artists visualizing and mapping the infrastructure of the internet to make visible hidden relationships and power dynamics? We will investigate increasingly complex global technological systems as a way to think about notions of the public, spatiality and labor. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to locations associated with digital infrastructures. In addition, we will consider the broader question the commons and how the liberating promise of the internet and networks have so often delivered novel and not so novel forms of enclosure.

No Requirements

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Social Reproduction:
Gender, Race and Care under Capitalism

In the writings of Marx, the term 'social reproduction' refers to the ways that the capitalist system reproduces itself as a whole. In this class, we will consider a rich body of literature that departs from a framework that understands the realm of labor and commodities as the primary arena where the economy reproduces itself. In complex and diverse ways, theories of social reproduction look towards race, gender, sexuality as well as the domestic and leisure spheres as fundamental sites that produce the granular, lived experience and as such, create the conditions for the ongoing reproduction of the global economic system. Beginning with feminist and anti-colonial critiques of traditional Marxism, the course will include readings and analysis to consider how childcare, healthcare, education, family life and the roles of gender, race and sexuality constitute forms of life under capitalism. Students will write short weekly reflection pieces and complete a substantial research project.

No Requirements

CCST539 - Feminist Surveillance Studies

General

Course Long Title

Feminist Surveillance Studies

Subject Code

CCST

Course Number

539

School(s)

School of Critical Studies

Academic Level

GR - Graduate

CCST543W - Palestine, Art, and Dissent

General

Course Long Title

Palestine, Art, and Dissent

Subject Code

CCST

Course Number

543W

School(s)

School of Critical Studies

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

"How is information used as a tool of oppression?"
is this course's motivating question.

This class uses an intersectional feminist perspective to question the values of transparency, access, and spectatorship embedded in surveillance aesthetics. It will highlight the gaze, the body, mapping, games, and others as sites of contestation and intervention.

This questioning will include readings on historical examples of surveillance technologies, such as Michel Foucault's study of Jeremy Bentham's model for the panopticon prison, Tina Campt's writing on the mugshots of the Freedom Riders, and others. We will read pieces by contemporary theorists such as Simone Browne, Hito Streyel, and the Feminist Surveillance Studies collection.

It will also include film screenings, such as Harun Farocki's Prison Images and Michael Kiler's The Giant. Moreover, it will consider artists whose creative practice includes surveillance, such as Hank Willis Thomas, Julia Scher, Andrea Blum, Margia Kramer, Blaise Tobia, Ernie Gehr, Xiuzhen Yin, Natalie Bookchin, Peili Zhang, and Peter Campus.

CCST544 - Archaeologies of the Present

General

Course Long Title
Archaeologies of the Present

Subject Code
CCST

Course Number
544

School(s)
School of Critical Studies

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Archeologies of the Present.
Open to Graduate students.
A seminar that studies the past fifty years-- how

Credit Hours

Min Credit
Hours
0.5

Description

This winter session course offers an opportunity for students to join a creative weeklong crash course in the history, politics, and activism of Palestine that preceded the violence of October 7th and the unfolding humanitarian crisis in the current war on Gaza. Through films, readings, art work, music, religious texts, and food we will gain context and understanding of the diverse people who inhabit the land between the Jordan River and the Mediterranean Sea and why it has become a site of such violence and conflict. The class will define and critically engage some of the terms that have become central to understanding the situation of Palestinians: nakba, Zionism, settler colonialism, apartheid, ethnonationalism, sovereignty, statehood, occupation, genocide, terrorism, intifada, war profiteering, and the security state. We will explore the connection between Palestine and other decolonial, indigenous rights, anti-apartheid, and abolition movements around the world. In a time when academic and artistic freedom are under threat and islamophobia and anti-semitism are on the rise, we will reflect on how we as artists on a college campus can individually and collectively affect social change.

The week-long (.5 unit) course will be team-taught by faculty from Critical Studies and guest artists. Throughout the course we will create and uphold community guidelines that ensure the space for all members of the class to be learners and to ask questions. We will insist that students show patience and tolerance for hearing ideas they may disagree with and maintain the class as a space for all to learn and increase their understanding of a deeply complex and longstanding conflict.

CCST546 - Parallel Worlds

General

Course Long Title
Parallel Worlds

Subject Code
CCST

Course Number
546

School(s)
School of Critical Studies

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Parallel worlds: Fiction and Imaginary Futures,
1850-Present. Open to BFA-3, BFA-4 and Graduate
students only. A workshop and discussion class on

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culture meets politics The history of our present crisis begins essentially in 1973, with massive shifts in the role of the nation state, in the changing structure of media and tech in the seventies and eighties, even in the "medication" industries (from seventies Prozac to today); clearly in the restructuring of cities, especially since the nineties; and most of all, in the fragile aspects of digital capitalism (that inspires piracies and artificial dis-intelligence). All these have altered the audience (how people read culture), altered narrative forms; while gig labor conditions destabilize further. Where do we position ourselves within this feudal condition? What is cultural progress in the face of evident American decay, in its ability to master plan since the end of Mid-Century Modernism-- toward the comic tragedy of Trumpismo; and beyond. How do artists assemble a solid plan? We study theories on oligarchical tendencies. We examine its risks, even its potential. Does neo-feudalism spark new forms of narrative and cultural production,? Are we in a Renaissance despite the cultural ruins after the end of modernism and the Western Hegemony? How can we build an honest arts culture within the dismantling of the American psyche? Clearly, there are powerful strategies forward,-- across the arts-- so we take into account past histories for comparison, even going back millennia; and a future that is caught between worlds at the moment.

how to use tools broadly related to science-fiction "worlds"-- as in tales about parallel worlds tales, and in "immersive" fx cinema; also in myopias, grotesquerie, steam punk and gothic revivals; the body as a duplicated machine; the engineering of memory and identity (like the POV of doubles, automata, cyborgs, etc.). Parallel worlds are not only featured in science fiction; but also in "utopian" literature, in urban planning; caricature; animation; cinematic editing; industrial design; entertainment play spaces; architecture; in the parallel ideologies of social movements (as in the 1920's); in painting; theater; certainly in digital media. For 1850 onward, the impulse to grasp imaginary futures and imaginary tech was particularly fierce and complex. This contrasts oddly (deceptively) without dissolving 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. Also recommended for Integrated Media students, and MA students in Aesthetics and Politics.

CCST573 - Representations of Black Supplication

General

Course Long Title

Representations of Black Supplication

Subject Code

CCST

Course Number

573

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

"From Uncle Tom to Colin Kaepernick: Representations of Black Supplication"

This course explores the history and contemporary uses of the figure of the supplicant Black man. It traces the figure's late 18th, early 19th century emergence through white abolitionist writings and

CCST583 - Algorithms, Enclosures

General

Course Long Title

Algorithms, Enclosures

Subject Code

CCST

Course Number

583

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Algorithms, Enclosures: Digital Infrastructure and the Technological Imagination

This class will investigate the increasingly interconnected digital networks that shape and reshape the global economy. Considering the

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colonial memoirs and contemporary artwork and discourse. Particular attention is paid to the influence of Josiah Wedgewood's "Am I Not a Man and a Brother" anti-slavery medallion and the characters of Jim in Twain's Adventures of Huckleberry Finn and Uncle Tom in Stowe's Uncle Tom's Cabin. We examine the influence of these and other depictions of Blackness on contemporary representations of Blackness, the "peaceful protest" and "Civil Rights," through the speeches of American politicians and performances by Black athletes. Students ask what purpose does the disarmed, vulnerable, pleading slave figure serve and how successful has it been in achieving change. Do representations of Black supplication reproduce the master-slave relationship? Is the appeal to sympathy effective in colonialism? We compare these figures of supplication to the reality of Black anti-colonial revolt.

material, ecological and political implications of this evolving technological system, we will seek to understand both how digital infrastructures actually work on a technical level and uncover the cultural assumptions surrounding networks. What political and social networks are given form through digital infrastructures? How are artists visualizing and mapping the infrastructure of the internet to make visible hidden relationships and power dynamics? We will investigate increasingly complex global technological systems as a way to think about notions of the public, spatiality and labor. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to locations associated with digital infrastructures. In addition, we will consider the broader question the commons and how the liberating promise of the internet and networks have so often delivered novel and not so novel forms of enclosure.

CCST592 - Social Reproduction

General

Course Long Title

Social Reproduction

Subject Code

CCST

Course Number

592

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Social Reproduction:

Gender, Race and Care under Capitalism

In the writings of Marx, the term 'social

reproduction' refers to the ways that the

capitalist system reproduces

itself as a whole. In this class, we will consider

a rich body of literature that departs from a

framework that understands the realm of labor and

commodities as the primary arena where the economy

reproduces itself. In complex and diverse ways,

theories of social reproduction look towards race,

gender, sexuality

as well as the domestic and leisure spheres as

fundamental sites that produce the granular, lived

experience and as such, create the conditions for

the ongoing reproduction of the global economic

system.

CHMN105 - Feminist Poetics

General

Course Long Title

Feminist Poetics

Subject Code

CHMN

Course Number

105

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Feminist Poetics

Special Topics course for BFA-1 students only.

Through the lens of feminist poetics, we will explore how writers and artists navigate relationships between writing, identity, culture, politics, and art making in their work. We will ask, how might feminist poetics offer strategies for envisioning and re-visioning language use, form, genre, and ideas? How are feminist poetics modes of critique, desire, invention, research, inquiry, and imaginative praxis? How have writers and artists taken up feminist poetics to create visions of resistance and transformation?

Together, we will read poems, prose, essays, statements of poetics, prompts, provocations, and

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Beginning with feminist and anti-colonial critiques of traditional Marxism, the course will include readings and analysis to consider how childcare, healthcare, education, family life and the roles of gender, race and sexuality constitute forms of life under capitalism. Students will write short weekly reflection pieces and complete a substantial research project.

interviews. We'll also listen to podcasts, watch videos, and hear from guests who share about their work and commitments. Our class spirit is generative and collaborative. It invites process, inquiry and reflection. As a Level-100 Special Topics course, you will participate in weekly writing workshops related to the course material. The workshops and writing assignments are opportunities to build writing skills and confidence, explore different writing methods and strategies, and compose critical-creative papers and poetic pieces that explore your thinking about course texts and ideas. Writing workshops are a central component of our class where students share their own writing and respond to their peers' work.

CHMN149 - Animal, Vegetable or Digital? PHF

General
Course Long Title
Animal, Vegetable or Digital? PHF
Subject Code
CHMN
Course Number
149
School(s)
School of Critical Studies
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
3

Description
Special Topics course for BFA-1 students only by permission of instructor. In this course we will read, analyze and write about fiction that reaches beyond the human for its narrators, characters, plots and preoccupations. How do these stories, which center on animal, insect, plant or artificial life, de-center humans and the very concept of the human? How do they de-naturalize Nature? What alternative ways of being in the world do they suggest to us? Some key concepts guiding our discussion will be anthropomorphism, zoomorphism, posthumanism and ecofiction.

No Requirements

CHMN208 - Digging Up California

General
Course Long Title
Digging Up California
Subject Code
CHMN
Course Number
208
School(s)
School of Critical Studies
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
3

Description
What does it mean for a place to continually be dug up by people, natural forces, and myth? How can we use what we dig up in California such as history and topography to craft familiar and not so familiar narratives? This class will examine how these narratives can transform the landscape, people, and history of California and how California shapes it all back. From the iconic literature of Hollywood from Joan Didion, writings of Angela Morales growing up in Los Angeles, to an intimate film about gentrification in San Francisco by Joe Talbot, this course will examine how to reshape narrative within a place that is always reshaping itself out of forgotten memory and the not-so-far-away buried past. This course will also examine the essentials of a Californian city. Each student will write an essay examining a past incident in California and where the traces of it are seen now, and an essay that examines the use of the past in a literary work we read and discussed in class. By the end of the course, each student will use both essays to craft a creative

piece grounded in some form of text in response to their research and careful examinations of place within California.

CHMN214 - What is Called "Thinking"?

General

Course Long Title

What is Called "Thinking"?

Subject Code

CHMN

Course Number

214

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

What is Called "Thinking"? Materiality, Asbtraction, Expression

In this course we propose to interrogate how different modes of cultural production across human history explore the relation between thinking and materiality, and by extension the place of the human subject in the order of nature. Across the history of philosophy, science, and the arts, various ways to articulate mind and world have been elaborated, across a variety of forms and mediums: from narratives which place thought beyond the realm of material becoming (idealism), to reductionist attempts which attempt to inscribe thinking within the natural order (materialism), to intermediate positions which describe cognition as suspended between a material and immaterial dimension (dualism). Beginning with a brief excursus into the Greek philosophical world and its attempt to separate the domain of ideas from the material world disclosed to the senses, and passing through the history of modernity until the contemporary day, we will assess a wide variety of philosophical and literary texts, as well as exemplars in from the history film, in which the role and nature of thinking becomes progressively problematized, looking at works by Rene Descartes, Immanuel Kant, Fyodor Dostoyevsky, Emily Dickinson, Martin Heidegger, Cesar Vallejo, Sadie Plant, Danielle Macbeth, Andrei Tarkovsky, David Lynch, and Lars von Trier, among others.

In particular, we shall interrogate how thinking has been understood simultaneously as a means for abstraction, pulling the human apart from the 'here-and-now' by opening new modes of theoretical

CHMN219W - Quilting

General

Course Long Title

Quilting

Subject Code

CHMN

Course Number

219W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

We will look into the quintessentially U.S. American tradition of quilting, looking at historical examples and particular artists, such as the AIDS quilt, Gee's Bend, Faith Ringgold, among others. We will visit the Huntington Library, Museum and Gardens, particularly to view the Gee's Bend: Shared Legacy exhibit on display at the Scott Gallery for American Art, the traditional 18th century quilts, and the Kehinde Wiley Blue Boy painting. There will be creative/critical writing prompts throughout that engage quilting as visual art, as collective practice, and as language.

The Huntington visit will take place at the end of the first week of the winter session. If you take the course during the second week, you will visit the Huntington on the first week of winter session as a first session of the class, so the first week students and the second week students will have the group visit together.

A final reflection on the course (2-3 pages), inviting a writing that engages quilting will be submitted at the end of the class. This reflection can be an expansion from one of the writing prompts engaged with during the class, or something different. As part of it, students will respond to at least two pieces or artists of their choice.

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speculation and rational cognition, but also as the lever toward new forms of expression, forging new practical possibilities for intervening upon the world. Among the questions we shall interrogate are: to what extent are the rational and expressive dimensions of thought at once in tension and yet complimentary with each other; is thinking an obstacle which prevents action, or rather the enabling condition for action? Does thinking position the human in an exceptional position with respect to the rest of the natural order, or does such exceptionalism elide the continuity between mankind and the rest of nature? How are theoretical scientific and philosophical modes of thought coordinated to different modalities of artistic and political practice? If thinking is itself to be understood as a kind of practice, related to the development of techniques for abstraction, then is aesthetic expression necessarily rationally bound?

CHMN226 - The Art of Games

General

Course Long Title

The Art of Games

Subject Code

CHMN

Course Number

226

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The Art of Games: The Philosophy of Games and Game Design.

Games look to be the dominant art form of the 21st century. From an economic perspective, the video game industry is now larger than both films and music combined, and there is a large segment of the population for whom such games are their primary pastime. But beyond video games, there has been an explosion of interest in tabletop gaming, from pen and paper roleplaying games inspired by Dungeons and Dragons, to wargames and boardgames that experiment with a vast range of themes and mechanics. However, though games have achieved a sort of cultural hegemony, they remain under-explored by philosophers and art theorists, who prefer to use the vocabulary of 'play' to describe more perennial practices and mediums.

CHMN231 - What Is Philosophy?

General

Course Long Title

What Is Philosophy?

Subject Code

CHMN

Course Number

231

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

An introductory course in philosophical methods as well as contemporary issues.

Philosophy is both an historical product of the Western tradition and a critical tool of inquiry that changes over time and within different contexts. This course will be concerned with introducing students to the foundations of philosophy and exposing them to key issues addressed in philosophy. The course is divided into three main sections, each engaging with a different aspect of the discourse.

The first section will focus on the questions: How do we define philosophy? What constitutes philosophical thinking? Does philosophical inquiry (e.g. inquiry into rationality or logic) differ from knowledge in general? How can philosophy be defined in terms of its 'function' and 'reason'? In the second section of the course we will

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The purpose of this course is correct this oversight: first by engaging with the philosophical problem of defining what games are; and second by exploring the wider aesthetic possibilities of what games can be. On the one hand, we will trace the history of the problem of defining the concept of game, from Huizinga to the present day, and on the other, we will examine several important developments in game design, focusing on technical and artistic aspects of tabletop games. However, we can only learn so much about games by talking about them, so we will also play tabletop games throughout the course, and eventually work in groups to design some.

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

All the required readings are in the book and/or will be given as handouts. A student must not miss more than three classes without a medical note. There will be a class assignment, a mid-term paper and a final paper.

Main text: Thinking it Through: An Introduction to Contemporary Philosophy by Kwame Anthony Appiah.

CHMN237 - Say It Loud

General

Course Long Title

Say It Loud

Subject Code

CHMN

Course Number

237

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Say It Loud: The Rhetoric of American Social Movements

This course examines the rhetorical strategies of twentieth century American social movements: the speeches, manifestos, essays, graphics, films and music that helped shift the terms of political debate and cultural understanding in favor of previously subordinated peoples. Taking two manifestos as our touchstones: the Declaration of Independence and the Communist Manifesto, we will analyze rhetorical documents from the Labor Movement, the Civil Rights Movement, Black Power, the American Indian Movement, the Women's Movement, the Anti-War Movement, the Environmental Movement, the movement for LGBTQ rights, the Anti-Globalization Movement, the Occupy Movement and the new Student Movement. Along the way, students will generate their own manifestoes, perform rhetorical analyses and invent new ways of intervening in contemporary social conflicts.

CHMN239 - Feminist Theory, Practice, Politics

General

Course Long Title

Feminist Theory, Practice, Politics

Subject Code

CHMN

Course Number

239

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In her book, *Living a Feminist Life*, Sara Ahmed writes, "Feminism as a collective movement is made out of how we are moved to become feminists in dialogue with others." In this spirit, we will think of our class as a conversation with one another, and with feminist theories and practices. What can we continue to learn from feminist histories? How can we use feminist practices for social and political change? And importantly, might feminism inform your practices as artists?

Our study of U.S. and transnational feminisms will explore a history of ideas central to feminism and identify how the ideas are present in current discourse, debates, and politics. We will use an intersectional approach that takes gender, sexuality, race, ethnicity, nationality, citizenship and ability as its starting point. We will ask questions about identity, language and culture for how they can be sites of resistance and transformation.

Together, we will read critical theory, manifestos, zines, essays, prose and poetry. In addition, we will look to film, performance and music to see how artists are engaging feminist ideas and critique in their work. Our methods of inquiry will include feminist practices as we circle in consciousness raising groups, make zines, write collaborative tracts, perform textual and artistic interventions and develop new projects that carry forth a vision to build a better world.

CHMN268 - Black Women's Creative Work

General

Course Long Title

Black Women's Creative Work

Subject Code

CHMN

Course Number

268

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course surveys Black women's autobiographical archival work and writing throughout the diaspora. We'll

survey how Black women artists, writers, and performers have responded to the erasure of black women's

identities and experiences throughout the globe, with particular focus on their chosen tools of artistic

engagement. We'll also observe how Black women negotiate with the failure of Black counter-historical projects namely

the task of writing "about a history that is this encounter with nothing; or writ[ing] about a past that has

been obliterated so that even traces aren't left."

Throughout the semester we'll ask questions such as: How do

these projects create new meanings of failure? How does failure become perhaps a new necessity for engaging

with the archive and counter-historical endeavors? How do these projects proffer dynamic and risky

ways of articulating the self through the archive? How do they navigate between the personal and collective

CHMN271 - Latin.x.o.a.@:i.d. & entities

General

Course Long Title

Latin.x.o.a.@:i.d. & entities

Subject Code

CHMN

Course Number

271

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is 200-level cross-disciplinary course explores the history, cultures and contemporary dynamics of Latinx communities, especially in greater L.A., aimed at both self-identifying Latinx and others. We begin with some canonical examples of Latinx cultural migrations to the US mainstream - whether individuals, discourses or goods (Desi Arnaz; Junipero Serra and the California missions; magic mushrooms, etc.), which reveal the elasticity and the deformations of assimilative processes. We continue with the history of organized Latinx labor, culminating in the achievements of César Chávez and the National Farm Workers Association in the 1960s, followed by the emergence of Chicano and Chicana protest movements for civil and cultural rights in the 1970s. In a more granular focus, we delve into urban history case studies through the Los Angeles cities of El Monte / South El Monte. We then consider how sociological issues are articulated in the creative arts including Judy Baca's "The Great Wall of Los Angeles" murals, Luis Valdez' play and film, Zoot Suit, and Latinx rap sounds of the 1990s and beyond. The course then explores the remarkable concentration of anti-Latinx racism

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in the context of black women's identities? How do they necessitate understandings of Black women's identities? How do they offer interesting ways of re-contextualizing archival spaces, moments, encounters, and feelings? To thoroughly engage with literary work from Saidiya Hartman, Dionne Brand, Alexis Pauline Gumbs, and Hazel Carby, we'll read them alongside criticism from theorists such as Barnor Hesse, Trinh T. Minh Ha, Antoinette Burton, and Christina Sharpe, alongside the work of visual/performance artists Robbie McCauley, Phoebe Boswell, Rosana Paulino, Kameelah Janan Rasheed, Zanele Muholi, and others.

under U.S. President Trump and the humanitarian crisis of migrants at the U.S. southern border. The final section considers performance, "activism" and youth and LGBTQ + cultural testimonio, with a focus on Cal Arts Latinx grads. These include the Mexican performance artist Guillermo Gómez-Peña, whose "La Pocha Nostra" troupe uses a body-based pedagogy to decompose gender, ethnic and geographic borders, East L.A. writer Caribbean Fragoza, whose short stories blend the fantastic with barrio oral history, and L.A.-based salvadoreña, Beatriz Cortez, a sculptor and multimedia artist with a focus on homelessness, forced migration and indigenous models. Assessment methods include quizzes on weekly key terms and concepts from the readings, short answer responses, written summaries of readings and oral debates. The final project is a presentation on a Latinx community org which exemplifies the course's focus on the interface of mobilization and creativity. The project can be done by small-group or individually.

CHMN277 - The Attractions of Modern Horror

General

Course Long Title

The Attractions of Modern Horror

Subject Code

CHMN

Course Number

277

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Taking inspiration from Fred Botting's notion of "the Disneygothic", this course will examine the transformations of Horror and Gothicism as they've saturated American markets, defined identities, and remixed transgressive, and at times status-quo, politics. Through screenings, presentations, discussions, readings, and visiting lecturers, Disneygothic will approach the histories of Horror film, literature, and art, both as mass-market phenomena and niche subcultural material. We will question what, besides simply fear, draws us to Horror. Students will compare the Horror of today with precedents such as: Poe's House of Usher, Lang's Metropolis, Benjamin Christensen's Häxan, Carter's feminist fairy tales, and Jewell Gomez' Afrofuturist

CHMN294 - Borges and the Political

General

Course Long Title

Borges and the Political

Subject Code

CHMN

Course Number

294

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Argentine writer Jorge Luis Borges was an author widely but wrongly regarded as a-political. Although he was not a political writer in the conventional sense of the word, his texts nevertheless constantly engaged in the indirect interrogation of our shared, political world. In this course, we will reveal the way in which most of his famous "fictions" were a massive attempt to respond to the politics of his time-the advent of fascism and totalitarianism-and thus will help us interrogate "the political" in its most complex manifestations: the question of political forms, the question of the institution of the new in historical time, and the question of alterity. As we are witnessing during these turbulent times, anti-Fascists come in different forms and shapes.

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vampires. We'll review CalArts Horror history from Tim Burton's rise to our very own labyrinth of The Main Building. We'll discuss Shelley's Frankenstein and its media legacy, Shirley Jackson's parallel practice of horror and comedy, and the seeds of today's Black Horror since Blacula's fight for studio funding right up to the last half-decade with Jordan Peele's game-changing endeavors in the form. We'll focus on how and why Horror is different today. What is finally out in the open, and what remains repressed? How did the transgressions of clandestine woman authors shape this genre, and how can Horror tell non-extractive stories about race? Is Horror still used as a hegemonic and colonial resource? What changes when Horror migrates from fan-scene to the mainstream?

Disneygothic can be thought of as a survey featuring projects in writing, art, and community engagement. We will critically address the proliferation Horror plays, such as theme park rides, theater gimmicks, tie-in merchandise, endless sequels, reality TV, True Crime podcasts, Final Girl Mania, Prestige Television, and the genericizing of holidays and marginalized faiths. Students will maintain a Disneygothic Archive of contemporary Horror tropes, media, or art (scary or not) from day-to-day life, on which we'll base weekly discussions. The course is structured to be especially accessible to all métiers; we will approach film, music, fashion, architecture, writing, and more, to be determined by student interest. Disneygothic is explicitly not a course about the grizzliest or most extreme Horror, but it will include some depictions of violence.

No Requirements

CHMN305 - Ungovernable: Poetry Against the State

General

Course Long Title
Ungovernable: Poetry Against the State

Subject Code
CHMN

Course Number
305

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Small "d" democrats, anarchists, Marxists, and libertarians from all parts of the world experience their confrontation with fascism as the defining moment of their lives. Not everyone, however, managed to become one of the most original and influential twentieth century authors because of such confrontation. This seminar will thus offer a multilayered political reading of Borges' fiction and non-fiction writings. Our first approach to his writings will be concerned with his non-fiction critique of Nazism in Europe and Latin America. During the rest of the semester, we will structure the course as an exploration of the theoretical implications of Borges' "detour of fiction," and we will do so by diving into three conceptual aesthetico-political dichotomies that his writings will help us interrogate: that of chaos and cosmos, the imaginary and the real, and the same and the Other. While doing this, the course will also engage his different stories and essays from the perspective of a few modern and contemporary thinkers and critics. We will analyze, with the help of Argentine cultural critique Beatriz Sarlo and French political and social theorist Claude Lefort, Borges's unique way of intertwining his fiction writing with his investigation of political forms.

CHMN307 - Introduction to Ethics

General

Course Long Title
Introduction to Ethics

Subject Code
CHMN

Course Number
307

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

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Description

UNGOVERNABLE SUBJECTS: POETRY AGAINST THE STATE. "The master's tools will never dismantle the master's house," argues Audre Lorde, a provocation that still reverberates even now, inviting us to critique our relationship to power, the state, and the institutions that bind us to the two. In a time of persistent military occupation, settlerism, and other state sanctioned violence transpiring worldwide, what tools will free us from the powers that we are bound to? This course will look at the ways in which poetry can be one such tool of political interrogation and creative exercise. From Claudia Rankine's examination of the police state through the aggregate of racial microaggressions against her as a Black woman in *Citizen: An American Lyric* to Solmaz Sharif's dive into the dual vocabularies of violence and tenderness in the U.S. Defense Department's official dictionary, we will engage with and write in response to poetry and theories that expose the capacity of language to harm and liberate us.

Throughout this course, students will write responses to three "obstructions," writing prompts that invite students to think along the lines of political actions that disrupt business as usual - shutting down freeways, sit-ins, protesting outside of electoral events. This means writing poems that obstruct public life, drawing attention to the political issues that matter, through public recitation, distribution of poems in printed format, visual performance, etc. For the final project, students will attend an action or community organizing meeting related to a political issue of their choosing and produce a written response that answers the question: How can my body become a vehicle for change through poetry?

Introduction to Ethics - Spinoza, Kant - An Experimental Moral perspective (introductory/intermediate levels):

This class is a review of key philosophical issues in ethics and meta-ethics in both historical and conceptual perspectives. Starting with Plato and Aristotle and moving to Spinoza and Kant, the course examines ethical questions by contrasting traditional analysis of moral categories with more current approaches of both phenomenological approach and Experimental Moral Philosophy. Questions concerning judgments, normativity, essentialism, emotivism and naturalism in ethics are probed through an experimental approach that re-describes the psychological (first person perspective) through a philosophical grounding of epistemological 'internalism' through simulative psychological experiments.

Students should expect to spend approx. \$100 on books and supplies.

No Requirements

CHMN310 - Unexceptional Art

General

Course Long Title

Unexceptional Art

Subject Code

CHMN

Course Number

310

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course proposes the notion of aesthetic exceptionalism to capture the widespread belief that art and artists are exceptional. The course will seek to challenge that belief in view of the political exceptionalisms that many in the art world would find dubious, and the economic exceptionalism that structures the art market. Engaging with sculpture, conceptual artwork, and painting by emerging and established artists, the course will

CHMN312 - Ethnic Public Intellectual

General

Course Long Title

Ethnic Public Intellectual

Subject Code

CHMN

Course Number

312

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course takes the figure of the public intellectual as central to the history of ethnic American experience, politics, and representation. How have the ongoing realities of American race relations placed particular political pressures on ethnic American writers? And how does an author's racialization change the stakes and status of the production, circulation, and distribution of their writing? Who is the ethnic writer's intended or implied audience? The course proceeds chronologically, starting with W.E.B. du Bois's

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draw on aesthetic and political philosophy to propose the radically democratic notion of unexceptional art as an antidote to the problems of aesthetic exceptionalism that it uncovers. Course readings will range from key texts in political philosophy (by Carl Schmitt, Bonnie Honig, Judith Butler, Chantal Mouffe) to readings in aesthetic theory (François Jullien, Bernard Stiegler, Byung-Chul Han) and will consider specifically Western thought's rootedness in exceptionalism. Course discussions will consider scandals related to aesthetic exceptionalism in the artworld (the recent Toporovski affair in Belgium) and will include at least one in-class visit by a Los Angeles-based artist.

No Requirements

essays, before moving onto the New York intellectuals (often Jewish writers whose ethnicity has only retroactively been domesticated as "white," such as Hannah Arendt and Lionel Trilling), followed by novelists James Baldwin's and Ralph Ellison's negotiation of 1960s black nationalism, before moving into the contemporary era of ethnic public intellectuals who increasingly write online, across multiple platforms, and often engage social media (Claudia Rankine, Christina Sharpe, Junot Diaz, Viet Thanh Nguyen, Teju Cole). Because many of these ethnic public intellectuals write both fiction and non-fiction, we will also juxtapose their literary works against their more theoretical writing.

Students will engage critical race theory and ethnic studies in two modes: not just as theoretical lenses through which to read texts, but also as primary texts themselves whose rhetorical practices often incite subsequent theoretical and institutional movements. As students examine racialized knowledge production as it occurs across different public mediums (newspapers, pamphlets, magazine, manifesto, podcasts, Twitter) and different genres (essay, interview, blogpost, tweet), they will also interrogate how different forms of intellectual labor intersect with questions of race.

No Requirements

CHMN317 - Anahuac's Ghosts: Literature of America

General

Course Long Title

Anahuac's Ghosts: Literature of America

Subject Code

CHMN

Course Number

317

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Anahuac's Ghosts: The Literature of America del Norte, 1524-2018

This interdisciplinary course will take us through a survey of fiction, poetry, theatre, film, testimony, and theory haunted by the myth of

CHMN320 - Necrosociality in Amer. Poetry

General

Course Long Title

Necrosociality in Amer. Poetry

Subject Code

CHMN

Course Number

320

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

San Francisco anarchist poet Jack Spicer once wrote, in one of his letters to the then

already deceased Spanish poet and playwright Federico García Lorca, "this is how we dead men write to each other." Spicer famously conceived of

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"Mexico." We will read texts from the period of the "Conquest" all the way to Trump's presidency, written north and south of the so-called Mexican-American border to critically investigate not just the history, but the historiography, of Mexico. Particularly, our conversations will return to the legacies of colonialism, imperialism, revolt, and migration and their effects on the formation of Mexico as a site of belonging, and the Mexican as a subject. We will ask: Who are the characters of Mexico's gendered and racial imaginary? What can we learn from Mexico's founding myths? How do terms like mestizaje, indigenismo, criollo/a, la raza, lo mexicano, or the "post-Mexican condition" clarify and complicate our idea of what it means to be "Mexican?" When answering these and other questions, we will return to representations of death, ghosts, and hauntings-a "Mexican" cliché, if there ever was one-to analyze the reverberations of historical trauma or dispossession, and the fruits of living in/between the borderlands.

Our readings will be varied and often in direct conflict with one another. Their selection and organization is meant to guide us through a broad consideration of Mexican history, from the colonial period to the Revolution, from the massacre at Tlatelolco to the Zapatista movement. While this class is primarily focused on reading and discussing literature-by Carmen Boullosa, Carlos de Sigüenza y Gongora, Sor Juana Inez de la Cruz, Juan Rulfo, Sandra Cisneros, Rudolfo Anaya, Wendy Trevino, Sara Uribe, Dolores Dorantes, Rosario Castellanos, and Fernanda Melchor-we will also be engaging historical analysis and theory-by Roger Barata, Octavio Paz, Matthew Restall, Heriberto Yopez, Sergio Pitol, Gloria Anzaldua, Elena Poniatowska, Sergio Gonzalez Rodríguez and Subcomandante Marcos. All texts will be provided or are available in English, although students who can are encouraged to read the texts in their original language.

The course will consist of weekly reading assignments and seminar-based discussions. You will be asked to produce weekly reading responses, prepare an oral presentation, participate in class discussion, and write a final paper.

No Requirements

the speaker of a poem as being already dead-something that enabled him to fashion a kind of queer necro-underground in his work of the 1950s and early 1960s. In this he was participating in a conception of poetry, poets and poem-making that though certainly not-exclusively American in any sense has been present in the work of a wide range of North American poetries of the last one hundred and sixty years. This conception points to an understanding of literature itself as a "necrosocial" dimension, a social space of experience that is often a very intense one for the writer and reader while remaining simultaneously an impossible one in the sense that socializing with the dead would be, from most perspectives, empirically impossible. This understanding has proved important in different way for North American poets engaging in various Feminist, Indigenous, African American and generally counter-cultural necro-undergrounds of their own makings and desires. This course will feature the work of poets such as Walt Whitman, Emily Dickinson, Allen Ginsberg, Alice Notley, Dorothea Lasky, CAConrad, Nathaniel Mackey, Dolores Dorantes, Fred Moten, Cedar Sigo, Hoa Nguyen, and others. Students will engage with this work and related ideas in class discussions, and critical and creative writing assignments.

No Requirements

CHMN327 - Cultural Memory

General
Course Long Title
Cultural Memory
Subject Code

CHMN333 - Pataphysics

General
Course Long Title
Pataphysics
Subject Code

California Institute of the Arts

CHMN

Course Number

327

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Fredric Jameson argued that in an age of postmodernity "the very function of the news media is to relegate . recent historical experiences as rapidly as possible into the past." This course will consider the bold proposition that art and literature, to paraphrase modernist poet Ezra Pound, is "news that stays news," which might speak to our current crisis of collective memory. We will question whether or not art and literature have a special purchase on historical experience by analyzing what is meant by the term cultural memory and why it might be of importance to artists and writers. We will pay particular attention to key scholars within cultural memory studies such as Aleida Assmann, Pierre Nora, and Andreas Huyssen and cover examples from various traditions of cinema and sculpture. We will also study a range of literary forms by authors such as M. NourbeSe Philip, Ishmael Reed, Layli Long Soldier, and Theresa Hak Kyung Cha.

No Requirements

CHMN335 - Queer Books

General

Course Long Title

Queer Books

Subject Code

CHMN

Course Number

335

School(s)

School of Critical Studies

CHMN

Course Number

333

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course takes Alfred Jarry's utopian notion of an 'imaginary science' as the model for just such a vision. We begin with Jarry's invention of 'Pataphysics, a practice whose aim is to bring exceptions into being. We start by focusing on the three tropes of exceptionality - the anomalous, the syzygia, and the clinamen - 'three events that involve a monstrous encounter, be it in the form of an excess, a chiasm or a swerve.' The course aims to look at different models of knowledge, and practices of knowing, and how these can be interrupted, diverted or subverted into new mental courses that cross many disciplinary boundaries. Central concerns include the relationship between the exceptional and the ordinary, the question of Truth, what it might be, what methods might access it, whether it can be known at all, and/or is it something we must actively create. The seminar introduces a range of critical frameworks, and focuses on work that mixes traditional art media with methodologies from science, myth, religion, the occult and other non-aesthetic arenas of life. Terms covered include-scientia, poesis, theoria, truth; objectivity and subjectivity; knowledge-regime, phenomenon, simulacra, episteme; constructionism vs representation; revelation, channeling and inspiration, etc. The main project is to bring a new way of thinking into being by inventing a complex and detailed theory-of-your-own.

No Requirements

CHMN336 - Pornography, Sex, & Writing

General

Course Long Title

Pornography, Sex, & Writing

Subject Code

CHMN

Course Number

336

School(s)

School of Critical Studies

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Queer Books.

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

No Requirements

Program(s)

CS BFA

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Pornography and Sex Writing. 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. Pornography, Sex, & Writing. 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.

No Requirements

CHMN353 - Feminism & Science Fiction

General

Course Long Title

Feminism & Science Fiction

Subject Code

CHMN

Course Number

353

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

CHMN355 - Art-Words: How to Talk About Art

General

Course Long Title

Art-Words: How to Talk About Art

Subject Code

CHMN

Course Number

355

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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In her book, *Living a Feminist Life*, Sara Ahmed writes, "Feminism as a collective movement is made out of how we are moved to become feminists in dialogue with others." In this spirit, we will think of our class as a conversation with one another, and with intersectional feminist theories and practices. What can we continue to learn from feminist histories? How can we use feminist practices for social and political change? And importantly, might feminism inform your practices as artists?

Our study of U.S. and transnational feminisms will explore a history of ideas central to intersectional feminism and identify how the ideas are present in current discourse, debates, and politics. We will use an intersectional approach that takes gender, sexuality, race, ethnicity, nationality, citizenship and ability as its starting point. Areas of study will include ecofeminisms, economics and art. We will ask questions about identity, language and culture for how they can be sites of resistance and transformation.

Together, we will read critical theory, manifestos, zines, essays, prose and poetry. In addition, we will look to film, performance and music to see how artists are engaging feminist ideas and critique in their work. Our methods of inquiry will include feminist practices as we circle in consciousness raising groups, make zines, write collaborative tracts, perform textual and artistic interventions and develop new projects that carry forth a vision to build a better world.

No Requirements

Art-Words: How to Talk About Art in the 21st Century

Is Art a form of work, or play? Research, or expression - of a self, or other things? Can it be a way of exploring the world outside human subjectivity, or perhaps even a method for constructing other (new) worlds, with or without ourselves in them? And what is the place of objects and matter in Art, when for some the artist is just another prop? Is all Art just imaginary and fictitious, stories we tell? Or can it be used to investigate different kinds of truth? And what of the status of stories in art-making? What does the term "Art" mean today, what has it meant historically, and what might or could it mean in the (near) future/s? This course examines how both the discourses and manifestations of Art have changed over the last 150 years, to ask what definitions and languages might be useful in the 21st century. We explore various discourses, focusing on key words, both in their contemporary and historical uses, including - Work, Play, Form, Content, Matter, Materialism, Purpose, Meaninglessness, Ambiguity, Value, Ideology, Politics, Identity, Subject, Object, Aesthetic/s, Art, Modernism, (post)-Modernism, Realism, Romanticism, Primitivism, Abstraction, Representation, Transgression, Autonomy, Art & Life, Critique, Criticality, and Contemporaneity. We study texts that attempt to define how we might approach art, the languages we use to discuss it, and the values we draw on in classifying and naming anything as Art. Alongside these we look at a wide variety of practices, not just from High Culture, but also from Instagram, non-western indigenous societies, pre-modern art forms and other non-art practices, such as self-taught artists and hybrids where the arts intersect with other disciplines.

No Requirements

CHMN362 - Race and Erasure: Black Literature

General

Course Long Title

Race and Erasure: Black Literature

Subject Code

CHMN

Course Number

362

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CHMN364 - Who Comes After the Human?

General

Course Long Title

Who Comes After the Human?

Subject Code

CHMN

Course Number

364

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Race and Erasure: Black Literature in the Age of Ferguson. Open to BFA2, BFA3, and BFA4 students only. This course will explore a question suggested by Kenneth Warren in "What Was African American Literature": What, exactly, is the "black" in African American writing? Bound up with this question of identity is a collateral one that concerns itself in what we might call action: How do black writers respond to the "post" in the notion of the "post-racial"? What does all this mean in the era of post-Ferguson and Black Lives Matter? How does writing by African Americans respond to the complexities of this social and political moment? How do we understand the relationship between critical aesthetics and resistance to injustice? To this end, we will look at a set of literary and critical texts in an effort to pose these questions within their artistic and social contexts. Course texts will include Warren's own seminal essay, along with works by poets, memoirists, fiction writers, and playwrights that are responding to contemporary controversies regarding the life of precarity, racialized policing, and other symptoms of social tension and inequality. Hopefully, our inquiry will by turns clarify and complicate our ideas of what "black" writing might mean in this moment of heightened attention to socio-racial conflict and contestation.

No Requirements

Credit Hours

Min Credit
Hours
3

Description

In recent years, "posthumanism" has been coined as a term to capture work by critical thinkers and artists that explores the limits of the human. Those limits can be traced back to the origins of Western modernity in the Renaissance and the Enlightenment, and their ties to colonialism. Starting from the "dark side" of Western modernity and the contradictions of "humanism" that it reveals, this course will consider various ways in which the human has both been asserted and challenged in Western philosophy after the Second World War. The course will pursue its historical and philosophical inquiry in relation to various works across the literary, visual, and performing arts ranging from a short story by Franz Kafka, to artworks by Barnett Newman and Carolee Schneemann, and music by Grace Jones and M.I.A. Apart from philosophy's troubled relation to the colonial subject and the slave, the course will consider various figures that have challenged Western philosophy's privileging of the human, including the animal, the cyborg, the object, and the plant. Philosophers to be discussed include Jacques Derrida, Adriana Cavarero, Alexander Weheliye, Byung-Chul Han, Vandana Shiva, and Donna Haraway. Requirements include weekly reading and writing as well as a final art project.

No Requirements

CHMN367 - Fissure and Multiplicity

General

Course Long Title
Fissure and Multiplicity
Subject Code
CHMN
Course Number
367
School(s)
School of Critical Studies
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

CHMN375 - The Monstrous and the Terrible: Horror

General

Course Long Title
The Monstrous and the Terrible: Horror
Subject Code
CHMN
Course Number
375
School(s)
School of Critical Studies
Academic Level
UG - Undergraduate

California Institute of the Arts

Description

Course not open to BFA1 students.

A Collision of Voices: Fissure and Multiplicity in Latin American Literature will look at a wide range of diverse works in translation-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 codices, Mexican corridos, crónicas, Brazilian Concrete Poetry, Afro-Latino literature, works of modernismo, criolloismo, indigenismo, and feminismo, among others.

No Requirements

Credit Hours

Min Credit
Hours
3

Description

Course not open to BFA1 students.

The Monstrous and the Terrible: Horror Since Hawthorne and Poe, American fiction has flirted with horror. This class will look at horror as a mode, thinking about how it operates differently in fiction and in film. We will read selections from classic and contemporary stories and think about what makes horror successful. We'll consider John Clute's distinction between terror fiction and horror fiction, think about the roots of the genre, and think about where fictionalized horror still might go. We'll consider the ghost story, serial killers, the supernatural, and other touchstones, looking at particular stories or films in which they have particularly vivid or interesting expression. What does horror have to teach us about life in America? Do horror films allow for different sorts of things than horror fiction? We'll use such discussion to elicit new works that are creative and/or critical, and think about what, as a mode, horror can offer to artists today.

No Requirements

CHMN382W - Magic Circles: Art Without an Audience

General

Course Long Title

Magic Circles: Art Without an Audience

Subject Code

CHMN

Course Number

382W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Magic Circles: Art Without an Audience

Of Nordic Larp, Elvia wilk writes that the "Magic Circle" can be "defined as a 'membrane' that circumscribes virtual worlds. Once you step into the magic circle, you have committed to suspension of disbelief. You have bought into

CHMN408 - Matter and Materialisms

General

Course Long Title

Matter and Materialisms

Subject Code

CHMN

Course Number

408

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Matter and Materialisms: The concept of matter from Presocratic Philosophy to New Materialism. Materialism is all the rage in contemporary political and art theory, be it the renewal of Feuerbach's anti-idealist materialism in the Marxist tradition (e.g., Badiou, Ranciere, Zizek,

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the communal fantasy, the collective delusion, and agreed to the terms."

Our course will examine the methods by which artists construct playful, political, and spiritual spaces outside of, or otherwise protected from, normative pressures and the dynamics of viewership, wherein they might "mediate and reinvent the self." From the esoteric and extra institutional-such as tabletop games, larp, online networks, alter egos, film sets, intentional communities, music scenes, new religious movements, group therapy, interactive theater, one-on one performance art, and escape rooms-to critically sanctioned forms of traditionalism-such as the picture frame, stage, and camera lens—we'll learn about (and experiment with) the myriad ways creative producers establish new social contracts to access ways of being repressed or elided by dominant culture. We'll examine art that works in non-presentational modes, does not imagine an audience, and rejects larger social entanglement in favor of personal or communal introspection. What happens when, instead of breaking down the gallery walls, for a time, we simply lock the door?

Over two weeks, students will first engage in a collective reimagining of the classroom space through meditation, group writing, discussion, and some small lectures. The remainder will unfold as a private group performance of learning, documented to a mutually agreed upon degree using collaborative methods and materials. The idea is for students to have an opportunity to teach one another through their art practice. Readings will be assigned by both the instructor and the students, so the material could veer in all sorts of directions, but will represent a sampling of relevant theory, journalism, poetry, fiction, and hybrid forms.

Possible co-thinkers may include Fritz Haeg, Cory Doctorow, Giorgio Agamben, Genesis Breyer P-Orridge, Ursula K. Le Guin, Fred Moten, Hellen and Scott Nearing, Herbert Marcuse, Antonin Artaud, Ellen Willis, Adrian Piper, C G Jung, Andr Breton, Jacques Rancire, Guy Debord, Donna Haraway, Anna Tsing, Clair Bishop, and others.

Magic Circles is open to all mtiers, but students should feel comfortable integrating research into their practice and join with a desire to contribute to this collective, experiential style of critical expression that reflects the ethos of our topics of study.

etc.), or the revival of Spinoza's monist materialism in the feminist tradition (e.g., Donna Haraway, Elizabeth Grosz, Jane Bennett, etc.). But what do these strands have in common beyond the things they oppose (i.e., ideal structures determining the arc of history, or disembodied souls separating humanity from nature)? Is there a positive concept of matter that can be thought outside its oppositions to idea and spirit? What does it mean to be a materialist in the present age, and what does it commit one to?

The purpose of this course is to answer these questions by returning to the beginning of the Western philosophical tradition and telling the story of the concept of matter from its origins in Ancient Greek physics and metaphysics (i.e., the presocratics, Plato, and Aristotle), to its transformation in modern philosophy and mathematized physics, before exploring the key influences and ideas upon which contemporary discourse about materialism turns. This will provide us with the historical and conceptual background necessary to critically engage with contemporary metaphysical debates ignited by 'speculative realism', 'new materialism', and their critics, and to examine their political and artistic consequences.

No Requirements

CHMN409 - Art, Critique, Power

General

Course Long Title

Art, Critique, Power

Subject Code

CHMN

Course Number

409

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

CHMN415 - Nonsense

General

Course Long Title

Nonsense

Subject Code

CHMN

Course Number

415

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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This lecture and seminar based course explores the question of art's power in contemporary and historical (Modern) societal contexts. Art's power can be correlated to its ability to effect social change, to construct new possibilities for life, as well as to destabilize and destroy existing forms of power. Analyzing and discussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural definitions and materially in artworks from avant-gardist antagonisms, (negative) dialectics, embodiment, irony, pragmatism, nihilism and new realisms.

This course approaches the limits of Sense (and the senses) from many angles, including philosophy, linguistics, psychoanalysis, anthropology, visual art, mythology, religious studies (including mysticism and the Dionysian) literature, film, and critical race studies studies. It aims to highlight the rich and complex possibilities of the zones between pure Sense and absolute meaninglessness-zones some have called Non-sense. The course includes the work of numerous 'outsiders,' artists, scientists and thinkers, including sock puppets and what the French call fou litteraire, philosopher-linguists who have the (higher) wisdom of the fool. We also look at various shamanic practices, focusing on how ideas and practices from Europe and its ex-colonies have melded to create new ways of understanding Sense and its multifarious limits. We read and discuss material from a wide range of perspectives including-L. Carroll, J-J. Lecercle, R. Roussel, A. Artaud, K. Eshun, Rammallzee, Sun Ra, D. Coole, A. Weheli, G. Morton, M. Bull, E. Vivieros de Castro, C. Levi-Strauss, G. Deleuze, J. Stallybrass, and others. Core concepts include: non-sense, fou litteraire, delire, afro-futurism, new materialism, OOO, nothing, habeas viscus, geontology, dirt, the carnivalesque, genius, improvisation, the sublime, Othernesses, perspectivism, structuralism, knowledge, meaning, meaninglessness, etc.

No Requirements

CHMN423 - Unexceptional Art

General

Course Long Title

Unexceptional Art

Subject Code

CHMN

Course Number

423

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will seek to identify key traits of Western aesthetic thought, consider the politics of such thought, and explore alternatives to it. Taking as a central point of reference Walter Benjamin's classic essay on "The Work of Art in

CHMN435 - The Making of Everyday Life: Fluxus Art

General

Course Long Title

The Making of Everyday Life: Fluxus Art

Subject Code

CHMN

Course Number

435

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course explores the Fluxus art movement of the nineteen sixties and seventies alongside theories of the 'everyday' put forward by Erving Goffman, Michel de Certeau and others. Why were

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the Era of Mechanical Reproduction", the course will seek to pursue in particular a theory of art whose concepts are "completely useless for the purposes of fascism", as Benjamin already put it. Using the work of the controversial political thinker Carl Schmitt to identify the centrality of exceptionalism in Western aesthetics, the course will seek to destabilize that situation by focusing on three figures that have long troubled Western aesthetics: the vandal, the forger, and the sage. Moving from discussions of art vandalism (in works by Byung-Chul Han, Ben Lerner, Tobin Siebers, among others), to art forgery (the forgers Elmyr de Hory, Han van Meegeren, Zhang Daqian), to ancient Chinese (and specifically daoist) understandings of the work of art-as-process (in the work of contemporary artist Song Dong, for example), the course will explore a theory of unexceptional art that gives pride of place to the destroyed or damaged artwork; to the copy, the fake and the forgery; and to Chinese landscape painting (versus the Western nude). All three will enable us to think-though rarely in straightforward, non-dialectical ways-alternatives to exceptionalist aesthetics that will emerge in the course as politically meaningful, particularly today.

these theorists and artists compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? A central focus of the course will be Alison Knowles' House of Dust installation at CalArts in 1970, and a contemporary version of the House of Dust built during Wintersession 2018. Students in the Making of Everyday Life will be encouraged to use the new House of Dust as a venue and base for performances and on-campus happenings over the course the semester, working with visiting artists.

No Requirements

CHMN436 - Vision and Visuality

General

Course Long Title

Vision and Visuality

Subject Code

CHMN

Course Number

436

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Philosophy of Vision and Visuality. Open to BFA-2, BFA-3, and BFA-4 students only. In recent decades, the study of vision and perception has merged with the study of visibility and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was preceded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who

CHMN439 - Lessons on Being & Becoming

General

Course Long Title

Lessons on Being & Becoming

Subject Code

CHMN

Course Number

439

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to BFA3 and BFA4 students only.

No Requirements

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suggest that modern visibility has been altered by technological and media-based mediation. The tendency to fuse vision and visibility relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.

No Requirements

CHMN444 - Capitalist Theology

General

Course Long Title
Capitalist Theology

Subject Code
CHMN

Course Number
444

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Capitalist Theology and the Magic of the State

For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will also be looking at different uses of the figure of the fetish and discussing their history and relations to art-making, to social creativity and to protest.

No Requirements

CHMN447 - Feminist New Materialism

General

Course Long Title
Feminist New Materialism

Subject Code
CHMN

Course Number
447

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This course is a feminist exploration of materialism. In recent years feminist thought has turned to matter as a site of political urgency, agency and aesthetics. This course asks, what does feminism has to do with matter and materiality? We consider the long history of feminist engagement with questions of the body, objects, environments and labor. We look to ways that material conditions of life have informed feminist political, philosophical and aesthetic outlooks. While we explore historical legacies of feminist thought, our focus will be on contemporary debates about the agency and vitality of matter in human, post-human and non-human forms.

No Requirements

CHMN452 - Experimental Literature

General

Course Long Title

CHMN461 - On Curating

General

Course Long Title

California Institute of the Arts

Experimental Literature

Subject Code

CHMN

Course Number

452

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Wallace Stevens once said that all poetry is experimental poetry. However that may be the case, some literary works are more experimental than others. In this class we will study a variety of texts-in printed books and in digital forms online-that aggressively experiment with genre, structure, materiality, and style. We will question what is gained by literary experimentation and why writers might want to deviate from some conventions while cleaving to others. In this way, we will gain an appreciation for what Harold Rosenberg called a "tradition of the new." That being said, we will also consider larger cultural dynamics that determine what is considered experimental and what is considered mainstream. Potential novelists, essayists, and poets to be studied may include Vladimir Nabokov, Claudia Rankine, Anne Garréta, Stephanie Strickland, and Matías Celedón.

No Requirements

On Curating

Subject Code

CHMN

Course Number

461

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course considers curation as a critical social practice. Students from across the institute are invited to engage with specific issues within curatorial studies, such as site specificity, globalization, social engagement and aesthetics. We invite students to ask questions about the agency of the curator in relation to artists, institutions and societies at large. The course is designed to critically engage such curatorial questions alongside practical aspects of curating. We will hear from curators as well as consider design, budget and audience response to specific exhibitions. Students are asked to design and conceptualize their own exhibition for the course in diverse and experimental media.

No Requirements

CHMN466 - Genres of the Human

General

Course Long Title

Genres of the Human

Subject Code

CHMN

Course Number

466

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

CHMN470 - Revolution, Change, Difference

General

Course Long Title

Revolution, Change, Difference

Subject Code

CHMN

Course Number

470

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

California Institute of the Arts

Description

Whilst 'Man' has long been the measure and figure of human subjectivity, many now argue that we need new figures to adequately characterize the varietous forms in which humanity manifests today. This course examines a range of theories that bring into being new ways of thinking the human. Starting with critical race theorist, Sylvia Wynter's critique of MAN (1 + 2), we at look the four figures of Foucault's bio-political theory, Elizabeth Povinelli's three figure of geonoto-politics, and Alexander Weheliye's concept of Habeas Viscus, as well as recent updates on psychoanalytic, feminist and queer views of subjectivity. We also reflect back upon the historical origins of Man in Kant and Descartes, and on other critiques of this figure by Achille Mbembe, Fred Moten, Deleuze and Guatari, Silvia Federici, and others. Questions addressed include-What is a human subject? What iare ts relations to others? And what are the contexts and assumptions through which these subjects and their others are described? Or, to put it another way-what are the stories and images through which we represent ourselves to ourselves? Within each perspective we examine the political, aesthetic, social, symbolic, and affective dimensions of the theory, and look at a range of related creative works, including films, visual art, novels, poems and performances. Key authors include: S. Wynter, I. Kant, S. Freud, J. Lacan, A. Weheliye, A. Mbembe, J. E. Muñoz, L. Irigaray, J. Kristeva, W. Apollon, J. Butler, E. Sedgwick, P. Preciado, and E. Povinelli, etc. Key terms include: subject, subjectivity, ego, Other, otherness, whiteness, knowledge regime, colonialism, the postcolony, disidentification, habeas viscus, pornotroping, gender, the unconscious, jouissance, signification, social link, the symbolic, femininity, masculinity, transgender, savoir vs. connaissance, etc.

No Requirements

Description

Revolution, Change, Difference Marxism, Accelerationism, Realism/Materialism, Khun, Fish, Brassier, Negarastani, Brandom.

A revolution is a violent rupture that asks us to redefine, revise and re-think what we perceive to be the natural conditions of life and our future. In contemporary culture, the hope that art has the power to instrumentalize social change is often cast as the product of an old romance, or forms of weak nostalgic aspirations from a left-over avant-garde. But, what is the structure of a revolution? How do things change? What is the relationship between how we understand the conditions we live in and how we might change them - for the better? If change 'just happens naturally' (in that each week, day, minute or second is not the same and has a 'revolutionary aspect') then why do we task art with the project of making change happen?

What is at stake for art as a revolutionary agent, when this form of agency is often cast as folklore, mythology and fantasy?

These questions ask us explore the concepts of mastery, reason, knowledge, and power; as well as the deeper relations between language and the way we comprehend the structure of reality itself.

This course involves a set of reading seminars where we will examine critical and philosophical texts very closely. These will include the work of Marxist and post-Marxist thinkers as well as investigations into the analytical tradition.

No Requirements

CHMN483 - Becoming Latin America

General

Course Long Title

Becoming Latin America

Subject Code

CHMN

Course Number

483

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CHMN484 - Figures of the New World: Coloniality...

General

Course Long Title

Figures of the New World: Coloniality...

Subject Code

CHMN

Course Number

484

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Becoming Latin America: Universalism and Regionalism in The New World from the 19th - 21st Century.

In this course, students shall explore various theoretical, historical and literary discourses through which authors conceived of the complementarity between the local and global in the attempt to think of the identity and destiny

of Latin American nations, and of the continent as a whole. Following and expanding upon the broad genealogy

drawn by Colombian philosopher and cultural critic Fernando Zalamea in his groundbreaking study *Ariel*

and *Y Arisbe: evolución y evaluación del concepto de América Latina en el Siglo XX* (2000), we trace the way in which

Latin American thinkers, artists and activists have sought to simultaneously express the particularities of their

own worlds, while also thinking of themselves in light of a geopolitical and global horizon of cultural production.

Guided by the utopian aspiration to nurture productive mediations between distinct modes of expression and

seek new modes of integration between different cultural forms, we will see how a Latin American "universalist" tradition emphasized the place of Latin America in the continuum of Western culture, within which

the native traditions and unique histories were integrated into a global horizon across the sciences, arts, and politics.

We shall be exploring works by a variety of authors and artists from the 19th Century and until the present, including Andrés Bello, José Enrique Rodó, Pedro Henriquez Ureña, Clorinda Matto de Turner, Cesar Vallejo, Jorge Luis Borges, Isabel Allende, Angel Rama, Rafael Gutierrez Girardot, Octavio Paz, Rosa María Magda, Bruno Bosteels, Claudia Llosa, Chantal Mouffe, Ernesto Laclau, Ciro Guerra, among others.

No Requirements

Credit Hours

Min Credit
Hours
3

Description

This course explores the historical development of Latin American cultures since the pre-Columbian era, through the colonial and republican periods, and until the present. It studies how colonialism operates as a historical force in the continent through which distinct worlds come into violent confrontation with one another, beginning with the arrival of the Iberian explorers to the Caribbean in 1492. In this encounter, colonialism progressively unleashes its conquering force, but also gives birth to unprecedented forms of artistic and cultural production in which the latent possibilities and contradictions latent in Latin America are made explicit and problematized.

In particular, the course will focus on the complicated mediations that take place between the Indoamerican cultures and populations of Latin America and the Western world since the so-called "Age of Discovery," giving rise to manifold tensions, prospective "projects," and utopian visions concerning the future of the continent. We will thereby examine how colonialism functions not only as a political or economic process of imperialist expansion, but as a cultural matrix of power that extends and continues well beyond the independence movements that gave birth to the Latin American republics.

Among the questions to be interrogated in the course are: how did the pre-Columbian cultures of Latin America conceive of the world and their political organizations, in contradistinction with the European social, philosophical, artistic, and political models that were imported and imposed during the periods of the Conquest and beyond? How did the colonial-Iberian rule seek to destroy the indigenous past and cultures, while nevertheless triggering modes of subversion and resistance from different agencies that challenged Eurocentric matrix of power? What role does art play in the subversion against colonialism and the coloniality of power? How did the prescient conflict between the indigenous and Western traditions of Latin America continued to evolve during the republican period, becoming subject to manifold artistic, political, and philosophical imaginaries? How did different vectors of indigenista thought pursued the vindication of the native traditions and populations of Latin America within the context of alternative modern futures? And how can we understand the conditions for a decolonial art and politics that does not relapse to new covert modes of Eurocentrism, but also avoids the depoliticizing dangers of cultural relativism?

Among the authors and texts we will be surveying are: the Popol Vuh, Bartolomé de las Casas, Sor Juana Inés de la Cruz, José Martí, Clorinda Matto de Turner, José Carlos Mariátegui, Clarice Lispector, José Enrique Rodó, José Vasconcelos, Silvia Rivera Cusicanqui, Rita Segato, Enrique Dussel, Walter D. Mignolo.

CHMN491 - Introduction to Affect Theory

CHMN498 - Silent Music

California Institute of the Arts

General

Course Long Title

Introduction to Affect Theory

Subject Code

CHMN

Course Number

491

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will introduce students to the social, political, and aesthetic history of what is often known today as "affect theory." While the recent "affective turn" is largely associated with poststructuralist theory, this course seeks to broaden the conceptual framework for thinking about what constitutes emotions and feelings in our contemporary moment. Starting with the history of political sentiment and female sentimentality from the Romantic period, students will track the changing contours and definitions of feelings as they have evolved from the 18th century to the present. In particular, we will focus on the relationship between affect and the public sphere to consider how seemingly individual, embodied, and private feelings are increasingly imbricated in political decision-making, mass culture, and everyday life.

Students will read, consider, and debate a range of affect theory: the foundational work of Gilles Deleuze which stems from the philosophical traditions of Spinoza and Bergson; the work of psychoanalyst Silvan Tomkins which greatly influences later queer and feminist theorists such as Eve Kosofsky Sedgwick and Sianne Ngai; as well as more recent scholarship on "vibes" and "atmosphere" that find their roots in German media theory and phenomenology. In addition to reading canonical works of affect theorists such as Lauren Berlant, Rei Terada, and Brian Massumi, students will also engage work by scholars less frequently associated with affect theory proper, such as James Chandler, Stanley Cavell, Janice Radway, and Linda Williams. In the spirit of affect's own mercurial and porous nature, our aim is to consider affect theory both within and outside of its disciplinary boundaries.

In addition to critical reading summaries and reflections, students will also play with

General

Course Long Title

Silent Music

Subject Code

CHMN

Course Number

498

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

What happens when an artwork puts its status as object into question? This is a question that runs deep in Chinese art and philosophy and stands in some tension to the central presuppositions of much, if not most, Western thought. To engage with this question at the limits of European philosophy and with special attention to China, this team-taught, interdisciplinary class proposes to draw on the work of sinologist François Jullien, whose philosophy has recently received new interest through new translations, books, and special journal issues. The class consists, first, of a close-reading of Jullien's *The Great Image Has No Form, or On the Nonobject Through Painting*, a book that we intend to read in its entirety, and in detail. Exploring the ontology of the "nonobject" in Chinese art and aesthetics, the class considers, as a second major objective, the relevance of such thought—which is deeply rooted in Daoism and specifically chapter 41 of Lao Zi's *Dao De Jing*—to contemporary art and music: conceptual and minimalist art since the 1960s, work by the Beijing-based artist Song Dong, silent music in the experimental tradition of John Cage, and more—including work made by students in the class. Students are invited to submit, as the final assignment for the class, a project at the crossroads of the critical and the creative that responds to the philosophical and artistic "detour via China" (Jullien) that the class offers.

No Requirements

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different genres of writing about their affective experiences and encounters in this class. Drawing on the critical frameworks from our syllabus, students will be encouraged to experiment with more creative forms of essayist writing, such as the "aesthetic report" or the daily journal.

No Requirements

CHMN508 - Matter and Materialisms

General

Course Long Title

Matter and Materialisms

Subject Code

CHMN

Course Number

508

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Matter and Materialisms: The concept of matter from Presocratic Philosophy to New Materialism. Materialism is all the rage in contemporary political and art theory, be it the renewal of Feuerbach's anti-idealist materialism in the Marxist tradition (e.g., Badiou, Ranciere, Zizek, etc.), or the revival of Spinoza's monist materialism in the feminist tradition (e.g., Donna Haraway, Elizabeth Grosz, Jane Bennett, etc.). But what do these strands have in common beyond the things they oppose (i.e., ideal structures determining the arc of history, or disembodied souls separating humanity from nature)? Is there a positive concept of matter that can be thought outside its oppositions to idea and spirit? What does it mean to be a materialist in the present age, and what does it commit one to?

The purpose of this course is to answer these questions by returning to the beginning of the Western philosophical tradition and telling the story of the concept of matter from its origins in Ancient Greek physics and metaphysics (i.e., the presocratics, Plato, and Aristotle), to its transformation in modern philosophy and mathematized physics, before exploring the key influences and ideas upon which contemporary discourse about materialism turns. This will provide us with the historical and conceptual

CHMN509 - Art, Critique, Power

General

Course Long Title

Art, Critique, Power

Subject Code

CHMN

Course Number

509

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This lecture and seminar based course explores the question of art's power in contemporary and historical (Modern) societal contexts. Art's power can be correlated to its ability to effect social change, to construct new possibilities for life, as well as to destabilize and destroy existing forms of power. Analyzing and discussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural definitions and materially in artworks from avant-gardist antagonisms, (negative) dialectics, embodiment, irony, pragmatism, nihilism and new realisms.

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background necessary to critically engage with contemporary metaphysical debates ignited by 'speculative realism', 'new materialism', and their critics, and to examine their political and artistic consequences.

CHMN523 - Unexceptional Art

General

Course Long Title

Unexceptional Art

Subject Code

CHMN

Course Number

523

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will seek to identify key traits of Western aesthetic thought, consider the politics of such thought, and explore alternatives to it. Taking as a central point of reference Walter Benjamin's classic essay on "The Work of Art in the Era of Mechanical Reproduction", the course will seek to pursue in particular a theory of art whose concepts are "completely useless for the purposes of fascism", as Benjamin already put it. Using the work of the controversial political thinker Carl Schmitt to identify the centrality of exceptionalism in Western aesthetics, the course will seek to destabilize that situation by focusing on three figures that have long troubled Western aesthetics: the vandal, the forger, and the sage. Moving from discussions of art vandalism (in works by Byung-Chul Han, Ben Lerner, Tobin Siebers, among others), to art forgery (the forgers Elmyr de Hory, Han van Meegeren, Zhang Daqian), to ancient Chinese (and specifically daoist) understandings of the work of art-as-process (in the work of contemporary artist Song Dong, for example), the course will explore a theory of unexceptional art that gives pride of place to the destroyed or damaged artwork; to the copy, the fake and the forgery; and to Chinese landscape painting (versus the Western nude). All three will enable us to think-though rarely in straightforward, non-dialectical ways-alternatives to exceptionalist aesthetics that will emerge in the course as politically meaningful, particularly today.

CHMN535 - The Making of Everyday Life: Fluxus Art

General

Course Long Title

The Making of Everyday Life: Fluxus Art

Subject Code

CHMN

Course Number

535

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course explores the Fluxus art movement of the nineteen sixties and seventies alongside theories of the 'everyday' put forward by Erving Goffman, Michel de Certeau and others. Why were these theorists and artists compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? A central focus of the course will be Alison Knowles' House of Dust installation at CalArts in 1970, and a contemporary version of the House of Dust built during Wintersession 2018. Students in the Making of Everyday Life will be encouraged to use the new House of Dust as a venue and base for performances and on-campus happenings over the course the semester, working with visiting artists.

Registration Restrictions

RGNCMAP - No Aesthetics & Politics Program

CHMN536 - Vision and Visuality

General

Course Long Title

Vision and Visuality

Subject Code

CHMN

Course Number

536

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Philosophy of Vision and Visuality.

In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was proceeded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.

CHMN539 - Lessons on Being & Becoming

General

Course Long Title

Lessons on Being & Becoming

Subject Code

CHMN

Course Number

539

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

An upper level 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.

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CHMN544 - Capitalist Theology

General

Course Long Title

Capitalist Theology

Subject Code

CHMN

Course Number

544

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Capitalist Theology

For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will also be looking at different uses of the figure of the fetish and discussing their history and relations to art-making, to social creativity and to protest.

CHMN547 - Feminist New Materialism

General

Course Long Title

Feminist New Materialism

Subject Code

CHMN

Course Number

547

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course is a feminist exploration of materialism. In recent years feminist thought has turned to matter as a site of political urgency, agency and aesthetics. This course asks, what does feminism has to do with matter and materiality? We consider the long history of feminist engagement with questions of the body, objects, environments and labor. We look to ways that material conditions of life have informed feminist political, philosophical and aesthetic outlooks. While we explore historical legacies of feminist thought, our focus will be on contemporary debates about the agency and vitality of matter in human, post-human and non-human forms.

CHMN552 - Experimental Literature

General

Course Long Title

Experimental Literature

Subject Code

CHMN

Course Number

552

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Wallace Stevens once said that all poetry is

CHMN561 - On Curating

General

Course Long Title

On Curating

Subject Code

CHMN

Course Number

561

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course considers curation as a critical

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experimental poetry. However that may be the case, some literary works are more experimental than others. In this class we will study a variety of texts-in printed books and in digital forms online-that aggressively experiment with genre, structure, materiality, and style. We will question what is gained by literary experimentation and why writers might want to deviate from some conventions while cleaving to others. In this way, we will gain an appreciation for what Harold Rosenberg called a "tradition of the new." That being said, we will also consider larger cultural dynamics that determine what is considered experimental and what is considered mainstream. Potential novelists, essayists, and poets to be studied may include Vladimir Nabokov, Claudia Rankine, Anne Garréta, Stephanie Strickland, and Matias Celedón.

social practice. Students from across the institute are invited to engage with specific issues within curatorial studies, such as site specificity, globalization, social engagement and aesthetics. We invite students to ask questions about the agency of the curator in relation to artists, institutions and societies at large. The course is designed to critically engage such curatorial questions alongside practical aspects of curating. We will hear from curators as well as consider design, budget and audience response to specific exhibitions. Students are asked to design and conceptualize their own exhibition for the course in diverse and experimental media.

CHMN570 - Revolution, Change, Difference

General

Course Long Title

Revolution, Change, Difference

Subject Code

CHMN

Course Number

570

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Revolution, Change, Difference Marxism, Accelerationism, Realism/Materialism, Khun, Fish, Brassier, Negarastani, Brandom.

A revolution is a violent rupture that asks us to redefine, revise and re-think what we perceive to be the natural conditions of life and our future. In contemporary culture, the hope that art has the power to instrumentalize social change is often cast as the product of an old romance, or forms of weak nostalgic aspirations from a left-over avant-garde. But, what is the structure of a revolution? How do things change? What is the relationship between how we understand the conditions we live in and how we might change them - for the better? If change 'just happens naturally' (in that each week, day, minute or second is not the same and has a 'revolutionary aspect') then why do we task art with the project

CHMN583 - Becoming Latin America

General

Course Long Title

Becoming Latin America

Subject Code

CHMN

Course Number

583

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Becoming Latin America: Universalism and Regionalism in The New World from the 19th - 21st Century.

In this course, students shall explore various theoretical, historical and literary discourses through which authors conceived of the complementarity between the local and global in the attempt to think of the identity and destiny of Latin American nations, and of the continent as a whole. Following and expanding upon the broad genealogy drawn by Colombian philosopher and cultural critic Fernando Zalamea in his groundbreaking study *Ariel y Arisbe: evolución y evaluación del concepto de América Latina en el Siglo XX* (2000), we trace the way in which Latin American thinkers, artists and activists

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of making change happen?

What is at stake for art as a revolutionary agent, when this form of agency is often cast as folklore, mythology and fantasy?

These questions ask us explore the concepts of mastery, reason, knowledge, and power; as well as the deeper relations between language and the way we comprehend the structure of reality itself.

This course involves a set of reading seminars where we will examine critical and philosophical texts very closely. These will include the work of Marxist and post-Marxist thinkers as well as investigations into the analytical tradition.

have sought to simultaneously express the particularities of their own worlds, while also thinking of themselves in light of a geopolitical and global horizon of cultural production. Guided by the utopian aspiration to nurture productive mediations between distinct modes of expression and seek new modes of integration between different cultural forms, we will see how a Latin American "universalist" tradition emphasized the place of Latin America in the continuum of Western culture, within which the native traditions and unique histories were integrated into a global horizon across the sciences, arts, and politics.

We shall be exploring works by a variety of authors and artists from the 19th Century and until the present, including Andrés Bello, José Enrique Rodó, Pedro Henriquez Ureña, Clorinda Matto de Turner, Cesar Vallejo, Jorge Luis Borges, Isabel Allende, Angel Rama, Rafael Gutierrez Girardot, Octavio Paz, Rosa María Magda, Bruno Bosteels, Claudia Llosa, Chantal Mouffe, Ernesto Laclau, Ciro Guerra, among others.

CHMN584 - Figures of the New World: Coloniality...

General

Course Long Title

Figures of the New World: Coloniality...

Subject Code

CHMN

Course Number

584

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course explores the historical development of Latin American cultures since the pre-Columbian era, through the colonial and republican periods, and until the present. It studies how colonialism operates as a historical force in the continent through which distinct worlds come into violent confrontation with one another, beginning with the arrival of the Iberian explorers to the Caribbean in 1492. In this encounter, colonialism progressively unleashes its conquering force, but also gives birth to unprecedented forms of artistic and cultural production in which the latent

CHMN591 - Introduction to Affect Theory

General

Course Long Title

Introduction to Affect Theory

Subject Code

CHMN

Course Number

591

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will introduce students to the social, political, and aesthetic history of what is often known today as "affect theory." While the recent "affective turn" is largely associated with poststructuralist theory, this course seeks to broaden the conceptual framework for thinking about what constitutes emotions and feelings in our contemporary moment. Starting with the history of political sentiment and female sentimentality

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possibilities and contradictions latent in Latin America are made explicit and problematized.

In particular, the course will focus on the complicated mediations that take place between the Indoamerican cultures and populations of Latin America and the Western world since the so-called "Age of Discovery," giving rise to manifold tensions, prospective "projects," and utopian visions concerning the future of the continent. We will thereby examine how colonialism functions not only as a political or economic process of imperialist expansion, but as a cultural matrix of power that extends and continues well beyond the independence movements that gave birth to the Latin American republics.

Among the questions to be interrogated in the course are: how did the pre-Columbian cultures of Latin America conceive of the world and their political organizations, in contradistinction with the European social, philosophical, artistic, and political models that were imported and imposed during the periods of the Conquest and beyond? How did the colonial-Iberian rule seek to destroy the indigenous past and cultures, while nevertheless triggering modes of subversion and resistance from different agencies that challenged Eurocentric matrix of power? What role does art play in the subversion against colonialism and the colonality of power? How did the prescient conflict between the indigenous and Western traditions of Latin America continued to evolve during the republican period, becoming subject to manifold artistic, political, and philosophical imaginaries? How did different vectors of indigenista thought pursued the vindication of the native traditions and populations of Latin America within the context of alternative modern futures? And how can we understand the conditions for a decolonial art and politics that does not relapse to new covert modes of Eurocentrism, but also avoids the depoliticizing dangers of cultural relativism?

Among the authors and texts we will be surveying are: the Popol Vuh, Bartolom de las Casas, Sor Juana Ins de la Cruz, Jos Mart, Clorinda Matto de Turner, Jos Crls Maritegui, Clarice Lispector, Jos Enrique Rod, Jos Vasconcelos, Silvia Rivera Cusicanqui, Rita Segato, Enrique Dussel, Walter Mignolo.

from the Romantic period, students will track the changing contours and definitions of feelings as they have evolved from the 18th century to the present. In particular, we will focus on the relationship between affect and the public sphere to consider how seemingly individual, embodied, and private feelings are increasingly imbricated in political decision-making, mass culture, and everyday life.

Students will read, consider, and debate a range of affect theory: the foundational work of Gilles Deleuze which stems from the philosophical traditions of Spinoza and Bergson; the work of psychoanalyst Silvan Tomkins which greatly influences later queer and feminist theorists such as Eve Kosofsky Sedgwick and Sianne Ngai; as well as more recent scholarship on "vibes" and "atmosphere" that find their roots in German media theory and phenomenology. In addition to reading canonical works of affect theorists such as Lauren Berlant, Rei Terada, and Brian Massumi, students will also engage work by scholars less frequently associated with affect theory proper, such as James Chandler, Stanley Cavell, Janice Radway, and Linda Williams. In the spirit of affect's own mercurial and porous nature, our aim is to consider affect theory both within and outside of its disciplinary boundaries.

In addition to critical reading summaries and reflections, students will also play with different genres of writing about their affective experiences and encounters in this class. Drawing on the critical frameworks from our syllabus, students will be encouraged to experiment with more creative forms of essayist writing, such as the "aesthetic report" or the daily journal.

CHMN598 - Silent Music

General

Course Long Title

Silent Music

Subject Code

CHMN

Course Number

598

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

CMAP621 - Contemporary Aesthetic Theory

General

Course Long Title

Contemporary Aesthetic Theory

Subject Code

CMAP

Course Number

621

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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What happens when an artwork puts its status as object into question? This is a question that runs deep in Chinese art and philosophy and stands in some tension to the central presuppositions of much, if not most, Western thought. To engage with this question at the limits of European philosophy and with special attention to China, this team-taught, interdisciplinary class proposes to draw on the work of sinologist François Jullien, whose philosophy has recently received new interest through new translations, books, and special journal issues. The class consists, first, of a close-reading of Jullien's *The Great Image Has No Form, or On the Nonobject Through Painting*, a book that we intend to read in its entirety, and in detail. Exploring the ontology of the "nonobject" in Chinese art and aesthetics, the class considers, as a second major objective, the relevance of such thought—which is deeply rooted in Daoism and specifically chapter 41 of Lao Zi's *Dao De Jing*—to contemporary art and music: conceptual and minimalist art since the 1960s, work by the Beijing-based artist Song Dong, silent music in the experimental tradition of John Cage, and more—including work made by students in the class. Students are invited to submit, as the final assignment for the class, a project at the crossroads of the critical and the creative that responds to the philosophical and artistic "detour via China" (Jullien) that the class offers.

This course theorizes the connections between art, aesthetics, and politics in the contemporary world. Students will explore how institutions, mediums, and technologies shape our understanding of what art is and can be. With readings from key theorists and exposure to a range of art forms—including visual, sound, performance, and digital—this class pushes you to question conventional notions of art, its valuation, and its political import. Topics include Investigative Aesthetics, Institutional Critique, Site-Specific Art, Embodiment, Sound and Noise, AI Art, and Net Art.

With regular assignments and a final project, this course aims to challenge and expand your understanding of aesthetic theory in the 21st century. Ideal for students interested in art theory, political theory, and anyone keen to explore the evolving landscape of contemporary aesthetics.

Students will develop techniques of deep reading, descriptive art writing, and presenting at a graduate level. Expect 50-100 pages of difficult reading per week.

Registration Restrictions

RGCMAF - Aesthetics and Politics Program Onl

CMAF622 - Contemporary Political Thought

General

Course Long Title

Contemporary Political Thought

Subject Code

CMAF

Course Number

622

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Contemporary Political Thought.

Required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting.

The premise for this course is: what would Herbert Marcuse teach? The first dean of Critical Studies Maurice Stein was an admirer of the radical

CMAF623 - Critical Discourse in Arts

General

Course Long Title

Critical Discourse in Arts

Subject Code

CMAF

Course Number

623

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Max Credit

Hours

3

Description

Critical Discourse in the Arts and Media. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course will focus on the question of media and democracy. The lecture series' yearlong line-up that structures the course normally ranges from political debates to film screenings

California Institute of the Arts

philosopher of the New Left, in particular his "Essay on Liberation." Together with Larry Miller, Stein had cooked up a utopian "Blueprint for Counter Education" for CalArts that combined the charged political context of the Vietnam War with the radical do-it-yourself resources of the New Left and a pedagogy of radical participation. But in attempting to hire Marcuse, Stein not only failed but was fired.

This course picks up this past-that-could-have-been. It mines the radical politics of the present for theoretical concepts that unsettle, erupt, and transgress. Four units reiterate the same three themes through different prefixes: in- (institutions, intersections, insurrections), a- (abolition, anarchism, anti-capitalism), trans- (transgender, transgression, transformation), and de- (decolonization, destitution, disappearance). Key figures include Marcuse's famous student Angela Davis and other theorists of Black Study, Susan Stryker and other major thinkers in gender and sexuality, and topical theorizations of ongoing political uprisings.

Along the way, students will develop techniques of reading, writing, and presenting at a graduate level inspired by the experimental forms proposed for Stein's alternative CalArts.

Registration Restrictions

RGCMAF - Aesthetics and Politics Program Onl

and performances, as well as conversations about art, architecture, and philosophy. All public events (once a month) take place either in the Council Chambers (street level) or in the Community Room (upstairs) at the West Hollywood Public Library, located on 625 N. San Vicente Boulevard, West Hollywood, CA 90069. Speakers meet with MA students for a seminar session during the same days of the events and at the same premises. A light lunch with them follows. The classes at CalArts focus on the upcoming events and are structured around the discussion of readings by or on the visiting speakers.

CMAF624 - Critical Discourse in Arts

General

Course Long Title

Critical Discourse in Arts

Subject Code

CMAF

Course Number

624

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

3

Description

Critical Discourse in the Arts and Media.

This course is required for all MA Aesthetics & Politics students.

Other graduate students by permission of instructor only, space permitting.

CMAF625 - A&P Thesis Seminar

General

Course Long Title

A&P Thesis Seminar

Subject Code

CMAF

Course Number

625

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Description

Aesthetics and Politics Thesis Seminar. This

course is required for all MA Aesthetics &

Politics students. Open to the MA A&P Program

only. This seminar aims to guide students from

pre-writing to writing; it intends to accompany

them through the preparatory stages of the writing

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Critical Discourse in the Arts and Media. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course will focus on the question of media and democracy. The lecture series' yearlong line-up that structures the course normally ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. All public events (once a month) take place either in the Council Chambers (street level) or in the Community Room (upstairs) at the West Hollywood Public Library, located on 625 N. San Vicente Boulevard, West Hollywood, CA 90069. Speakers meet with MA students for a seminar session during the same days of the events and at the same premises. A light lunch with them follows. The classes at CalArts focus on the upcoming events and are structured around the discussion of readings by or on the visiting speakers.

so as to prepare them for the actual writing of the thesis. Over the course of the seminar, 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. The seminar will include a visit by Critical Studies research librarian Marisa Méndez-Brady, 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.

Registration Restrictions

RGCMA - Aesthetics and Politics Program Onl

CMA626W - Theorist in Residence

General

Course Long Title

Theorist in Residence

Subject Code

CMA

Course Number

626W

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

This one to two-week course is taught by the MA Aesthetics and Politics program's Theorist in Residence and covers a key issue in aesthetico-political thought. Students are required to attend public lectures by the Theorist in Residence either at CalArts or downtown, and other events related to the residency. Course requirements include intensive reading and a final course paper. Previous theorists in Residence: Judith Butler, Fred Moten, John Mullarkey, Erin Manning and Brian Massumi.

CMA635O - Critical Discourse in Arts - Online

General

Course Long Title

Critical Discourse in Arts - Online

Subject Code

CMA

Course Number

635O

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

This course is required for all second-year MA Aesthetics & Politics students taking the "virtual" option. The course is a year-long lecture and event series that ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. Students follow public lectures and events through a virtual classroom and complete additional class meetings and assignments.

Registration Restrictions

RGCMA - Aesthetics and Politics Program Onl

CMAP636O - Critical Discourse in Arts - Online

General

Course Long Title

Critical Discourse in Arts - Online

Subject Code

CMAP

Course Number

636O

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is required for all second-year MA Aesthetics & Politics students taking the "virtual" option. The course is a year-long lecture and event series that ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. Students follow public lectures and events through a virtual classroom and complete additional class meetings and assignments.

Registration Restrictions

RGCMAP - Aesthetics and Politics Program Onl

CMAP670W - Research Seminar Aesthetics of Politics

General

Course Long Title

Research Seminar Aesthetics of Politics

Subject Code

CMAP

Course Number

670W

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Research Seminar on the Aesthetics of Politics. In this course, we will read and analyze key conceptual contributions of Jewish/German/American political thinker Hannah Arendt, and American philosophers Judith Butler and Linda Zerilli to the field of aesthetics and politics. In particular, the seminar will seek to develop an aesthetic understanding of "the political" by analyzing how Arendt's political thought dealt with, on the one hand, "action" in terms of a performative, egalitarian, and plural appearance and with, on the other hand, "judgment" as a consequence of her political reading of Kant's aesthetic judgment. In this way, Arendt will help us introduce a foundational vocabulary and conceptual framework based on her notions of the space of appearance, the performativity of action, and an aesthetic understanding of political judgment. Contemporary thinkers Butler and Zerilli are the most influential political and democratic theorists making use of this Arendtian aesthetico-political theorizing of action and judgment. During the week, our daily discussions will be organized as follows: First day, we'll read sections from Arendt's *The Human Condition* and *On Revolution*. Second day, we'll read sections from Butler's *Parting Ways* and *Notes Toward a Performative Theory of Assembly*. Third day, we'll discuss sections of Arendt's *Eichmann in Jerusalem* and *The Life of the Mind*. Finally, in our fourth class we'll analyze sections of Zerilli's *A Democratic Theory of Judgment*. As a consequence of our intertwining of these three authors, we will be in a position to pose poignant questions involving a novel approach to aesthetico-political regimes understood as theological, epistemic, and aesthetic horizons for the configuration of collective life. During the week, students will

meet at least once with the instructor during office hours to discuss the paper topic and other themes related to the workshop.

CMAP696 - Directed Study - Thesis

General

Course Long Title

Directed Study - Thesis

Subject Code

CMAP

Course Number

696

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The course is a directed study of the student's thesis project with their mentor. This course will deliver methodology and critical training to prepare students for the development of their independent thesis work. Students will select an independent research topic and develop a sophisticated body of research.

CMWP601 - Writing Now First Year Seminar

General

Course Long Title

Writing Now First Year Seminar

Subject Code

CMWP

Course Number

601

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

In this class, MFA students will gain exposure to diverse visiting writers. In the first term, we will meet once a week to read and discuss cutting edge work, paying specific attention to narrative voice, sentence structure, and the use of figurative language. We will closely read course texts in relation to our own experiments, considering genre, inspiration, and publishing trends. We will also interrogate the political, social, and personal in our creative writing and critical response. Over the next 3 terms, course meetings will correlate with public events featuring writers/speakers related to our four program concentrations (Documentary Strategies, Image & Text, Writing & Its Publics and Writing & Performativity). Fostering our MFA community, Writing Now will offer MFA students continuous access to compelling examples of writing production and circulation.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP602 - Writing Now Reading Series

General

Course Long Title

Writing Now Reading Series

Subject Code

CMWP

Course Number

602

CMWP603 - Visiting Writers

General

Course Long Title

Visiting Writers

Subject Code

CMWP

Course Number

603

California Institute of the Arts

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is required of all MFA Creative Writing Students. It will consist of 4-6 visiting writers presenting their work.

Registration Restrictions

RGCMWP - Creative Writing Program Only, RGMFA1 - MFA 1 Students Only

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is required of 2nd year MFA Creative Writing Program students. It will consist of four visiting writers including the Katie Jacobson Writer in Residence.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP604 - Sex, Writing, & Pornography

General

Course Long Title

Sex, Writing, & Pornography

Subject Code

CMWP

Course Number

604

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Sex, Writing, & Pornography

With the exception of pornography, our sexuality, our sex lives, our sexual fantasies, rituals, and practices are rarely represented or examined by writers. We might start by asking what is more fundamental and universal to humans than sex? In writing and images, a pivotal distinction arises between the pornographic, whose goal is arousal, and sex writing, whose goal is representational: to capture in words a circumstance that exists largely outside language, a phenomenon transacted in bodies and minds, whose specific gravity rarely survives its lived moment. Writing sex, writing about sex. But to ignore the pornographic would be foolish. Literally "the writing of harlots," pornography has ancient and primal roots in kindling lust, working as both a substitution for and supplement to actual sex. Often belittled for its crude goal of arousal, the "low form" of pornography offers writers a chance to interrogate Western culture's hostility to bodies and pleasure. It's laboratory of gender difference and gender expression, on the workings of power on innocent (and transgressive) bodies. Basically a workshop, this class will also read a few prototypes of sex writing and pornography. This is not a class for the faint of heart. Our frank and robust conversations will plunge into erotic content with equal relish as in our discussions of clauses, punctuation, and syntax.

CMWP608 - Screenwriting Workshop

General

Course Long Title

Screenwriting Workshop

Subject Code

CMWP

Course Number

608

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

In developing, outlining and executing their own, original screenplays, students will learn the fundamental principles of screenwriting, screenplay structure, and the primary rules of storytelling. Over the course of the class students will write a summary of a screenplay, a two-page beat outline, develop the first ten pages of their screenplay, revise and finalize the first thirty pages of their screenplay. This is a workshop class, so students will be reading and responding to one another's screenplays.

Registration Restrictions

RGCMWP - Creative Writing Program Only

California Institute of the Arts

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP611 - Teaching Practicum

General

Course Long Title

Teaching Practicum

Subject Code

CMWP

Course Number

611

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Graduate Teaching Practicum.

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

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP614 - Poetry Writing Workshop

General

Course Long Title

Poetry Writing Workshop

Subject Code

CMWP

Course Number

614

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a graduate level poetry writing workshop offered within the Creative Writing MFA program.

Primarily aimed at students in the graduate writing program, it may also be open-if space exists-to experienced graduate-level (MA/MFA) writers from around the Institute. The focus of the class is on student writing projects, which are shared and discussed in intensive class sessions. The first third of the class is given over to readings and writing prompts that help to frame and inspire student writing projects and classroom discussions. In alternating years the course's reading and prompts will focus on either Form and Poetic Practice or on Address and Poetic Sociality. (In Spring 2021 the course focus will be on Form and Practice. In the '21-'22 academic year it will be on Address and Poetic Sociality. The topics will continue to alternate by year thereafter.)

When the workshop focuses on Form and Poetic Practice, we will be looking at the form and practice of making poems both on and off the page. We will look at traditional poetic forms like the sonnet, examining how modern and contemporary free-verse poets have re-purposed the form. We will also look at exciting invented forms of a number of modern and contemporary poets, and at the use of organic, open-page forms as well. At the same time we will be looking at the poetic practices of a number of innovative and influential poets and writers, and how poem-making becomes a "form of life." Poets we read may include CA Conrad, Douglas Kearney, William Shakespeare, Bernadette Mayer, Joshua Beckman, Terrance Hayes, Maureen Owen, Noelle Kocot, Hoa Nguyen, Ted Berrigan, Cedar Sigo, Larry Eigner,

John Cage, Catherine Wagner and others.
When the workshop focuses on Address and Poetic Sociality it will pay special attention to the relational spaces made by poems-to the places we go to when we read and write poetry. Why do we wish to keep building these spaces and returning to them, as we do each time we write and read? What is the role of direct address in the conjuring of these spaces? We will be asking these questions and many more as we examine what these imaginative spaces are, how they are made, invested with life, and kept alive. Readings and writing prompts will help us explore this ambiguous terrain that can be seen, in the words of the poet Peter Gizzi, as "100% real and 100% imaginary." We will be especially interested in the role of death in all this, in how poems make it possible to live a distant and yet intimate companionship with the dead and the living, a companionship we might choose to call "necrosocial." The political possibilities-and limits-of literary (necro)sociality will also be a concern. The course reading list may include work from Jack Spicer, Claudia Rankine, Dorothea Lasky, Fred Moten, Alice Notley, John Ashbery, Graham Foust, Dolores Dorantes and John Keats.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP617 - Poetics and Practice

General

Course Long Title

Poetics and Practice

Subject Code

CMWP

Course Number

617

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Poetics and Practice: Projects, Translations, Interventions, Rupture, Static

This course will explore the interplay between the context and the poem, between place and craft, poem as intervention. Craft not as a pound of product but as process or flux, form that can fold into mutation. Close reading of poems with a view to what still lives for you. With

CMWP619 - Poet/Critics: a Seminar

General

Course Long Title

Poet/Critics: a Seminar

Subject Code

CMWP

Course Number

619

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

To cite the program webpage, "The Creative Writing MFA was designed to get over the division between 'creative' and 'critical.'" In the spirit of this commitment, this reading-focused seminar will be devoted to distinguished poet/critics who write across multiple genres. Reading their creative and critical work side-by-side will both broaden and sharpen our writerly repertoires as we consider a number of discursive traditions and conventions.

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"galleries" of Futurists, Dadaists, Surrealists, etc. in Jerome Rothenberg's Poems for the Millenium as a guide, we'll survey poems and poetics in context for discussions in some depth of interrelations between language and aesthetics, between manifestos and politics. Students will explore poetics in specificity and select relevant examples to share in presentation and selections from personal projects to workshop as poems.

Registration Restrictions

RGCMWP - Creative Writing Program Only

With an eye towards the craft of criticism, we will also discuss a range of professional and rhetorical concerns (publication venue, target audience, overwork and exhaustion in the age of the downsized neoliberal university). While there are, to be sure, multiple lineages of poet/critics within literary history (from Virgil to Laura Riding, from Alexander Pope to T.S. Eliot), we will concentrate on contemporary practitioners for the sake of focus. We will read a substantial amount of literary criticism, but we will consider figures who engage with varied artistic media-for example, we will study Amiri Baraka's music criticism, and/or John Yau's art criticism. Other poet/critics may include Nathaniel Mackey, Rachel Blau Duplessis, Srikanth Reddy, Evie Shockley, and Fred Moten. Final projects may include critical seminar papers, a series of reviews geared toward periodical publication, or hybrid works that combine both creative and critical ambitions.

Registration Restrictions

RGCMAPWP - A&P/Creative Writing Programs Only

CMWP629 - Fantasy, SF, and Spec Fiction Workshop

General

Course Long Title

Fantasy, SF, and Spec Fiction Workshop

Subject Code

CMWP

Course Number

629

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Speculative Fiction Workshop: Fantasy, Science Fiction and Speculative Fiction Workshop
This workshop focusses on Speculative Fiction and its genre subcategories: fantasy, science fiction, the weird, and horror: work, in short, that works under a different premise than realism. It is for both novelists and short story writers. It is a primary a workshop course, with each student turning in three stories or three excerpts of short fiction. It assumes some familiarity with fantastical fiction, though we will also read and discuss such fiction in the course of the class, as well as looking at theories of fantastical fiction.

CMWP634 - The Novel

General

Course Long Title

The Novel

Subject Code

CMWP

Course Number

634

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This workshop is devoted primarily to developing your novel projects, with opportunities to share your work and receive feedback from participants several times over the course of the semester. A few novels by contemporary writers will be assigned and discussed, with an eye toward providing different models of form and content. By the end of the semester you will have a strong sense of your project and where it is going, as well as how and where it fits into the landscape of contemporary fiction.

Registration Restrictions

RGCMWP - Creative Writing Program Only

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Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP637 - Thesis Workshop

General

Course Long Title

Thesis Workshop

Subject Code

CMWP

Course Number

637

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Thesis Workshop. Course open to MFA2 Creative Writing students only.

Required of all 2nd year students in 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.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP639 - Juicy Memoir

General

Course Long Title

Juicy Memoir

Subject Code

CMWP

Course Number

639

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Juicy Memoir: Personal Narratives of Culture, Body & Soul

In this class, we will read, discuss, and write juicy memoirs--personal narratives that reveal, reflect, and trace the self in relation to family, society, history, culture, memory, body, and soul. What makes a memoir juicy? As accounts of addiction, tragedy, and abuse crowd the field, some might say lurid and sensational content. While the memoirs here all tell compelling stories, their juiciness relates to candor, surprise, insight, urgency, and originality in their literary style. From best-selling blockbusters to small press experiments, these memoirs arrive from around the world, grounded in specific social, political, embodied locations. Bursting with flavor and energy, these written reckonings will inspire our own.

Students should expect to spend approx \$150-\$180 on books.

CMWP641 - Translated Bodies

General

Course Long Title

Translated Bodies

Subject Code

CMWP

Course Number

641

School(s)

CMWP646 - Short Fiction Workshop

General

Course Long Title

Short Fiction Workshop

Subject Code

CMWP

Course Number

646

School(s)

California Institute of the Arts

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Translated Bodies: Reading & Writing Literary & Cultural Translations

In this class, we will consider translated bodies--bodies that shift/ have been shifted from one state to another. We will read and discuss non-fiction, fiction, poetry, and performance writing. In these texts, we will regard bodies in states of emergency, desire, trauma, power, and literary magic. Following disability scholar Tobin Siebers, bodies here will also be understood as physical, cultural, historical, literary, and artistic forms. We will also notice how bodies are raced, gendered, classed, colonized/ decolonized, sexually oriented, socially constructed, and memorialized. Traditional notions of literary value will tangle with cultural appropriation, heritage, and exchange. Sparked by the possibilities, we will try our hands at literary translation and experience the translation of our own work. Engaging migration, family, love, loyalty, and resistance, we will record the translated bodies in our own lives and languages. Re/marking these translations, we will build new bodies of work (in our work). We will transform our own writing and be transformed.

Students should expect to spend \$150-\$180 on books for this course.

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Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Short Fiction Workshop. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course focuses on the writing of short fiction across a range of traditions, styles and approaches, via frequent workshops and discussions of assigned reading. While the bulk of our attention is directed toward student manuscripts, course readings and exercises provide additional perspective on the genre and its permutations.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP650 - Writing the Braided Essay

General

Course Long Title

Writing the Braided Essay

Subject Code

CMWP

Course Number

650

School(s)

School of Critical Studies

Academic Level

GR - Graduate

CMWP653 - Documentary Poetics

General

Course Long Title

Documentary Poetics

Subject Code

CMWP

Course Number

653

School(s)

School of Critical Studies

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Writing the Braided Essay

The braided essay is the name gifted to a form of essay writing that weaves together multiple threads of thought--memory, critical analysis, cultural commentary, and other art form--to create this contentious form we call "the essay." From the French *essais*, "to seek" or "to wander," the essay's Western origin already implies this gradual accrual of thought, ideas, and discovery. In "Writing the Braided Essay," we will explore Western and non-Western iterations of the braided essay, experimenting with non-traditional forms such as the photo essay (using text and images) and the *zuihitsu*, that might allow us to best express our unique and tender obsessions in writing. This workshop invites close reading of braided essay examples from writers such as Lidia Yuknavitch and Melissa Febos in addition to that of our peers. With ample space for experimentation and generative writing, students will have the opportunity to workshop and fine-tune their braided essay-in-progress twice throughout the semester. By the end of the class, students will have fashioned all the threads of their braided essay into one cohesive and revised work.

Registration Restrictions

RGCMWP - Creative Writing Program Only

Credit Hours

Min Credit
Hours
3

Description

Consider the following recent writing projects-a poet travels to her home state of Indiana in search of remaining traces of the Underground Railroad; another reproduces newspaper excerpts about mining disasters in China, interleaving them with photographs and worker transcripts regarding the 2006 Sago Mine disaster in West Virginia; yet another composes a long poem that only uses words from titles, catalog entries, or exhibit descriptions of Western art objects that depict a black woman. "Documentary Poetics" will assess this documentary turn in early twenty first century poetry. If, according to Horace, poetry is meant to "delight and instruct," then a major strand of contemporary poetry is now embracing-over and against a delightful lyricism-a pedagogical, historical, or memorializing function. We will study important modernist precursors such as Muriel Rukeyser and Charles Reznikoff and then proceed to a range of contemporary practitioners including M. NourbeSe Philip, Rob Fitterman, Mark Nowak, Craig Santos Perez, and Claudia Rankine. In addition, reading thinkers from Michel Foucault to Erwin Panofsky to Maurizio Ferraris will bolster our sense of what we mean by the term "document." This class will be a reading-focused seminar and may include student presentations and an opportunity to workshop. The final project will be a chapbook-length work that significantly draws on pre-existing documentation though critical papers may be submitted pending instructor approval.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP656 - Resonance: Writing, Culture & Sound

General

Course Long Title

Resonance: Writing, Culture & Sound

Subject Code

CMWP

Course Number

656

School(s)

School of Critical Studies

Academic Level

GR - Graduate

CMWP658 - Parafiction (Biblio-Memoir)

General

Course Long Title

Parafiction (Biblio-Memoir)

Subject Code

CMWP

Course Number

658

School(s)

School of Critical Studies

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Writing, Culture & Sound

In this seminar, we'll explore sound and sonic phenomena across genres, disciplines, and soundscapes. We'll read texts that depict music, voices, and ambient sound with remarkable precision. We'll listen to performers, producers, and sound artists who work with live and recorded sound. We'll visit galleries and other acoustic spaces, while reading theory and criticism that will help us to attend to human and nonhuman sound and the idea of acoustic ecology.

One goal of the course is to sharpen our ears and further develop our "close listening" (Charles Bernstein) skills. But another is to find new ways to re-hear, rather than re-vise, our own work and practice. Accordingly, we may investigate the problems and possibilities of sound in such wide-ranging areas as theater, film & television, sound art, musicology, urban planning, and/or architecture. We will balance some of the more utopian claims about sound culture against readings in deaf studies and the art of deaf artists such as Ilya Kaminsky and Christine Sun Kim.

Along the way, we'll consider questions about sound and identity, and the sonic double consciousness of immigrants, refugees, and displaced people. We'll rehash old arguments about music versus poetry, about visual bias in literature and philosophy, and consider whether soundscapes of pre-phonograph eras are inscribed in their literature, and the extent to which audio technology influenced art movements of the twentieth century.

I invite students to bring their own projects to the course, and to respond to prompts with creative projects and/or critical writing.

Registration Restrictions

RGCMWP - Creative Writing Program Only

Credit Hours

Min Credit
Hours
3

Description

How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of "besided-ness" lies the focus of this class. We can speak of many para-"sites": para-phrases, para-normal, para-legal, para-military, para-medic, para-lysis, para-psychology, para-phernalia, para-noia, para-dise, para-llel, para-lax. These para-digms carry with them, para-doxically, a 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 obligation of biography, memoir, essay, rhetorical criticism, even poetry. But therein lies the rub: this multiply voiced effort at imposed meaning, narrative order, and authorial authority empties and exposes itself as it becomes ethically, aesthetically, and ontologically problematic. We cite ourselves from multiple sites of authority as we become parasites of our own attempts at authenticity. For Spring 2020, this critical seminar, which will also have a subsidiary workshop component, will concentrate on ekphrastic hybrids where authors bring memoiristic and auto-fictional elements to inhabit, or be possessed by, the work ("the bibliography") of another artist, author, or filmmaker.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP660 - Exit Strategies

General

Course Long Title

Exit Strategies

Subject Code

CMWP

Course Number

660

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Exit Strategies: Professional Development for

CMWP662 - Feeling and Theory

General

Course Long Title

Feeling and Theory

Subject Code

CMWP

Course Number

662

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This course addresses the crisis in feeling-in

California Institute of the Arts

Writers

According to Ye Olde Wikipedia, an exit strategy is "a means of leaving one's current situation, either after a predetermined objective has been achieved, or as a strategy to mitigate failure. An organisation or individual without an exit strategy may be in a quagmire." Anxious? Fear not! In support of (developing) your exit strategies, the goals of this course are to

1. Create Future Visions: Here, this means excavating and understanding past and present relationships-to work, money, power, fame, ambition, genre, competition, success, failure, authority, ethics-towards thriving in that ever-fabulous and unknown tomorrow.
2. Cultivate Professional Practices: On the surface, this is necessary nuts and bolts. CVs, portfolios, networking, verbal communication and interviewing skills, self-presentation and promotion, knowing and playing the field(s), keeping current, staying afloat, are all part of the toolkit. But it's deeper than this. See above.
3. Maintain Creative Life: Are you a producer as well as a maker? A collaborator or collective visionary? An interdisciplinary interloper? Salons, reading series, online/print publications, collectives, alternative schools, technological interfaces and more will be explored here, to fuel your own productivity and support others'.

To do this work together, we'll have insights from our Thursday Visiting Artists, as well as guest-run workshops and seminars, music, film, writing exercises and experiments, webinars and presentations, archival materials from autodidacts, critical and creative texts, some oldies-but-goodies from my journey's jump bag, and whatever you bring to the course from the path you took to get here, the one you're on, or the one you're trying to get to.

Registration Restrictions

RGCMWP - Creative Writing Program Only

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

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP667 - The Enduring Long Poem

General

Course Long Title

The Enduring Long Poem

Subject Code

CMWP

Course Number

667

School(s)

School of Critical Studies

Program(s)

Creative Writing

CMWP668 - Long Form Fiction Workshop

General

Course Long Title

Long Form Fiction Workshop

Subject Code

CMWP

Course Number

668

School(s)

School of Critical Studies

Academic Level

GR - Graduate

California Institute of the Arts

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

While we may be accustomed to working on a poetry book one single lyric poem on a page at a time, this course will invite us to look at the enduring long poem, one that spans multiple pages, and which may transform the trajectory of a larger poetry project. Drawing from Jane Alison's Meander, Spiral, Explode: Design and Pattern in Narrative, we will consider "text as texture," approaching our writing across multiple pages with curiosity about shape, movement, and feeling. We will look at book-length experiments with poetic form that include Yanyi Luo's The Year of Blue Water, Aisha Sabatini Sloan's Borealis, Renee Gladman's Calamities, Jenny Boully's the body: an essay, among others. These writers and their accompanying works will be the inspiration point for students looking to reinvigorate writing projects that might feel stuck or looking to expand existing work beyond its current form. In addition to generative writing, this course is also part workshop where students will learn to critically engage with their peers' respective projects through constructive feedback and find appreciation for different styles of writing approaching the same aims.

Registration Restrictions

RGCMWP - Creative Writing Program Only

No Requirements

Credit Hours

Min Credit

Hours

3

Description

Long Form Fiction Workshop: Writing Very Long Stories, Novellas, and Novels

This course will focus on writing longer forms of fiction. We will read a selection of longer stories, novellas and at least one novel as a way of thinking about what makes longer work effective and what the pitfalls are of trying to write it. We will pay special attention to form, to what longer fiction can achieve that shorter fiction can, and to style. Each participant will regularly turn in work for critique, and the goal of the class is to write several longer stories, or one novella, or part of a novel.

Students should expect to spend approx. \$50 on books and supplies.

CMWP675 - POETRY, FORM, AND RESISTANCE

General

Course Long Title

POETRY, FORM, AND RESISTANCE

Subject Code

CMWP

Course Number

675

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

CMWP681 - Letters and Conversations

General

Course Long Title

Letters and Conversations

Subject Code

CMWP

Course Number

681

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

California Institute of the Arts

Description

POETRY, FORM, AND RESISTANCE

This course is first and foremost a poetry workshop. We will draft new poems and share them in a supportive setting that will prioritize process and possibility over polish. The poems we will study, and the prompts and exercises we will respond to, will focus on form and the ways that poetic forms - inherited, (re)invented, modified, broken - can be deployed as a form of resistance. If the sonnet, as Solmaz Sharif writes, is a form of fascism, then what does it mean for trans writers, writers of color, and women such as Jos Charles, Jericho Brown, and Diane Seuss to write in (and against) the sonnet? How do the poems in poet Fady Joudah's most recent book, [...], make use of silence and erasure in order to condemn silence and erasure? We will consider poems that resist a range of forces: capitalism, amnesia, censorship, occupation, dehumanization. Inspired by Douglas Kearney, we will invent our own new forms, and workshop the forms themselves.

Registration Restrictions

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Description

At this transforming moment of pandemic and uprising, what can letters and conversations do? What forms of letters can we circulate? What conversations do we need? Grounded in black feminist texts and pedagogy, this creative writing class invites students to read and compose a broad range of letters and to conduct, join, and listen to a broad range of conversations. Letters and conversations here encompass fiction, nonfiction, poetry, and hybrid writing as well as performance, visual art, tweets, podcasts, and more. Key course topics include ancestors, childhood, friendship, love, family, sexuality, gender, race, sexual violence, police brutality, trauma, and coming of age. The main course project will embody or spark from "a letter you need write but have never written or a conversation you need to have but have never had." We will write letters to former and future selves. We will claim voice and risk vulnerability. From social media posts to talk experiments, we will navigate forms of address, intimacy and attention, audience, expression, and occasion.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP682 - Translingual Poetics

General

Course Long Title

Translingual Poetics

Subject Code

CMWP

Course Number

682

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

We are currently living in what Yasemin Yildiz calls "linguascapes" of globalization: a multilingual din amplified by mass migration, the movements of refugees, and technologies like machine translation. Uncommon combinations of language are constantly emerging. Taking poets such as Brandon Som, Cathy Park Hong, and Jos Charles as models, we will incorporate heritage languages, dead languages, invented languages, and dialects in our poems; we will complicate the idea of writing in English by remembering to ask whose English we are writing in and why. By doing so, we

CMWP684 - Tiny Fictions

General

Course Long Title

Tiny Fictions

Subject Code

CMWP

Course Number

684

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This workshop will focus on extremely short pieces as a way in to writing narrative and non-narrative prose. We'll read flash fiction, sudden fiction, blast fiction, short-shorts, microfiction, minimalist fiction, prose poems, Anne Carson's short talks, Lydia Davis's work, John Keene's Annotations, Ben Marcus's fake instruction sets, etc., and use these to think about the limits of what prose can do in a condensed and linguistically focused space. We'll think about the sentence as a unit of meaning and as an aesthetic gesture, discuss the

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will consider whether multilingual poetics can "attack the basis of language," as James Baldwin says, while at the same time expanding its expressive possibilities.

Prompts and open-ended assignments may include use of words, grammatical structures, poetic forms, literary/performative conventions, and/or writing systems from other languages. Additional assignments will ask students to create speculative languages and the worlds in which they are spoken. Final portfolios might consist of individual poems that experiment with language in multiple ways; they might also consist of loose narratives, or a series that focuses on one or more non-English languages.

Registration Restrictions

RGCMWP - Creative Writing Program Only

acoustics of prose, rhythm and sound in fiction, and so on. The heart of the class will be workshoping your short pieces and a final project.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP687 - Queer Entanglements

General

Course Long Title

Queer Entanglements

Subject Code

CMWP

Course Number

687

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Queer questions have been in the air for over a generation, beginning with resistance to binaries of male and female or gay and lesbian, and extending to anyone who refuses heteronormativity. As an embrace of the vital position of the outsider, queer refers to "the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically." (Eve Kosofsky Sedgwick).

This course combines a set of readings in queer texts with a workshop attentive to the genre distinctions of fiction, non-fiction, documentary, auto-fiction, and poetic practice. It demands if the queer position necessitates a queer modality, a newly evolving language. It posits queerness as

CMWP688 - Writing & Performing the Self

General

Course Long Title

Writing & Performing the Self

Subject Code

CMWP

Course Number

688

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

What is a self? How might writing and performance together help forge or express its possibilities? Grounded in creative writing and drawing on performance art, literature, art criticism, cultural studies, and black feminist theory, this class will open space for creative writers to write and perform the self. Students will read personal/ autobiographical / performance texts, see live and archived performance, and keep persona journals. Key course topics will include embodiment, memory, autobiography, persona, subjectivity, disclosure, tracery, gesture, and action. We will also reckon with the self in relation to race, class, gender, sexuality, and other vital sites of identity. Class readings, exercises, assignments, and showings will help students develop their writing/performing practice

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a hybrid status, intersectional, always re-made by every generation, with a problematic relationship to existing forms, to narrative, criticality, the poetic figure, and the demands of closure. It asks if every new queer moment requires a re-examination of form. Among class readings are memoir, fiction, self-documentation, auto-fiction, trans-texts, science fiction, and theoretical screeds.

Authors may include Paul Preciado, Roland Barthes, Samuel Delany, Kevin Killian, Lauren Berlant, Gloria Anzaldua, Jean Genet, Audre Lorde, William Burroughs, Juliet Jacques, Andrea Lawlor, Jose Esteban Munoz, Monique Wittig, Jack Halberstam, or Kathy Acker. The readings will be tailored to the class's participants, who will also workshop one text of their own, a new or developing work, short or chapters of a longer practice, and of variable or evolving queer form. According to Jose Esteban Munoz, "Queerness is not yet here. Queerness is an ideality. Put another way, we are not yet queer, but we can feel it as the warm illumination of a horizon imbued with potentiality.. The future is queerness's domain."

Registration Restrictions

RGCMAPWP - A&P/Creative Writing Programs Only

over the course of the term. Together we will activate writing as performance and vice versa in the self/in the world.

CMWP689 - Good, Bad, Better, Otherwise

General

Course Long Title

Good, Bad, Better, Otherwise

Subject Code

CMWP

Course Number

689

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

"Poetry Workshop: The Good, the Bad, the Better, and the Otherwise."

This course will function primarily as a poetry workshop, which is to say we will produce new writing to share for supportive group critique. In this way, we will strengthen our critical and creative faculties, which drive our aesthetic choices, by discussing how and why we make the particular texts that we do. In addition, we will particularly focus on questioning various sets of criteria (formal, historical, cultural, political)

CMWP692 - Experiments in Experience: Non-Fiction

General

Course Long Title

Experiments in Experience: Non-Fiction

Subject Code

CMWP

Course Number

692

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Nonfiction has the potential to be something more than what readers expect, and every writer has a variety of choices to make in determining what shape to craft their work depending on the subject. A profile of an artist may include the author's interactions with the subject; reportage might be interrupted by the personal. A book of one's dreams can be designated a "dreamoir"; a text of literary or social criticism may contain memoiristic elements. Writing about the self can be joyous and funny, as well as challenging and complex. Writing artfully about others while maintaining an anchored I or self for the reader takes skill in the form of

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of how poetry is evaluated in order to refine and develop our ambitions. The goal, of course, is to make our writing better. Nevertheless, conceptual poet Craig Dworkin has usefully speculated what would happen if our concern "were no longer whether it could have been done better (the question of the workshop), but whether it could conceivably have been done otherwise." While needn't privileging a conceptualist stance, we can explore the potentiality of "otherwise." Our poetry writing will be supported and inspired by a set of eclectic readings (poetry that's good, poetry that's bad, poetry that's so bad that it's good, poetry that is good in some ways but bad in others, poetry that can do better).

Registration Restrictions

RGCMAPWP - A&P/Creative Writing Programs Only

wide reading, and deep, ongoing practice. In this class, we will look at some forms within the nonfiction genre, roughly described as Profiles, Humor, Experimental, Reportage, Distillation of a Nervous System (shout out to Margo Jefferson, who we'll be reading), and Literary and Social Criticism. Using the required texts, articles, and podcasts, we'll examine these forms and their uses, and generate new work week to week that uses these forms as learning models. The class will not be a traditional workshop, but more a weekly conversation in which students will share their experience with the selected forms via the readings, and receive informal feedback and revision strategies on the written assignments produced. The practice in forms will culminate in a final portfolio that will include a minimum of three of the forms described.

Registration Restrictions

RGCMWP - Creative Writing Program Only

CMWP696 - Directed Thesis Study

General

Course Long Title

Directed Thesis Study

Subject Code

CMWP

Course Number

696

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a directed study of the student's thesis project with their mentor. This is required of all MFA Creative Writing students in their 2nd year.

CMWP711 - SUBLEVEL Magazine

General

Course Long Title

SUBLEVEL Magazine

Subject Code

CMWP

Course Number

711

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

SUBLEVEL is an online literary magazine devoted to the nexus of literature, poetics, art, criticism, philosophy, culture, and politics based in the CalArts MFA Creative Writing Program, in The School of Critical Studies. SUBLEVEL inherits and reflects the dynamism of contemporary Los Angeles as a hub of literature, art, and activism, while also stretching beyond our locality. We make no hard distinctions between creative and critical approaches, but rather celebrate writing of any kind that we find stimulating, timely, or otherwise compelling. Each year one edition of SUBLEVEL is produced on our online platform, and includes commissioned and open-call submissions of original essays, interviews, fiction, poetry, roundtables, hybrid forms, and other features. There is also a distinct annual print component, SUBLEVEL B-sides, which highlights original content not available in the online publication. SUBLEVEL often hosts panel discussions, events and

readings as part of community building and promotion of the magazine. This class offers a unique opportunity to develop your voice in the context of others but also to work towards producing something that will take place in the world and last beyond your residency in the Program. The course is therefore a combination of on-the-job training and a professional survey and assessment of the field, in which you develop and leverage the skills of making things happen and team work, which at the same time requires a sharp imagination, a reflexive mind and critical eye on the development of new content that is timely and takes a leading role in showcasing the cultural and artistic conversations that are rising right now.

CSCM125 - There's a Gene for That? Genes & Society

General

Course Long Title

There's a Gene for That? Genes & Society

Subject Code

CSCM

Course Number

125

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Genetics has revolutionized the way we understand who we are, and where we came from. Modern genetics has opened the door to exciting and controversial new pathways that can guide where humanity might be going. This course begins with the fundamentals of how genes store, use, and pass on information to the next generation. With these fundamentals under our belts, we can shift our focus to the impact of modern genetics on society.

The history of genetics has been stained by the eugenics movement and efforts to "use science" to support certain ideologies. We will look at how modern genetic analyses, using the scientific method, have challenged and disavowed the idea that a biologically based concept of human race exists. In doing so, we gained insight into a prehistory of humans that had been recorded in our genomes. Through a series of case studies, we will investigate what genetics tell us about complex behavior. We will look at the discovery and

CSCM207 - Human Sexuality: Scientific Evaluation

General

Course Long Title

Human Sexuality: Scientific Evaluation

Subject Code

CSCM

Course Number

207

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Human Sexuality is a comprehensive and integrated approach to the science of human sexuality. This course is an evaluation of scientific knowledge regarding sexual behaviors and attitudes in contemporary society and includes the physiological basis of sexual function and dysfunction.

During this course students will become fluent in the academic language and theories of human sexuality such as sexual anatomy, response cycle, reproduction, contraception, sexually transmitted infections, intimacy and others. Students will learn to read and evaluate scientific articles and findings in human sexuality. Students will be introduced to the multifaceted aspects of this field which will help increase their understanding of how human sexuality is influenced by and influences other parts of our lives. These topics will help students understand the

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problematic characterization of a single gene (called MAOA) as a cause and thus potential predictor of aggressive and violent behavior. The story behind the MAOA gene is a story of how poor scientific communication, combined with the pseudoscience of eugenics was able to influence the judicial system and ultimately required an intervention by the Supreme Court. We will see how powerful new techniques have shed light on the genetics of sexual orientation and gender identity and see how researchers have improved upon the way they communicate this type of research to the public. By contrasting different methodologies, we will see how the "Nature versus Nurture" (genetic versus environmental causes) debate has become more nuanced. We will explore how scientists, sometimes willingly and at times unwittingly engage in conversations about the ethics of scientific discoveries as we explore molecular technologies that have revolutionized areas as diverse as agriculture, medicine, and law enforcement.

As a Level-100 Special Topics course, you will participate in weekly writing workshops related to the course material. This will help you to develop the skills needed to become a more confident and effective writer during your time at CalArts and beyond.

No Requirements

biological, psychological, social, and cultural influences on their sexual feelings, attitudes/values and behaviors.

CSCM241 - Env Sci: Intro to Problems & Solutions

General

Course Long Title

Env Sci: Intro to Problems & Solutions

Subject Code

CSCM

Course Number

241

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Environmental Science: An Introduction to the Problems and the Solutions.

This course provides an introduction to the interactions between the physical and biological impacts human have had on the Earth's environment. Through a series of lectures, we

CSCM256 - What Is Mathematical Thinking

General

Course Long Title

What Is Mathematical Thinking

Subject Code

CSCM

Course Number

256

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Creative Experimentation and Reasoning in the History of Mathematics

In arts and humanities, mathematics is often thought as a rigidly formal discipline. The aim of this course is to portray mathematics in a

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will evaluate how our actions impact the Earth. Specific topics will range from pollution, to meeting needs for energy and food for the Earth's increasing population. We will read a selection of foundational texts that mobilized environmental activities and critique how well these movements have responded to the issues they seek to address. We will examine how our psychology, legislation, markets and emerging technologies act to improve or degrade the environment. Students will debate the issues and proposed solutions as individuals through essays and in groups through projects that outline real world solutions.

different light as a field where intuitive thinking, formal rigor and creative experimentation come hand in hand. To do so, this course provides an introduction to the history of mathematics with a particular emphasis on mathematical discoveries from the antiquity to the present time. By looking at different case studies and examining thoughts and methods behind these discoveries, the class aims to acquaint students with both conceptual / intuitive and formal / quantities aspects of mathematics. It is in bridging these two aspects of mathematical thinking that we can grasp the significance of theoretical and applied dimensions of mathematics not only for special sciences but also for arts and humanities.

CSCM265 - Number, Numeral, Shape & Structure

General

Course Long Title

Number, Numeral, Shape & Structure

Subject Code

CSCM

Course Number

265

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Number, Numeral, Shape and Structure.

This course explores the nature of mathematics starting with how the human brain conceptualizes numbers and how human cultures have represented numbers through the use of oral and written language. Through a series of lectures and readings, we will examine how a wide range of cultures developed mathematical ideas such as zero, the infinitely small and the even idea that there are types of infinity that exceed what you might think of as infinity. We will see where geometry and algebra are similar and how mathematicians discovered entirely different ways of conceptualizing the Universe by challenging what they thought was know about "truth" and "proof". This course provides a general survey of some of the major ideas in mathematics and as such puts far less emphasis of how to make calculations and places much more emphasis on how mathematics have enabled humanity to understand patterns and how that understanding helps us to make further discoveries. Short essays and

CSCM271 - Human Body Food to Function

General

Course Long Title

Human Body Food to Function

Subject Code

CSCM

Course Number

271

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Human Body: Food to Function.

Through a series of lectures, demonstrations and readings, we will survey the human body from a molecular level. This course will begin with a discussion of atoms, the building blocks of food, and will end with how a complete human body senses the world around it. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and how they relate to our metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. For example, how does the body convert breakfast into muscles that can contract and enable motion? How do certain vitamins help our eyes turn light into images? How do minerals help transport a range of substances and even information throughout our body? Students will apply what they have learned to problems that can be answered with short essays and to critiques of media presentations on health issues. Finally,

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problem sets will be assigned but students will also complete a final project where they critically engage a mathematical concept through the arts.

CSCM271S - Human Body Food to Function

General

Course Long Title

Human Body Food to Function

Subject Code

CSCM

Course Number

271S

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Through a series of lectures, demonstrations and readings, we will survey the human body from a molecular level. This course will begin with a discussion of atoms, the building blocks of food, and will end with how a complete human body senses the world around it. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and how they relate to our metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. For example, how does the body convert breakfast into muscles that can contract and enable motion? How do certain vitamins help our eyes turn light into images? How do minerals help transport a range of substances and even information throughout our body? Students will apply what they have learned to problems that can be answered with short essays and to critiques of media presentations on health issues. Finally, students will apply concepts from class to creative projects that reflect upon and critique concepts from the course.

students will apply concepts from class to creative projects that reflect upon and critique concepts from the course.

CSCM277 - Matter & Molecules: From the Eve of Atom

General

Course Long Title

Matter & Molecules: From the Eve of Atom

Subject Code

CSCM

Course Number

277

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Matter and Molecules: From the Eve of Atoms. There have been many ideas about what the physical universe is made of. Through lectures and readings, we will consider a range of ideas from the history of chemistry. This is a history that spans alchemical perspectives such as The Philosopher's Stone and the transmutation of lead into gold all the way through to the quantum mechanics. It also includes pivotal missteps that, while ultimately wrong, helped move humanity toward a better understanding matter. This is also a hands-on science course, where we will conduct set of simple experiments with far reaching consequences. These will not only reveal natural laws, they also illustrate how we can harness mathematics to peer into phenomena we cannot directly or easily observe. By the end of the course, we will turn to more contemporary ideas of the atom. With a very basic understanding of quantum mechanics, we can begin understand the more than 100 elements found on the periodic table. You will prepare descriptive lab reports, some involving simple mathematics and the construction of graphs. In addition to short essays and problems sets, there will be a final project where students can explore and depict concepts from class in both a critical and artistic ways.

CSCM322 - Biodiversity and Conservation

CSCM328 - Practical Economics

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General

Course Long Title

Biodiversity and Conservation

Subject Code

CSCM

Course Number

322

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course examines the ways in which biodiversity is conceptualized, measured, and valued. This is also a course that explores how biodiversity is threatened by human activity and how humans are trying to prevent and even restore biodiversity. Basic concepts of population, community and landscape ecology are combined with issues that arise from legal, economic, and cultural/aesthetic perspectives. We will explore conservation efforts at scales that range from being very limited in space and that are species specific to proposals that span continents and multiple ecosystems. We will compare conservation strategies that arises from habitat loss, habitat fragmentation, pollution and climate change. At the end of the course, students will be able to place conservation efforts into contexts that consider the specific causes of biodiversity loss and the consequences of allowing the loss to continue and potential costs, not exclusively monetary, that often go along with fixing the problem.

No Requirements

CSCM331 - How Food Makes the Human Body

General

Course Long Title

How Food Makes the Human Body

Subject Code

CSCM

Course Number

331

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

General

Course Long Title

Practical Economics

Subject Code

CSCM

Course Number

328

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The course is aimed to introduce concepts and tools of basic economic analysis at both micro and macro levels. This course provides a non-technical introduction to the basic concepts in economics, with a focus on the United States. It will provide instruction in the nature and function of product markets (supply and demand), economic decision making, types of economic systems, economic growth, recession and inflation, income distribution and wages, and fiscal and monetary policies. Using these fundamental economic concepts, this course provides a foundation for informed decision making regarding current economic debates. In areas in which there is considerable disagreement about economic analysis or about the nature of the real world, the course explores the issues underlying the disagreement. There will be a strong emphasis on how economics is related to current events.

No Requirements

CSCM347 - Finding Signals From the Noise

General

Course Long Title

Finding Signals From the Noise

Subject Code

CSCM

Course Number

347

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

This course examines molecules as the fundamental building blocks of the human body. The course begins with the basics of atoms and chemical bonds. You will then learn how molecules are put together to form basic nutrients which are the building blocks of our food and, of course, the building blocks of our bodies. Along the way, you will see how food preparation can alter how these molecules interact with each other and within your body. You will explore the science and politics of diet, obesity and their relationship to public health. We will consider how various nutrients and food items went from popular culture/nutrition "hero" to "super villain" (and the reverse, in some cases). We will look at the causes of these shifts and how culture/society went with or against solid scientific evidence. The class will take part in critically engaged explorations of diet with perspectives that combine biology and sociology. You will be able to apply this level of criticality to your own decisions about nutrition and food. The last segment of the course combines what was learned about molecules to the study of muscle contraction, and to our senses (taste, touch, sight, smell and vision). You will gain an appreciation for how molecules work together to allow humans, or any animal, to experience the world. Course content is primarily delivered through lectures but there will be many hands-on demonstrations, some involving food and some experiments that can be done in the kitchen. The main assignments include a critical analysis, involving primary scientific literature, of diet and human health. There is also a final project where students will present and critique what they have learned. The format of the final project may be through text and/or their preferred métier practice.

No Requirements

CSCM355 - Sex and Death

General

Course Long Title
Sex and Death
Subject Code
CSCM
Course Number
355
School(s)
School of Critical Studies

Credit Hours

Min Credit
Hours
3

Description

In this course, we will examine how to ask and answer questions through the analysis of data. Through a set of lectures, you will become familiar with the basic principles and methodologies of statistics. This will allow you to make comparisons, test hypotheses, discover relationships and make predictions. We will see how to reveal hidden patterns by removing "noise" and amplifying a "signal" from within data. We will look at the history of data analysis within the natural and social sciences and see how in the current era of "Big Data", politicians, businesses, non-profits and artists harness and contribute to these methods. In addition to the lectures, students will work in groups to construct their own data-based projects. The ways to present these projects are almost limitless as they may be in the form of infographics, models, sonifications, or performances, just to name a few.

No Requirements

CSCM355S - Sex and Death

General

Course Long Title
Sex and Death
Subject Code
CSCM
Course Number
355S
School(s)
School of Critical Studies

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Sex and Death: Biology From Beginning To End.

Biology is the scientific study of life. An individual's life begins through a process of reproduction. Reproduction may be either asexual or sexual, and in some species both may occur. Regardless of modality, successful reproduction is contingent on the individual's ancestors' ability to have survived long enough to reproduce. The differential survival of individuals may lead to evolution by natural selection, another hallmark of 'life'. In the case of sexual reproduction, an individual's immediate ancestors also had to find a mate and thus also had to beat the odds against a force called 'sexual selection'. Because of intrinsic trade-offs between the ability to survive and the ability to reproduce, death is inevitable and is thus perhaps also a hallmark of 'life'. This course is organized around the biology of life histories (patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, develop-mental biology, genetics, neuroscience and physiology will be brought together to understand life. All life forms will be considered but there will be an emphasis on the biology of humans. Towards our more complete understanding of 'life' in the context of humans, we will conduct a class project on human reproductive behaviors and examine some technological advances for controlling our reproduction and lifespan.

No Requirements

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Sex and Death: Biology from Beginning To End

Biology is the scientific study of life. An individual's life begins through a process of reproduction. Reproduction may be either asexual or sexual, and in some species both may occur. Regardless of modality, successful reproduction is contingent on the individual's ancestors' ability to have survived long enough to reproduce. The differential survival of individuals may lead to evolution by natural selection, another hallmark of 'life'. In the case of sexual reproduction, an individual's immediate ancestors also had to find a mate and thus also had to beat the odds against a force called 'sexual selection'. Because of intrinsic trade-offs between the ability to survive and the ability to reproduce, death is inevitable and is thus perhaps also a hallmark of 'life'. This course is organized around the biology of life histories (patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, developmental biology, genetics, neuroscience and physiology will be brought together to understand life. All life forms will be considered but there will be an emphasis on the biology of humans. Towards our more complete understanding of 'life' in the context of humans, we will conduct a class project on human reproductive behaviors and examine some technological advances for controlling our reproduction and lifespan.

CSCM373 - Fuzzbox Physics and Popular Distortion

General

Course Long Title

Fuzzbox Physics and Popular Distortion

Subject Code

CSCM

Course Number

373

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CSCM409 - Signals in the Noise: Data Science

General

Course Long Title

Signals in the Noise: Data Science

Subject Code

CSCM

Course Number

409

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Fuzzbox Physics and Popular Distortion

This is a hands-on exploration of sound amplification and distortion. Through this course, students will understand the relationship between human perception and acoustic media. The course explores acoustic instruments and the human voice, amplification, and how how stereo systems at home and in vehicles changed music and how this made distortion into an aesthetic.

We will start by studying resonance and how bodies and acoustic instruments amplify sound. We will consider different strategies for amplification in air, wood, tubes, and solid-state electronics.

Students will experiment with harmonic frequencies and signal transmission in various media and consider how these physical effects are represented by amplification.

We will turn to electronics and the kinds of distortion that they introduce especially the differences in distortion produced by vacuum tubes and solid-state electronics. We will consider the relationship between distortion produced by vacuum tubes, solid-state electronics, and digital effects.

We will also study vinyl records, microphones, and guitar pickups to see what they capture and how they render sound waves into electricity. We will explore the differences between mechanical, magnetic, and piezo-electric listening devices and the signature sound of each approach.

The course closes with an exploration of early digital sound synthesis.

Credit Hours

Min Credit
Hours
3

Description

Signals in the noise: Data Science. In this course, you will learn the fundamentals of how to ask and answer questions through the analysis of quantitative data. Data science has become increasingly important as organizations, both commercial and nonprofit, are becoming "data informed" (a more accurate expression than "data driven"). Data science can also be a helpful tool for artists and activists who need to interpret complex patterns described by others or enable you to uncover patterns in data that speak to your specific areas of interest. Through a set of lectures and hands on exercises, you will become familiar with the basics of data collection, descriptive statistics, hypothesis testing, and modeling data to describe simple patterns. We will also look at how models can remove "noise" and amplify the "signal" when data contains latent or obscured patterns. We cover the basics of data visualization and introduce a couple platforms to get started with data analysis. Throughout the semester we will look at the history of data analysis within the natural and social sciences, consider issues that arise from the era of "Big Data", and finally see how politicians, businesses, non-profits and artists can harness and contribute to these methods. A major part of the course will be conceiving of and working on your own individual or small group project. Each project will ask and attempt to answer a question will data. You will present your question, lead the class in discussions on ways to approach finding answers and ultimately present what you discovered. The formats in which these questions and answers are presented are almost limitless as you may choose among infographics, models (of many types), sonifications, and even performances.

No Requirements

CSCM425 - Biology of Politics

General

Course Long Title
Biology of Politics

Subject Code
CSCM

Course Number
425

School(s)
School of Critical Studies

CSCM428 - "..With Some Degree of Certainty"

General

Course Long Title
"..With Some Degree of Certainty"

Subject Code
CSCM

Course Number
428

School(s)
School of Critical Studies

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"Nothing in Biology Makes Sense Except in the Light of Evolution" is the famous quote and title of an essay by the evolutionary biologist Theodosius Dobzhansky to address the highly politicized debates over the teaching of evolution in the 1970's. In this course we will replace "biology" with "politics". Throughout the course we will critically examine the evidence for and against the idea that aspects of human sociality have both a genetic basis and evolutionarily adaptive purpose. To construct an informed critique, modern methods used to disentangle "Nature versus Nurture" will be presented and evaluated. With these tools and results, we can then consider if there is an evolutionarily adaptive purpose for behavioral and personality traits associated with political ideologies such as: empathy, aggression, social trust, attitudes towards authoritarianism, continuums from individualism to collectivism, and many more. To further the critique, we will have to look at modes of natural selection that expand the standard model where only selfish genes prevail and altruism is destined to extinction. These models include game theory and are supported with the results of experimental economics. In addition to grappling with the genetics, we will have to confront the psychometric tools used to measure human behavior and personality. Recent advances in neuroscience, epigenetics will add the final layer to our investigation. Through a series of lectures, discussions of recently published studies, reviews and class activities, students will draw their own conclusions about the current political state of our species, Homo sapiens. And finally from this, make and support predictions about our future.

No Requirements

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The course provides an introduction to economics through the primary method of economic reasoning: the conceptual model. Models are deliberate simplifications and abstractions used to develop clarity and insight into real world processes. This course introduces many of the most critical insights from a spectrum of economic theory (opportunity cost, human capital, comparative advantage, effective demand, exploitation, etc.) through direct engagement with economic models, the issues they refer to, and the examination of artworks that embody them. Emphasis is placed on developing students' critical engagement with models and statistical reasoning, encouraging the creation of new models and quantitative engagement with the contemporary world.

Economists - like artists - are obsessed with representing the world and imagining its future. Economists, compared with artists, employ a limited range of expressive forms, chief among them is the economic model: the deliberate abstraction and simplification of the world for clarity and insight.

For at least the last two hundred years modeling has been a principal activity of the economist. They make models of the economy as a whole, models of the market, models of production, models of individual behavior. A casual observer might think that the economist's mania is focused on quantifying experience and finding numbers where there are none, but the game goes deeper than that. Quantification on its own merely describes what already exists. The aim of the economist is something grander: to visualize the future.

Of course, this is not generally what economists admit to doing. The definition of economics is dressed up with jargon like "the allocation of scarce resources among diverse ends" or "the science of choice", "the production and distribution of the social surplus in society" or "the study of the social provisioning process". Economists talk about these things but their mark of distinction is saying, with some degree of certainty, what will happen next and what would happen if some fact were different.

The representations economists use animate the way they see the world, how they understand events, and recommend action. The real task of the economist is to represent the world as it is, as it might be, and critically as one might like it to be. Once an economic schema is selected some aspects of experience stand out, while others are cast aside. A world comes into focus. Approached from this angle, and despite what people might say, Artists are well suited to do the work of economists.

No Requirements

CSCM509 - Signals in the Noise: Data Science

General
Course Long Title
Signals in the Noise: Data Science
Subject Code
CSCM
Course Number
509
School(s)
School of Critical Studies
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description
Signals in the noise: Data Science. In this course, you will learn the fundamentals of how to ask and answer questions through the analysis of quantitative data. Data science has become increasingly important as organizations, both commercial and nonprofit, are becoming "data informed" (a more accurate expression than "data driven"). Data science can also be a helpful tool for artists and activists who need to interpret complex patterns described by others or enable you to uncover patterns in data that speak to your specific areas of interest. Through a set of lectures and hands on exercises, you will become familiar with the basics of data collection, descriptive statistics, hypothesis testing, and modeling data to describe simple patterns. We will also look at how models can remove "noise" and amplify the "signal" when data contains latent or obscured patterns. We cover the basics of data visualization and introduce a couple platforms to get started with data analysis. Throughout the semester we will look at the history of data analysis within the natural and social sciences, consider issues that arise from the era of "Big

CSCM525 - Biology of Politics

General
Course Long Title
Biology of Politics
Subject Code
CSCM
Course Number
525
School(s)
School of Critical Studies
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description
"Nothing in Biology Makes Sense Except in the Light of Evolution" is the famous quote and title of an essay by the evolutionary biologist Theodosius Dobzhansky to address the highly politicized debates over the teaching of evolution in the 1970's. In this course we will replace "biology" with "politics". Throughout the course we will critically examine the evidence for and against the idea that aspects of human sociality have both a genetic basis and evolutionarily adaptive purpose. To construct an informed critique, modern methods used to disentangle "Nature versus Nurture" will be presented and evaluated. With these tools and results, we can then consider if there is an evolutionarily adaptive purpose for behavioral and personality traits associated with political ideologies such as: empathy, aggression, social trust, attitudes towards authoritarianism, continuums from individualism to collectivism, and many more. To further the critique, we will have to look at modes of natural selection that expand the standard model where only selfish genes prevail and altruism is destined to extinction. These

California Institute of the Arts

Data", and finally see how politicians, businesses, non-profits and artists can harness and contribute to these methods. A major part of the course will be conceiving of and working on your own individual or small group project. Each project will ask and attempt to answer a question will data. You will present your question, lead the class in discussions on ways to approach finding answers and ultimately present what you discovered. The formats in which these questions and answers are presented are almost limitless as you may choose among infographics, models (of many types), sonifications, and even performances.

models include game theory and are supported with the results of experimental economics. In addition to grappling with the genetics, we will have to confront the psychometric tools used to measure human behavior and personality. Recent advances in neuroscience, epigenetics will add the final layer to our investigation. Through a series of lectures, discussions of recently published studies, reviews and class activities, students will draw their own conclusions about the current political state of our species, Homo sapiens. And finally from this, make and support predictions about our future.

CSCM528 - "..With Some Degree of Certainty"

General

Course Long Title

"..With Some Degree of Certainty"

Subject Code

CSCM

Course Number

528

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The course provides an introduction to economics through the primary method of economic reasoning: the conceptual model. Models are deliberate simplifications and abstractions used to develop clarity and insight into real world processes. This course introduces many of the most critical insights from a spectrum of economic theory (opportunity cost, human capital, comparative advantage, effective demand, exploitation, etc.) through direct engagement with economic models, the issues they refer to, and the examination of artworks that embody them. Emphasis is placed on developing students' critical engagement with models and statistical reasoning, encouraging the creation of new models and quantitative engagement with the contemporary world.

Economists - like artists - are obsessed with representing the world and imagining its future. Economists, compared with artists, employ a limited range of expressive forms, chief among them is the economic model: the deliberate abstraction and simplification of the world for clarity and insight.

CSOC121 - Democracy in the Americas

General

Course Long Title

Democracy in the Americas

Subject Code

CSOC

Course Number

121

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Democracy in the Americas
Special Topics course for BFA-1 students only by permission of instructor.
The Americas-both North and South America-are a socially, politically, and culturally diverse region of the planet. But the region nonetheless shares a significant number of historical and contemporary political and social problems and perspectives. This course focuses on these shared problems and perspectives as they relate to the current state of democracy in the region. During the semester we will structure the conversations around the reading of four emblematic books of contemporary political science and theory. The first section will be devoted to one of the most insightful books ever written on the foundational experience of the American republic and its legacy in the present: Hannah Arendt's On Revolution. In the second section, we will focus on the equally foundational, but more recent experiences of contemporary Latin American modern democracies, paying particular attention to the emblematic cases of Argentina, Brazil, and Chile-the most important cases of late twentieth century democratization processes and early twenty-first

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For at least the last two hundred years modeling has been a principal activity of the economist. They make models of the economy as a whole, models of the market, models of production, models individual behavior. A casual observer might think that the economist's mania is focused on quantifying experience and finding numbers where there are none, but the game goes deeper than that. Quantification on its own merely describes what already exists. The aim of the economist is something grander: to visualize the future.

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The representations economists use animate the way they see the world, how they understand events, and recommend action. The real task of the economist is to represent the world as it is, as it might be, and critically as one might like it to be. Once an economic schema is selected some aspects of experience stand out, while others are cast aside. A world comes into focus. Approached from this angle, and despite what people might say, Artists are well suited to do the work of economists.

century left-wing governments. During the second half of the semester, we will move to our own time and to the question of democracy in the United States and Latin America in the present. In this context, we will conceptually narrow down our perspective and focus on two specific dimensions of contemporary democracy: 1) the question of "dualist democracy" as a form of society in both North and South America, and 2) the question of left and right-wing populisms in the region, in particular focusing in the cases of the United States, Ecuador, Venezuela, and Bolivia. During the entire semester we will read from the aforementioned Arendt, and from Argentine political scientist Marcelo Cavarozzi, Chilean political sociologist Manuel Antonio Garretn, American constitutional theorist Bruce Ackerman, Mexican political theorist Paulina Ochoa Espejo, Paraguayan political and social theorist Benjamn Arditi, and Ecuadorian sociologist and political scientist Carlos de la Torre, among others. Students will be also asked to regularly read the Los Angeles, Buenos Aires and Rio Times' online editions as a way of permanently relating the class discussions to current events.

No Requirements

CSOC128 - Revolutions in America

General

Course Long Title

Revolutions in America

Subject Code

CSOC

Course Number

128

School(s)

School of Critical Studies

Program(s)

CSBFA

Academic Level

UG - Undergraduate

CSOC156S - Mother Tongue: Applied Linguistics Intro

General

Course Long Title

Mother Tongue: Applied Linguistics Intro

Subject Code

CSOC

Course Number

156S

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Revolutions in America

Special Topics course for BFA-1 students only.

What is a revolution? Originally related to the cyclical movement of celestial bodies, the notion has now become central to our thinking of bodies down here on earth: that of body-politics. The idea of revolution plays thus ambivalently between the idea of the return to something previous and the breaking away from the

past and the creation of the entirely new. From the French and American revolutions in late eighteenth century to today's both left-and right-wing insurrections and uprisings against established political orders, the revolutionary imagination has been central to our modern and contemporary understanding of politics. This is the central theme we will interrogate with the help of Jewish-German American political thinker Hannah Arendt. We will then narrow down our focus specifically to the United States. In that context, we will criticize the "bicentennial myth" that claims that, in America, there has been only one revolution - the founding one. With the help of constitutional theorist Bruce Ackerman and his notion of "revolutionary reforms," we will see how the United States has experienced a larger number of revolutionary experiences - although not all of them successfully carried out - than the myth allows us to recognize: among them, the Civil War/Reconstructions, the New Deal, the Civil Rights Movement, the so-called Reagan Revolution, and the War on Terror presidency. During the second part of the semester, we will fast-forward into our contemporary times and analyze, with the help of philosopher Judith Butler, the way in which the Occupy Wall Street, Tea Party, and Black Lives Matter movements have reactivated the revolutionary imagination in America and how those movements relate to the politics of cohabitation and that of bodies in the streets. Finally, in dialogue with political theorist William Connolly, we will try to interpret the current aspirational fascism expressed in Trumpism and the current Republican Party. are they today's "revolutionaries"? During the entire semester, we will use the ongoing primaries and the presidential electoral process as an experimental stage to discuss the concepts introduced during the semester. For this reason, we will ask the students to read, together with the assigned bibliography, the Sunday New York Times on a weekly basis.

Credit Hours

Min Credit
Hours
3

Description

An introduction to applied linguistics and language study, MOTHER TONGUE focuses on the theory, practice, methods of enquiry, understanding, and empathy necessary for language acquisition, effective inter/cross cultural communication, and artistic collaboration. Taking advantage of the rich cultural and linguistic diversity at CalArts, this course creates a shared space for those for whom English is a "mother tongue" and those for whom English is not a "mother tongue." Together monolingual speakers and multilingual speakers will explore the possibilities, complexity, and promise of intercultural engagement and develop increased understanding of new languages and cultures of communication.

In the course, students will expand their understanding language acquisition through active study of a new language of their choice, examine culturally based verbal and nonverbal communication styles that are barriers to effective intercultural collaboration, and challenge cultural biases, hierarchies, and Westernized and Standardized English-language-centric worldviews. The course will draw purposefully on the expertise of multilingual students in the language acquisition process and ask all students to share existing cultural knowledge to support each other in growth along a proficiency continuum of intercultural competencies. The course also interrogates the legacy of colonialism that has positioned English in its current role in international communication, examining such phenomena as the use of Global English in commerce, the rise of a multiplicity of forms of English ("Englishes") around the world including hybrid languages like Singlish and Spanglish, and the impact of translingualism in contemporary arts and culture.

CSOC203 - Indigenous Aesthetics

General

Course Long Title

Indigenous Aesthetics

Subject Code

CSOC

Course Number

203

School(s)

School of Critical Studies

CSOC209 - Introduction to Study of Human Cultures

General

Course Long Title

Introduction to Study of Human Cultures

Subject Code

CSOC

Course Number

209

School(s)

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Indigenous Aesthetics: The Art of Resistance. This course will explore multiple forms of Indigenous expression from throughout Turtle Island (present day United States and Canada) with a particular focus on works that have fueled and/or embody resistance to the colonial legacy, including film, literature, music, visual art, and dance. After an examination of historical aesthetic traditions among various Indigenous communities and nations prior to contact (basketry, quillwork, beadwork, songs, traditional painting, etc.) the course will turn to the post-contact era, when Indigenous artists began utilizing Western mediums in works of Indigenous expression. Beginning with the Kiowa 5, we will trace the unique trajectory of "American Indian art" within the Western art establishment, where Indigenous artists have resisted convention and the narrow parameters of the art market to carve an aesthetically distinct path in various mediums from the early twentieth century to the present. For the culminating project, students will select a contemporary Indigenous artist within their métier and conduct a substantive study of their work. This may take the form of a research paper or a work of art in dialogue with the works of a student's chosen artist. Course will be co-convened with students from the Institute for American Indian Arts (IAIA) in Santa Fe. Each institution will have its own designated instructor and students will meet together via Zoom. At CalArts, the instructor will provide a blend of in-person and online instruction.

CSOC220 - Introduction to Psychology

General

Course Long Title

Introduction to Psychology

Subject Code

CSOC

Course Number

220

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Observing Ourselves: An Introduction to the Study of Human Cultures

This course is an introduction to cultural anthropology which brings a global comparative perspective to the study of human beings. We will compare and contrast cultural practices related to language, food, family structures, gender and sexuality, politics, economics, supernaturalism, illness and healing, and more. Through a combination of lectures, films, assigned readings and in-class activities, we will explore and challenge the assumptions that we all hold about what is "natural," "normal" and "true." Students will also participate in a field study of the CalArts community, applying anthropological concepts and methodologies learned in the course.

CSOC231W - Cities in California: Fake and Temporal

General

Course Long Title

Cities in California: Fake and Temporal

Subject Code

CSOC

Course Number

231W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Introduction to Psychology.

This course is designed to give students an understanding and appreciation of the scientific approach to human behavior, thought and action, and to provide the basic conceptual framework for studying the cognitive, emotional, and social aspects of human activity. This course will look at the many different areas of psychology such as biological, learning, cognitive, sociocultural and psychodynamic theories. In addition we will look at the science of psychology and how it affects our day-to-day lives.

Credit Hours

Min Credit
Hours
0.5

Description

(Part one of this course will look at one set of materials and part two will look at another set of materials.) Fake cities can be defined by many aspects such as movie sets, caricature towns like Little Tokyo, theme parks, ghost towns, temporary cities, and sets left in and around Los Angeles that have later been incorporated. When do these cities become fake or real, and how can we use historical inquiry to find out? This course will be a case study on fake cities located in California, and it will also examine the essentials of a Californian city within that framework. It will also explore how to use the fake city to create a narrative or an understanding of history. This course will wonder where we can find the fake city seeping into literature, movies, and mixed media. We will study works such as Ansel Adams' "Born Free and Equal", Mark Twain's California writings, Carey McWilliams' "Southern California", Jordan Peele's "Nope", and primary texts about historical events. This idea of the fake city will also be used to understand the socioeconomic and parasocial relationships (meaning between audience and creator) we have with the fake/temporary city and its inhabitants. Each student will participate through class discussions and by bringing in an item (such as a photograph, map, vase, etc.) to discuss. They will also use this item as complementary evidence to the text(s). Lastly, the student will create a presentation generated from these discussions.

CSOC232W - Cities in California: Fake &Temporal 2

General

Course Long Title

Cities in California: Fake &Temporal 2

Subject Code

CSOC

Course Number

232W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CSOC235 - Topics in Intersectional Transfeminisms

General

Course Long Title

Topics in Intersectional Transfeminisms

Subject Code

CSOC

Course Number

235

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

California Institute of the Arts

Credit Hours

Min Credit
Hours
0.5

Description

Part two of this course will look at another set of materials.) Fake cities can be defined by many aspects such as movie sets, caricature towns like Little Tokyo, theme parks, ghost towns, temporary cities, and sets left in and around Los Angeles that have later been incorporated. When do these cities become fake or real, and how can we use historical inquiry to find out? This course will be a case study on fake cities located in California, and it will also examine the essentials of a Californian city within that framework. It will also explore how to use the fake city to create a narrative or an understanding of history. This course will wonder where we can find the fake city seeping into literature, movies, and mixed media. We will study works such as Ansel Adams' "Born Free and Equal", Mark Twain's California writings, Carey McWilliams' "Southern California", Jordan Peele's "Nope", and primary texts about historical events. This idea of the fake city will also be used to understand the socioeconomic and parasocial relationships (meaning between audience and creator) we have with the fake/temporary city and its inhabitants. Each student will participate through class discussions and by bringing in an item (such as a photograph, map, vase, etc.) to discuss. They will also use this item as complementary evidence to the text(s). Lastly, the student will create a presentation generated from these discussions.

Description

Spring 2023 Topic: In response to the 2022 Supreme Court reversal on Roe v. Wade and its immediate and widespread impact on access to abortion and reproductive care in much of the US, our class will focus on the history, politics, activism and art surrounding the reproductive justice movement in the US and internationally. Moving beyond the narrow rhetoric of "choice" and "women's bodies," our class will focus on bodily autonomy more broadly, exploring the connections between the recent abortion bans and similar bans limiting access to healthcare, representation, and social inclusion for transgender people, especially children. We will also find connections with global feminist struggles for bodily autonomy, and gender expression, including the "green wave" of abortion rights victories in Latin America and the revolution in Iran ignited and led by young women. Students will complete short weekly written assignments using a combination of personal and critical writing and will produce a class presentation about a group, organization, or artist's work related to reproductive justice and bodily autonomy.

Topics for the course change each semester, always with an intersectional and international analytical framework that centers intersectional and antiracist feminism, transgender rights and inclusion, and the progressive history of feminist thought and organizing throughout the world. The course is intended to be introductory and welcoming to all; though the topics are challenging and charged, we will practice a mode of inquiry and discussion that is inclusive, courageous, and respectful. Through this class students will be introduced to the social transformational model of feminist studies in the context of examining, and participating in, some of the most active and urgent social issues of our current moment, both in the US and internationally.

CSOC242 - Imaging Culture

General

Course Long Title
Imaging Culture

Subject Code
CSOC

Course Number
242

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

CSOC242S - Imaging Culture

General

Course Long Title
Imaging Culture

Subject Code
CSOC

Course Number
242S

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Imaging Culture: Representation and Visual Anthropology.

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 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. In addition to films and readings, students will conduct fieldwork with a group of their choosing. Students will complete a series of visual exercises that will enable them to engage with the issues of representation considered in the course.

Credit Hours

Min Credit
Hours
3

Description

Imaging Culture: Representation and Visual Anthropology.

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.

CSOC265 - Food for Thought

General

Course Long Title
Food for Thought

Subject Code
CSOC

Course Number
265

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

CSOC277 - Human Sexuality

General

Course Long Title
Human Sexuality

Subject Code
CSOC

Course Number
277

School(s)
School of Critical Studies

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

California Institute of the Arts

Food for Thought: The Anthropology of Eating. Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, who we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.

This course offers a comprehensive and integrated approach to human sexuality. Explores psychological, biological, and sociological aspects of human sexual behavior, including sexual values, roles and lifestyles. Includes contraception, pregnancy, sexually transmitted diseases, sexual dysfunctions and treatments. Examines sexual behaviors and attitudes in contemporary society, and includes the physiological basis of sexual function and dysfunction. Presents course content in an explicit, open, scientific and thoughtful manner.

CSOC283 - Abnormal Psychology

General

Course Long Title

Abnormal Psychology

Subject Code

CSOC

Course Number

283

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Abnormal Psychology is a branch of psychology that deals with psychopathology and abnormal thoughts and behaviors, often in a clinical context. The term covers a broad range of disorders, from mood and anxiety disorders to personality disorders to psychosis.

This course offers a comprehensive and integrated approach to the understanding abnormal psychology and treatment. It is important to note that to understand abnormal psychology it is essential to first understand what it means when we say "abnormal". The course includes a survey of the different categories of mental disorders including biological, psychological, and social/cultural determinants as well as psychosocial and pharmacological interventions.

CSOC291 - Engagement by Design: the Social Turn

General

Course Long Title

Engagement by Design: the Social Turn

Subject Code

CSOC

Course Number

291

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

ENGAGEMENT BY DESIGN:

The social turn in architecture and design

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 questions of decolonization, engagement and materiality, we will trace strains of contemporary design and architecture that re-evaluate and re-shape our notions of use and necessity, particularly in relation to the struggles for gender, disability and racial justice. Looking to the edges of architectural, graphic, industrial and product design discourse, Engagement by Design explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products, and interface and information design.

No Requirements

California Institute of the Arts

CSOC294 - Being Vulnerable

General

Course Long Title

Being Vulnerable

Subject Code

CSOC

Course Number

294

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

We are living in a time of increased vulnerability. From safe spaces to trigger warnings and cancel culture, drone wars to global warming and mass migrations, Black Lives Matter to #MeToo and the "great replacement" conspiracy theory of the alt-right--and let's not forget the pandemic: in each of these phenomena, homo vulnerabilis is coming to terms--and is often forced to come to terms--with the fact that they can be wounded, or even die. Starting from Byung-Chul Han's claim in *Saving Beauty* that "without injury, neither poetry nor art is possible", this course proposes to pursue something like an overview of today's vulnerability crises with special attention to how literature, and the arts more broadly, have engaged with them. Playing out the difference between universal, ontological vulnerability and specific historical experiences of vulnerabilization, the course draws from literature and the other arts to develop a critical perspective on our (and not only our) strange "ability" to be "wounded" ("vulner-ability," from the Latin word "vulnus", "wound"). Authors to be considered may include J.M. Coetzee, W.G. Sebald, Teju Cole, Jenny Erpenbeck, Claudia Rankine, Mary Gaitskill, and Michel Houellebecq. Critical approaches will range from work by Susan Sontag and Judith Butler to Saidiya Hartman and Maggie Nelson. We will also discuss artworks by Jeff Wall, Kehinde Wiley, Ai Weiwei, Cassie Thornton, and others.

No Requirements

CSOC300 - Artist As Educator

General

Course Long Title

Artist As Educator

Subject Code

CSOC

Course Number

300

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Artist as Educator: Pedagogy, Planning, and Practice.

Participants will learn how to effectively and ethically engage with the diverse communities of K-12 students-including English Learners and students with special needs-as artists and educators. This program aims to provide you with tools to better engage with youth participants in and out of formal educational settings to foster an environment of creativity, criticality, and equity. Student-centered learning, project-based teaching, inquiry-based pedagogy, theories of child development, social emotional learning, as well as trauma informed pedagogy will be explored. We hope to provide you with the tools, practice, and exposure to experts in the field of arts education to guide you in a career as an artist-educator. All sessions will include lecture, discussion, and participatory activities.

No Requirements

CSOC302 - The Political & Latin America

California Institute of the Arts

CSOC301S - Pedagogy of the Oppressed: Radical Ideas

General

Course Long Title

Pedagogy of the Oppressed: Radical Ideas

Subject Code

CSOC

Course Number

301S

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

How do you best learn? Who were the teachers that inspired you? Who were the teachers that made you give up? In this class, we will discuss how educational environments can be oppressive and what we can do as artists and aspiring educators to create spaces for collective liberation. The class will be centered around Paulo Freire's "Pedagogy of the Oppressed" and we will consider how we have seen (or not seen) his theories and philosophies applied in educational environments that we have encountered. We will also be considering other radical teaching philosophies from the minds of bell hooks, Augusto Boal, Jackie Wang and more. The class will consist of class discussions, analyzing lessons, watching documentaries, writing essays reflecting on our readings & discussions, and conjuring proposals for alternative educational environments that center inquiry, love, and compassion. This class is best paired with CSOC-300 Artist As Educator as it will provide students with the opportunity to have in depth discussions and writing opportunities on shared reading assignments from a more theoretical approach.

No Requirements

General

Course Long Title

The Political & Latin America

Subject Code

CSOC

Course Number

302

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The Political is not just politics.

The Political is not just politics. Politics, on the one hand, is the set of practices and institutions that organize conflicts and disagreements in those societies that have developed a specific milieu for the staging of its internal divisions. Not all historical societies have had a realm explicitly designed as politics, but most modern and contemporary ones do have one. The political, on the other hand, refers to a dimension all societies have, not to a specific set of practices and institutions. The political is the dimension of societies' reversibility, the way they shape, stage, and make sense of themselves. The political is the forming of the social: the activity of its passivity. As such, the political is not circumscribed to politics only, it manifests itself in all meaningful social practice--in regular politics, of course, but also in its arts and its culture, as much as in its interpersonal, intergender, or interethnic relationships. For this reason, political theory is the interrogative practice of studying the way societies shape, stage, and make sense of themselves in the broadest possible sense. The political theory coming out of Latin America is its own thinking of the political and springs from the region's diverse shared historical experiences. During the semester, we will center on the two major political events theorized by Latin American thinkers in contemporary times. In the first half of the course, we will deal with the antifascist fight and the process of democratization, historical developments that dominated the entire twentieth century and that intertwined both local and global events and influences. During the second half of the course, our focus will move to the phenomenon of populism, its clash with neoliberal ideology, and the emergence on new Latin American left -and right-wing movements in the twenty first century. We will explore these major intellectual debates through the close reading of four of the most emblematic and globally influential Latin American thinkers: Argentine fiction writer and essayist Jorge Luis Borges, Mexican political theorist Mara Pa Lara, Brazilian political philosopher Marilena Chau, and Argentine political and social theorist Ernesto Laclau.

No Requirements

CSOC305 - Activating / Art-Making / Activism

General

Course Long Title

Activating / Art-Making / Activism

Subject Code

CSOC322 - How Maps Lie

General

Course Long Title

How Maps Lie

Subject Code

California Institute of the Arts

CSOC

Course Number

305

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

How can we activate art-making for the current moment? How can we engage activism in new creative ways? In this critical/creative laboratory, we will read, write, discuss, create, and harness experimental art strategies for social change. We will reckon with activism in creative non-fiction, fiction, poetry, performance, music, film, visual art, social media, and more. We will connect with activists and artists; do deep work related to a social movement or social justice issue; experiment with our own activist art-making in the classroom, on campus, and in the world; and, culminate the process in a convening, with activist/ art readings, original actions, research reports, teach-ins and /or campus / community conversation. Get ready. It's on.

Students should expect to spend \$100-\$150 on books and coursepack for this course.

No Requirements

CSOC

Course Number

322

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course explores how maps and mapping have evolved in the age of digital technologies. The key concepts of "critical cartography" and "cognitive mapping" will be our guides, two practices that allow us to see the relations of power and the subjective interests that are present within the act of mapmaking. Geographer Mark Monmonier, from whom this class takes its title, explains that a map is "the perfect symbol of the state." Maps legitimize abstract concepts of power through physical divisions of territory. Ideologies are made "real" when you can point to lines and see the borders of countries. Housing and city policies are validated when seen up on a map. To map something is to name it and claim it, thus the history of mapmaking is also the history of conquest and colonialism. In order to better understand this, our investigation will cut across time and historical moments to better understand our present. Today, technological achievements have allowed cartographers to map the world, astronomers and physicists to map the universe, and biologists to map DNA; in this respect mapping suggests more than just an understanding of our spatial relations to the earth, but also how we view the knowledge in our minds and the cells in our bodies. The internet will be crucial to the story that we intend to trace out, both the history of networked technologies as well as the utopic imaginings of cyberspace. For this reason the immense amount of informational mapping conducted by Silicon Valley tech corporations will never be far from our sights. As we make our way through the histories of mapping and cartography we will simultaneously look to critics, artists and filmmakers who have turned to these same tools to challenge or subvert the power of those who first wielded them. A fundamental tension this class seeks to understand will focus on what many argue to be the dangerous effects that might exist when these technologies are concentrated in a small number of hands with the argument over the emancipatory possibilities that might exist when these technologies are in many hands.

California Institute of the Arts

CSOC328 - Moments in Modern Economic History

General

Course Long Title

Moments in Modern Economic History

Subject Code

CSOC

Course Number

328

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The course provides an introduction to modern economic history by looking into emblematic moments from the past that have created the contemporary experience. By focusing on moments of crisis, transformation, and debate an historicized perspective on our times comes into focus. This course reads dispatches from and about critical moments in modern economic history and considers them in consort with illustrative artworks. In this class we will look at pre-industrial Florence and Prague, England at the time of the Corn Laws and the triangular trade, fin de siècle Paris the experience of modernization, the long 20th Century (WWI & the end of laissez faire, the end of Bretton Woods, the end of the cold war), and both sides of the Northern Pacific in our current moment of crisis.

No Requirements

CSOC332 - Engagement by Design

General

Course Long Title

Engagement by Design

Subject Code

CSOC

Course Number

332

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Engagement by Design: The Social Turn in Architecture and Design.
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.

No Requirements

CSOC336 - Ethnography of the Particular

General

Course Long Title

Ethnography of the Particular

Subject Code

CSOC

Course Number

336

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CSOC354 - Political Theory in Latin America

General

Course Long Title

Political Theory in Latin America

Subject Code

CSOC

Course Number

354

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Ethnography of the Particular: Exploring Culture Through Life Story.

In order to understand life in another culture, anthropologists observe and interact with individual people, often recording individual life stories. However, as noted by David MacDougall, so often the individual in the finished ethnography is "left by the wayside on the road to the general principle" [the Balinese eat this; the Inuit believe that] leaving the study of other cultures largely the study of "Others" who lead somewhat homogenous timeless lives free of contradiction, personal relationships or responses to historical events. As Lila Abu-Lughod stated when she coined the phrase 'ethnographies of the particular', there is much to be learned by studying the specific experience of particular individuals because "particulars suggest that people in other cultures live as we perceive ourselves living, not as robots programmed with 'cultural rules' but as people going through life, agonizing over decisions, making mistakes, trying to make themselves look good, enduring tragedies and finding moments of happiness" - in short, being human. This course is an exploration of particular life stories as an investigation into larger cultural themes, beliefs and practices. We will look at three life story ethnographies and review relevant literature to explore the process of life story production. By reading about a !Kung hunter-gatherer, a Moroccan tilemaker, and an American born with neither arms nor legs, we will explore to what extent the lives of individuals can represent greater cultural values and experiences. In addition, each student will be responsible for conducting several life story interviews with one person of their choosing and, by using techniques learned in class, will begin to write an 'ethnography of the particular.'

No Requirements

CSOC363 - Decolonizing Justice

General

Course Long Title
Decolonizing Justice

Subject Code
CSOC

Course Number

Credit Hours

Min Credit
Hours
3

Description

Political thought, or political theory, is a culturally situated practice. The word "theory," etymologically, takes us to the idea of "looking at" or of "having a vision of." To theorize is thus to reach for the other side of the visible-for "its" invisible, its meaning. The political theory coming out of Latin America springs from the region's multiple and diverse shared experiences with political and social life. Our own perspective will distance itself from two more conventional approaches to this dynamic: the political theory of Latin America and the political theory imported by Latin Americans. For us, "political theory in Latin America" means the thinking that, while having emerged from Latin America, it 1) nevertheless was and remains in dialogue with other global theoretical traditions, and 2) has impacted on those global traditions in novel and productive ways. During the semester, we will center on the two major political events theorized by Latin American thinkers during the past few decades. In the first half of the course, we will deal with the process of democratization, the human rights violations perpetrated by the previous military dictatorships, the question of retroactive justice, and the theorizing of evil. During the second half of the course, our focus will move to question of political theology, the phenomenon of populism, its clash with neoliberal ideology, and the emergence on a new Latin American Left. We will explore these major intellectual debates through the close reading of a few of the most emblematic and globally influential Latin American political and social theorists: Argentine philosopher and legal theorist Carlos Nino, Mexican social and political thinker María Pía Lara, Brazilian political philosopher and cultural theorist Marilena Chauí, and Argentine political and social theorist Ernesto Laclau.

No Requirements

CSOC378 - Pursuing Happiness

General

Course Long Title
Pursuing Happiness

Subject Code
CSOC

Course Number

California Institute of the Arts

363

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Decolonizing Justice: art and the mythic narratives of modern law

This course considers what if any relationship can be drawn between the discourses of art and law. All manner of artists and cultural producers have had run-ins with the law in one form or another, whether as a matter of intended choice or by accident. But the complexities and intricacies of legal code and procedure can often overwhelm and intimidate the layperson, leaving the impression that the subject of law is a specialized knowledge accessible to only those deemed expert. We will seek to understand how and why these assumptions might exist in the first place. We will look to artists who have directly set out to challenge the narratives behind legal structures towards an image of social justice (artists), but we will also look to how arts and cultural production have wittingly, or unwittingly served to legitimize the very narratives others seek to challenge. Art and law are linked in their constant need to adapt and respond to an ever changing society, thus lies a temptation for each discipline to see itself both within, but also outside the bounds of society. Art and law share a unique distinction in that they are in a perpetual state of dynamism and self-inquiry. What is just and how does law give shape to society? What is art and how does it influence or challenge societal shapes? These questions are crucial for both practitioners and observers of art and law equally, between them sits culture. Cultural narratives and legal narratives are thus entangled, art shapes law and law shapes art. If we are to accept the story that the laws of liberal democracies represent a self-governing citizenry (the people's will) and thus cultural values; and if art is understood as the expressions of these cultural values, then what can we learn by putting art and law in dialogue with one another?

Our focus will be oriented towards the Occidental or Western origins of legal philosophy within the European project of colonization and it's racializing logic, what sociologists have called the process of racialization: how different peoples have historically been grouped under a set of racial hierarchies with varying economic,

378

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

From a self-help craze to government funded scientific research, the pursuit of happiness has become a 'hot topic' in both popular culture and multiple fields of social science inquiry and research. In particular, the field of positive psychology is the study of positive emotions, positive experiences, character strengths, and the practices that facilitate their development. In this course, we will research and analyze varied perspectives on happiness from some of the major theorists in the field highlighting concepts such as gratitude, optimism, mindfulness, resilience, and creativity. We will also engage in experiential learning and practical exercises to increase well-being as a means of understanding both the theories and ourselves.

No Requirements

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political and legal privileges or burdens. What scholars Barbra and Karen Fields have also called "racecraft." Our line of inquiry begins by examining the law as an aesthetic practice itself, tracing the history of its use of iconography, imagery and ceremony through such devices as robes, statues and temple-like architecture. Weekly readings from a variety of perspectives will be put in dialogue with artists, filmmakers, performers and other cultural producers as we attempt to better understand the old narratives of our modern legal regimes. This course begins with the assertion that despite legal discourses of procedure and neutrality (e.g. justice is blind) law is in fact something fundamentally political, therefore the endeavor to understand law is an endeavor to understand power. If art is to challenge and prompt a healthy critique of culture and societies, it is then incumbent upon artists to engage with and understand how legal institutions organize our shared societies.

No Requirements

CSOC407W - Seminar on the Aesthetics of Politics

General

Course Long Title

Seminar on the Aesthetics of Politics

Subject Code

CSOC

Course Number

407W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

This year's Research Seminar on the Aesthetics of Politics will focus on six books, six authors, and three theoretical dialogues on the aesthetic-as opposed to the theological or epistemic-understanding of politics in general and of democracy in particular. These six aesthetico-political authors are: French philosophers Maurice Merleau-Ponty and Claude Lefort, American pragmatist and neo-pragmatist philosophers John Dewey and Richard Rorty, and Jewish-German American political thinker Hannah Arendt and American philosopher Judith Butler. The course is thus about the aesthetics of politics, but doubly so. On the one hand, it is about the

CSOC410 - Supervised Teaching Experience

General

Course Long Title

Supervised Teaching Experience

Subject Code

CSOC

Course Number

410

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Description

The Teaching Practicum will allow students to work directly with either K-12 students or at the undergraduate level. Working with a teaching mentor/supervisor, students will have the ability to propose, create, and lead lessons geared toward the appropriate grade-level. For undergrad students, the teaching practicum will have two options of supervised teaching experience.

(1) Teaching Assistantship at one CAP's school or community arts programs across Los Angeles County.

(2) Critical Studies or Mtier Teaching Assistantship working with CalArts faculty on campus (e.g., Art Pilots in the School of Art, or Teaching Artistry in the School of Music).

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way in which both art and political action participate in the political institution of the social-that is, about the way in which our aesthetic and political practices shape, stage, and make sense of our societies. On the other hand, the course is also about a particular understanding of that very political institution of society. Societies institute themselves in a plurality of ways. This plurality could be simplified in three forms: theological, epistemic, and aesthetic. With the help of the mentioned thinkers, we will engage in the exploration of what we will call the aesthetic political horizon. We will devote the first and last classes to introduce the general topic and themes, and to conclude with a recapitulation and a discussion around the students' final presentations. During the seminar's main six classes we will deal with one book by each of our selected thinkers during each of the sessions. This strategy will allow us to focus, in the most effective manner possible, and during a very intensive, two-week long seminar, on the crucial contribution each of these authors and dialogues has made and continues to make to the field of an intertwined-both practically and theoretically-aesthetics and politics. At the same time, this Winter session course is designed to potentially become the triggering event of a much larger relationship with either or all these authors/theoretical debates. MA in Aesthetics and Politics and other students will be welcome to suggest Spring semester independent studies, or to take a specifically designed course around the unclassifiable work of Argentine writer Jorge Luis Borges, to further incursion on the introduced matters. The seminar is open to MA, MFA, and Upper Level BFA students.

CSOC414 - Political Theory in Latin America

General

Course Long Title

Political Theory in Latin America

Subject Code

CSOC

Course Number

414

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

CSOC418W - R. Seminar on the Aesthetics of Politics

General

Course Long Title

R. Seminar on the Aesthetics of Politics

Subject Code

CSOC

Course Number

418W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

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Political thought, or political theory, is a culturally situated practice. The word "theory," etymologically, takes us to the idea of "looking at," or of "having a vision of," something. To see, to have a vision, is to reach for the other side of the visible-for "its" invisible. A theory, the invisible of a visible, thus springs from those events, processes, and experiences that, by being theoretically interrogated as they appear, become articulated experience. The political theory coming out of Latin America therefore and unavoidably springs from the region's multiple and diverse shared experiences with political and social life. During the semester, we will close-read some of the most emblematic and revered Latin American political theorists and their political "visions": Brazilian philosopher Marilena Chauí, Argentine political philosopher and legal theorist Carlos Nino, Mexican social and political thinker María Pía Lara, Colombian philosopher Eduardo Mendieta, Brazilian public intellectual and pragmatist Roberto Mangabeira Unger, Argentine political and social theorist Ernesto Laclau, and Ecuatorian sociologist and political scientist Carlos de la Torre, among others. The events and experiences from which these theorists' work sprang are of course multiple and complex. During the semester, we will attempt an organization of this complexity by focusing on four of the most globally influential theoretically interrogated experiences in Latin America-the figure of the politically engaged intellectual, the human rights' violations and their prosecution, the question of democracy and its clash with the advent of neoliberalism, and the Left turn and the emergence of the populist dilemma.

Description

In this year's edition of the Research Seminar on the Aesthetics of Politics we will engage in an in-depth reading of two different but deeply intertwined aesthetico-political authors: French philosopher Maurice Merleau-Ponty and Jewish-German American political thinker Hannah Arendt. We will devote one week to each author and each of the weeks could be taken separately as individual seminars as well as both together as a single course. The strategy we will follow will reverse the usual expectations regarding these thinkers. In the case of Merleau-Ponty, a passionately involved left-wing aesthetic philosopher, we will analyze the way in which it was in fact his aesthetic and most philosophical writings rather than the strictly political ones those that give us the most profound understanding of political life. The Visible and the Invisible is the title of Merleau-Ponty's famous, unfinished, and posthumously published masterpiece. Although Merleau-Ponty's early phenomenology of perception and his essays on art, politics, and language already showed an affinity between the aesthetic phenomena of expression and style, and the political and cultural dynamics of society at large, it was his late notion of flesh that became crucial for grounding what this seminar assumes to be his aesthetico-political understanding of politics, revolution, and democracy. Inversely, Arendt is no doubt one of the most important and influential strictly political thinkers. Surprisingly though, it was also in the past years of her prolific life and production that she chose to interrogate Kant's notion of aesthetic judgment as a means to better understand our contemporary political world. The second week of this Wintersession course will thus move to perform an in-depth reading of Arendt's key aesthetico-political writings.

CSOC428 - Carceral Logic, Abolitionist Imaginaries

General

Course Long Title

Carceral Logic, Abolitionist Imaginaries

Subject Code

CSOC

Course Number

428

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CSOC461 - Aesthetics & Politics in China

General

Course Long Title

Aesthetics & Politics in China

Subject Code

CSOC

Course Number

461

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

This class will examine the transformation of the prison, policing and surveillance systems in the United States following the 1960's through an in-depth look at the experiences of prisoners, including modes of self-expression and resistance and through the lens of scholars dedicated to understanding the political dynamics of the Prison Industrial Complex. The emphasis on prison life, the broader dynamics of policing, the "war on drugs" and the political struggles around immigration is designed to expose students to the network of social and political forces that shape the "criminal justice system." Particular focus will be given to the racial dynamics of policing, sentencing and prison life; the historical roots of contemporary criminal and legal issues; and the broad reach of the Prison Industrial Complex. The first section of the class is devoted to writing by imprisoned intellectuals and activists. Students will examine various narrative and literary strategies employed to communicate about life in the carceral state. In the second part of the course, historical and scholarly writing contextualizes the social and political implications of a nation that has the highest incarceration rates in the world. The final section looks at the ways that the PIC is visually represented in the work of contemporary artists and the ways that prisoners engage in various forms of cultural and expressive activities. Students will be expected to participate actively in course discussions and complete a final research project. Attendance and participation are a crucial aspect of this course.

No Requirements

CSOC464 - Race, Erasure, inequality

General

Course Long Title

Race, Erasure, inequality

Subject Code

CSOC

Credit Hours

Min Credit
Hours
3

Description

Aesthetics and Politics in China.
Open to BFA-4 students only.

'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg.

In modern China, politics have been conducted not simply by means of party and mass movement, but also by way of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of "literati Art" which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao Zedong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone and the art of the Olympics in 2008. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.

No Requirements

CSOC466 - Queer Representability

General

Course Long Title

Queer Representability

Subject Code

CSOC

California Institute of the Arts

Course Number

464

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Race, Erasure, Inequality: Studies in Theory and Resistance

This course examines the roots and history of racism in the United States, from the era of slavery during the country's early days as a revolutionary liberal democratic republic, to today, with a view to provide context for understanding 20th and 21st Century anti-racist resistance. Central to this inquiry will be considerations of the forms and norms of racist discourse and practice and the relationship of those norms to the law. Racism, here understood as the theory, discourse, and practice of white supremacist racialization, served in the United States as an enabling mechanism of domination that enlisted and conscripted the white population to structure, enforce, and manage the kidnapped African population and their descendants, who served as the foundational, slave labor force within an emergent capitalism. Racism as a labor and property control mechanism was part and parcel of the class structure attendant to this country's capitalist economics. It was also a regulatory system that ordered, as a matter of law, the behavior of white people in their relations with nonwhite people.

Anti-racist response has structured itself around these constraints. The post-slavery era persistence of racist thought, discourse, and practice in this country has been enduring and consequential, and has continued to influence and structure political and other social relations. One feature of the life of racism has been its status as the always present, ever denied indicator of socioeconomic domination and

Course Number

466

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Queer Representability: The Politics of LGBT Visual Culture. Open to BFA-3 and BFA-4 students only.

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 morebroadly 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- Hayes code Hollywood cinema, the early representation of HIV/AIDS, diva worship and slash culture, 'New Queer Cinema,' TV after-Ellen, and contemporary trans portraiture.

No Requirements

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political and social division, privileging racism while denying agency to the racialized. Class readings will examine racism's deployment of presence and erasure, through a survey of the historical uses of racism, racism and anti-racism in U.S. law, politics, economics, public and private discourse, and consciousness. Part of this inquiry will look into the idea of caste as an analytical tool for enhancing our understanding of the new and challenging forms of racialization that have survived into this ambiguously "post-racial" era. The course will conclude with a review of contemporary anti-racist practice, including the Movement for Black Lives and other initiatives.

No Requirements

CSOC474 - Muñoz: Queer Worldmaking

General

Course Long Title

Muñoz: Queer Worldmaking

Subject Code

CSOC

Course Number

474

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Muñoz: The Theory and Practice of Queer Worldmaking

This class will be devoted to an in-depth exploration of the work and lasting impact of a single author: writer, scholar, and critical theorist José Esteban Muñoz. Through this central focus on Muñoz, students will undertake an advanced study of queer of color critique, queer performance studies, and queer Latinx studies, while moving through Muñoz' three major works together in full—each of them groundbreaking in their time: *Disidentification: Queers of Color* and *the Performance of Politics* (1998), *Cruising Utopia: The Then and There of Queer Futurity* (2009), and the posthumously published *The Sense*

CSOC481 - The World in the Model

General

Course Long Title

The World in the Model

Subject Code

CSOC

Course Number

481

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The World in the Model : The Model in the World

For at least the last two hundred years modeling has been the principle activity of the economist. A casual observer might think that the economist's mania is focused on quantifying experience but the game goes deeper than that. Quantification on its own merely describes what already exists, the aim of the economist is to visualize the future and there by give it shape.

In this class, we will be looking at economic models from the last 200 years from across the ideological spectrum. We will be paying close attention to how they employ a basic unit of analysis. Are there people in the models (or

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of Brown (2020). A wildly interdisciplinary thinker, well versed in philosophy and critical theory, known for his lively writing and the blending of his scholarly and personal life through the cultivation of a close knit queer academic artist/academic family, a study of Muñoz is a study of some of the best and most generative thinking in queer theory and politics of the last thirty years, with special focus on the fields of affect theory, performance studies, public sphere theory, cultural studies, critical race and Latinx studies. We will supplement our primary reading with readings, screenings, and visits with Muñoz' familia of artist and academics, such as Eve Kosofsky Sedgwick, Jennifer Doyle, Karen Tongson, Nao Bustamante, Lauren Berlant, Malik Gaines, Jibz Cameron (aka Dynasty Handbag) and many others. Across all of his works, Muñoz spoke of the "worldmaking" potential of queer of color art and collective space, and this concept will provide a central topic not just for our reading but for the broader investigations, practices and collective work of the class.

While you need not be familiar with Muñoz's work to take this class, it is highly recommended that you have completed at least one course in queer studies, performance studies, or critical theory and feel prepared to participate in a graduate level academic seminar with 50+ pages of reading per week and the expectation of independent research and analysis.

nations, cultures or societies)? Are these "agents" realistic? How is human agency dealt with in these models? Do they imply ethical obligations? How is value conceived and how is it measured in each model? How is time dealt with in the model? do things happen instantaneously or is a time period implied at all? What (and who) is left out of the schema. What is cooked in?

The representations that economists use animate the way they see the world, how they understand events, and recommend action. The real task of the economist is to represent the world as it is, as it might be, and critically as one might like it to be. Once an economic schema is selected some aspects of experience stand out, while others are cast aside. A world comes into focus. Approached from this angle artists are well suited to do the work of economists. Artists are skilled at observing the world and representing it in insightful ways. Modeling is a creative action and too important to be left to the economist. This course will elide the roadblocks of economic jargon towards the generation of new, personal, creative economic models.

As we study these models and discuss what they are designed for we may be surprised to find ourselves taking their insights to heart. But, we can not forget that economics is sometimes a form of brainwashing. There is a robust literature that demonstrates that taking economics classes makes students more likely to behave in the ways that the models they study say they should. Study a model, behave as such. Study a different model, a different way of being emerges.

In this class, we will begin to liberate economics from the economists.

No Requirements

CSOC484W - Borges and Political Philosophy

General

Course Long Title

Borges and Political Philosophy

Subject Code

CSOC

Course Number

484W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

CSOC487 - Borges' Aesthetics of Politics

General

Course Long Title

Borges' Aesthetics of Politics

Subject Code

CSOC

Course Number

487

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

In this year's Winter Session, we will engage in an in-depth reading of Argentine fiction writer and essayist Jorge Luis Borges, an author widely but wrongly regarded as "a-political."

In the course, we will reveal the way in which his "fictions" were in fact a massive attempt to respond to the politics of his time—the advent of fascism and totalitarianism—and thus will help us interrogate "the political" in its most complex manifestations: the question of political forms, the question of the institution of the new in historical time, and the question of alterity. As we are witnessing during these turbulent times, anti-Fascists come in different forms and shapes: small "d" democrats, anarchists, Marxists, and libertarians from all parts of the world have experienced their confrontation with fascism as the defining moment of their lives. Not everyone, however, managed to become one of the most original and influential twentieth century authors because of such confrontation. In this seminar, we will offer a multilayered political reading of Borges' fiction and non-fiction writings. Our first approach to his texts will be concerned with his non-fiction critique of Nazism and Fascism in Europe and Latin America. During the following sessions, we will structure the course as an exploration of the theoretical implications of Borges' "detour of fiction," and we will do so by diving into three conceptual aesthetico-political dichotomies that his writings will help us interrogate: that of chaos and cosmos, the imaginary and the real, and the same and the Other. While doing this, the course will also engage his different stories and essays from the perspective of three modern and contemporary thinkers and contemporary philosophers: political and social theorist Claude Lefort, Jewish German American political thinker Hannah Arendt, and American philosopher Judith Butler.

Credit Hours

Min Credit
Hours
3

Description

This course will not be just about Argentine writer Jorge Luis Borges; but it will all happen in the inconceivable Borgesian pluriverse. The course is about the aesthetics of politics, and doubly so. On the one hand, it is about the way in which art in general, and Borges in particular, engage in the interrogation of the political institution of the social—that is, about the way in which our aesthetic practices try, and sometimes manage, to interrogate the way in which societies shape, stage, and make sense of themselves. On the other hand, the course is also about a particular understanding of that political institution of society. Societies institute themselves in a plurality of ways. This plurality could be simplified in three forms: theological, epistemic, and aesthetic. With and within Borges short stories, essays, and other hybrid forms of his writing—plus the help of a few political philosophers we will read together with Borges—we will engage in the exploration of what we will call the aesthetic, as opposed to theological or epistemic, political horizon.

Argentine writer Jorge Luis Borges enjoys an almost mythical global stature. He has been influential in the world of literature, of course, but his work has appeared as an inspiring and sometimes unexpected presence in the fields of film, fine arts, theatre, and even television and other contemporary cultural and visual forms. Borges' work has also been engaged by many philosophers and social theorists such as Foucault, Derrida, Deleuze among many others. What is somehow surprising, however, is that given the fact that many of his short stories, poems, and essays have often dealt with political matters, these terribly insightful and conceptually rich incursions into the field of the political has not been sufficiently explored yet. In this course, Borges will be taken seriously as a thinker of political forms, political imagination, and political alterity and his work will be interrogated in dialogue with four highly influential twentieth and twenty first century philosophers: William James, Claude Lefort, Hannah Arendt, and Judith Butler.

No Requirements

CSOC493W - Aesthetics of Politics

CSOC507W - Seminar on the Aesthetics of Politics

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General

Course Long Title

Aesthetics of Politics

Subject Code

CSOC

Course Number

493W

School(s)

School of Critical Studies

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Research Seminar on the Aesthetics of Politics. In this year's edition of the Research Seminar on the Aesthetics of Politics we will engage in an in-depth reading of two different but deeply intertwined aesthetico-political authors: Argentine fiction writer Jorge Luis Borges and French philosopher Maurice Merleau-Ponty. The strategy we will follow will reverse the usual expectations regarding these thinkers. In the case of Borges, an author widely but wrongly regarded as "a-political", we will reveal the way in which his "fictions" were in fact a massive attempt to respond to the politics of his time-the advent of fascism and totalitarianism-and thus will help us interrogate "the political" in its most complex manifestations: the question of political forms, the question of the institution of the new in historical time, and the question of alterity. In the case of Merleau-Ponty, a passionately involved left-wing political thinker, we will analyze the way in which it was in fact his aesthetic and most philosophical writings rather than the strictly political ones those that might give us the most profound understanding of political life. The first week of the seminar will offer a multilayered political reading of Borges' fiction and non-fiction writings. As we just said, although he was not a "political" writer in the conventional sense of the word, his texts constantly engaged in the indirect interrogation of our shared, political world. Our first approach to his writings will be concerned with his non-fiction critique of Nazism and Fascism in Europe and Latin America. During the following sessions, we will structure the course as an exploration of the theoretical implications of Borges' "detour of fiction," and we will do so by diving into three conceptual aesthetico-political dichotomies that his writings will help us interrogate: that of chaos and cosmos, the imaginary and the real, and the same and the Other. Although Merleau-Ponty's early phenomenology of perception and his essays on art,

General

Course Long Title

Seminar on the Aesthetics of Politics

Subject Code

CSOC

Course Number

507W

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This year's Research Seminar on the Aesthetics of Politics will focus on six books, six authors, and three theoretical dialogues on the aesthetic-as opposed to the theological or epistemic-understanding of politics in general and of democracy in particular. These six aesthetico-political authors are: French philosophers Maurice Merleau-Ponty and Claude Lefort, American pragmatist and neo-pragmatist philosophers John Dewey and Richard Rorty, and Jewish-German American political thinker Hannah Arendt and American philosopher Judith Butler. The course is thus about the aesthetics of politics, but doubly so. On the one hand, it is about the way in which both art and political action participate in the political institution of the social-that is, about the way in which our aesthetic and political practices shape, stage, and make sense of our societies. On the other hand, the course is also about a particular understanding of that very political institution of society. Societies institute themselves in a plurality of ways. This plurality could be simplified in three forms: theological, epistemic, and aesthetic. With the help of the mentioned thinkers, we will engage in the exploration of what we will call the aesthetic political horizon. We will devote the first and last classes to introduce the general topic and themes, and to conclude with a recapitulation and a discussion around the students' final presentations. During the seminar's main six classes we will deal with one book by each of our selected thinkers during each of the sessions. This strategy will allow us to focus, in the most effective manner possible, and during a very intensive, two-week long seminar, on the crucial contribution each of these authors and dialogues has made and continues to make to the field of an intertwined-both practically and theoretically-aesthetics and politics. At the same time, this Winter session course is designed to potentially become the triggering event of a much larger relationship

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politics, and language already showed an affinity between the aesthetic phenomena of expression and style, and the political and cultural dynamics of society at large, it was his late notion of flesh that became crucial for grounding what this course assumes to be his aesthetico-political understanding of politics, revolution, and democracy

with either or all these authors/theoretical debates. MA in Aesthetics and Politics and other students will be welcome to suggest Spring semester independent studies, or to take a specifically designed course around the unclassifiable work of Argentine writer Jorge Luis Borges, to further incursion on the introduced matters. The seminar is open to MA, MFA, and Upper Level BFA students.

CSOC514 - Political Theory in Latin America

General

Course Long Title

Political Theory in Latin America

Subject Code

CSOC

Course Number

514

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Political thought, or political theory, is a culturally situated practice. The word "theory," etymologically, takes us to the idea of "looking at," or of "having a vision of," something. To see, to have a vision, is to reach for the other side of the visible-for "its" invisible. A theory, the invisible of a visible, thus springs from those events, processes, and experiences that, by being theoretically interrogated as they appear, become articulated experience. The political theory coming out of Latin America therefore and unavoidably springs from the region's multiple and diverse shared experiences with political and social life. During the semester, we will close-read some of the most emblematic and revered Latin American political theorists and their political "visions": Brazilian philosopher Marilena Chauí, Argentine political philosopher and legal theorist Carlos Nino, Mexican social and political thinker María Pía Lara, Colombian philosopher Eduardo Mendieta, Brazilian public intellectual and pragmatist Roberto Mangabeira Unger, Argentine political and social theorist Ernesto Laclau, and Ecuadorian sociologist and political scientist Carlos de la Torre, among others. The events and experiences from which these theorists' work sprang are of course multiple and complex. During the semester, we will attempt an organization of this complexity by

CSOC516 - Human Rights and Wrongs

General

Course Long Title

Human Rights and Wrongs

Subject Code

CSOC

Course Number

516

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Human Rights and Wrongs: Social Justice and Media in Global Perspective

This course explores one of the most important issues of our time - human rights. We will study the theory and practice of human rights and wrongs by examining key debates that have animated the field. In today's digital and networked world it is hard to escape the political power of the moving images which often bring many of these human rights issues to life on our screens, in our homes. The course reflects the globalized context in which any debate regarding human rights must take place, and thus is organized thematically. In Section One, we will begin with some historical accounts and an examination of the post- world war II, context in which the contemporary human rights framework was established. What are human rights and who decides? Are they enforceable? Rights for whom? Can and do states protect citizens' human rights? In the Section Two, we'll cover the debates about the universality of rights. How is the notion of human rights embedded in Social, and Economic structures of inequality? How does the discourse of human rights create victims and saviors? In the Section three, we will deal with post 9/11, war on terror and torture and its world wide impact on human rights and wrongs. In Section Four we consider the lived experiences of people

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focusing on four of the most globally influential theoretically interrogated experiences in Latin America-the figure of the politically engaged intellectual, the human rights' violations and their prosecution, the question of democracy and its clash with the advent of neoliberalism, and the Left turn and the emergence of the populist dilemma.

facing genocide, ethnic cleansing and human rights violations. How do people heal the personal and political wounds of wars and how do they make their stories known? In this section, we also take up the search for justice. What is the relation between justice, human rights and truth? We examine the work of criminal tribunals, the International Criminal Court and truth and reconciliation commissions. When should the international community intervene in sovereign nations' treatment of their own citizens? In the concluding section, we examine the take home questions: What are the potentials and the limitations of human rights as an international regime? Besides using academic writings, the course will also explore human rights through the works of various groups that try to intervene in the crisis: journalists, photographers, filmmakers, human rights activists, scholars, artists, and others who try to bring international attention to the situation and help mitigate the violence. The course will culminate in a collective project that brings together scholarship, art and activism.

CSOC518W - R. Seminar on the Aesthetics of Politics

General

Course Long Title

R. Seminar on the Aesthetics of Politics

Subject Code

CSOC

Course Number

518W

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

In this year's edition of the Research Seminar on the Aesthetics of Politics we will engage in an in-depth reading of two different but deeply intertwined aesthetico-political authors: French philosopher Maurice Merleau-Ponty and Jewish-German American political thinker Hannah Arendt. We will devote one week to each author and each of the weeks could be taken separately as individual seminars as well as both together as a single course. The strategy we will follow will reverse the usual expectations regarding these thinkers. In the case of Merleau-Ponty, a passionately involved left-wing aesthetic

CSOC528 - Carceral Logic, Abolitionist Imaginaries

General

Course Long Title

Carceral Logic, Abolitionist Imaginaries

Subject Code

CSOC

Course Number

528

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Description

This class will examine the transformation of the prison, policing and surveillance systems in the United States following the 1960's through an in-depth look at the experiences of prisoners, including modes of self-expression and resistance and through the lens of scholars dedicated to understanding the political dynamics of the Prison Industrial Complex. The emphasis on prison life, the broader dynamics of policing, the "war on drugs" and the political struggles around immigration is designed to expose students to the network of social and political forces that shape the "criminal justice system." Particular focus will be given to the racial dynamics of policing,

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philosopher, we will analyze the way in which it was in fact his aesthetic and most philosophical writings rather than the strictly political ones those that give us the most profound understanding of political life. The Visible and the Invisible is the title of Merleau-Ponty's famous, unfinished, and posthumously published masterpiece. Although Merleau-Ponty's early phenomenology of perception and his essays on art, politics, and language already showed an affinity between the aesthetic phenomena of expression and style, and the political and cultural dynamics of society at large, it was his late notion of flesh that became crucial for grounding what this seminar assumes to be his aesthetico-political understanding of politics, revolution, and democracy. Inversely, Arendt is no doubt one of the most important and influential strictly political thinkers. Surprisingly though, it was also in the past years of her prolific life and production that she chose to interrogate Kant's notion of aesthetic judgment as a means to better understand our contemporary political world. The second week of this Wintersession course will thus move to perform an in-depth reading of Arendt's key aesthetico-political writings.

sentencing and prison life; the historical roots of contemporary criminal and legal issues; and the broad reach of the Prison Industrial Complex. The first section of the class is devoted to writing by imprisoned intellectuals and activists. Students will examine various narrative and literary strategies employed to communicate about life in the carceral state. In the second part of the course, historical and scholarly writing contextualizes the social and political implications of a nation that has the highest incarceration rates in the world. The final section looks at the ways that the PIC is visually represented in the work of contemporary artists and the ways that prisoners engage in various forms of cultural and expressive activities. Students will be expected to participate actively in course discussions and complete a final research project. Attendance and participation are a crucial aspect of this course.

CSOC564 - Race, Erasure, inequality

General

Course Long Title

Race, Erasure, inequality

Subject Code

CSOC

Course Number

564

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Race, Erasure, Inequality: Studies in Theory and Resistance

This course examines the roots and history of racism in the United States, from the era of slavery during the country's early days as a revolutionary liberal democratic republic, to today, with a view to provide context for understanding 20th and 21st Century anti-racist resistance. Central to this

CSOC566 - Queer Representability

General

Course Long Title

Queer Representability

Subject Code

CSOC

Course Number

566

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Queer Representability: The Politics of LGBT Visual Culture.

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?

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inquiry will be considerations of the forms and norms of racist discourse and practice and the relationship of those norms to the law. Racism, here understood as the theory, discourse, and practice of white supremacist racialization, served in the United States as an enabling mechanism of domination that enlisted and conscripted the white population to structure, enforce, and manage the kidnapped African population and their descendants, who served as the foundational, slave labor force within an emergent capitalism. Racism as a labor and property control mechanism was part and parcel of the class structure attendant to this country's capitalist economics. It was also a regulatory system that ordered, as a matter of law, the behavior of white people in their relations with nonwhite people.

Anti-racist response has structured itself around these constraints. The post-slavery era persistence of racist thought, discourse, and practice in this country has been enduring and consequential, and has continued to influence and structure political and other social relations. One feature of the life of racism has been its status as the always present, ever denied indicator of socioeconomic domination and political and social division, privileging racism while denying agency to the racialized. Class readings will examine racism's deployment of presence and erasure, through a survey of the historical uses of racism, racism and anti-racism in U.S. law, politics, economics, public and private discourse, and consciousness. Part of this inquiry will look into the idea of caste as an analytical tool for enhancing our understanding of the new and challenging forms of racialization that have survived into this ambiguously "post-racial" era. The course will conclude with a review of contemporary anti-racist practice, including the Movement for Black Lives and other initiatives.

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- Hayes code Hollywood cinema, the early representation of HIV/AIDS, diva worship and slash culture, 'New Queer Cinema,' TV after-Allen, and contemporary trans portraiture.

Registration Restrictions

RGNCMAP - No Aesthetics & Politics Program

CSOC574 - Muñoz: Queer Worldmaking

General

Course Long Title

CSOC581 - The World in the Model

General

Course Long Title

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Muñoz: Queer Worldmaking

Subject Code

CSOC

Course Number

574

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Muñoz: The Theory and Practice of Queer Worldmaking

This class will be devoted to an in-depth exploration of the work and lasting impact of a single author: writer, scholar, and critical theorist José Esteban Muñoz. Through this central focus on Muñoz, students will undertake an advanced study of queer of color critique, queer performance studies, and queer Latinx studies, while moving through Muñoz' three major works together in full—each of them groundbreaking in their time: *Disidentification: Queers of Color and the Performance of Politics* (1998), *Cruising Utopia: The Then and There of Queer Futurity* (2009), and the posthumously published *The Sense of Brown* (2020). A wildly interdisciplinary thinker, well versed in philosophy and critical theory, known for his lively writing and the blending of his scholarly and personal life through the cultivation of a close knit queer academic artist/academic family, a study of Muñoz is a study of some of the best and most generative thinking in queer theory and politics of the last thirty years, with special focus on the fields of affect theory, performance studies, public sphere theory, cultural studies, critical race and Latinx studies. We will supplement our primary reading with readings, screenings, and visits with Muñoz' familia of artist and academics, such as Eve Kosofsky Sedgwick, Jennifer Doyle, Karen Tongson, Nao Bustamante, Lauren Berlant, Malik Gaines, Jibz Cameron (aka Dynasty Handbag) and many others. Across all of his works, Muñoz spoke of the "worldmaking" potential of queer of color art and collective space, and this concept will provide a central topic not just for our reading but for the broader investigations, practices and collective work of the class.

While you need not be familiar with Muñoz's work to take this class, it is highly recommended that you have completed at least one course in queer studies, performance studies, or critical theory and feel prepared to participate in a graduate

The World in the Model

Subject Code

CSOC

Course Number

581

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The World in the Model : The Model in the World

For at least the last two hundred years modeling has been the principle activity of the economist. A casual observer might think that the economist's mania is focused on quantifying experience but the game goes deeper than that. Quantification on its own merely describes what already exists, the aim of the economist is to visualize the future and there by give it shape.

In this class, we will be looking at economic models from the last 200 years from across the ideological spectrum. We will be paying close attention to how they employ a basic unit of analysis. Are there people in the models (or nations, cultures or societies)? Are these "agents" realistic? How is human agency dealt with in these models? Do they imply ethical obligations? How is value conceived and how is it measured in each model? How is time dealt with in the model? do things happen instantaneously or is a time period implied at all? What (and who) is left out of the schema. What is cooked in?

The representations that economists use animate the way they see the world, how they understand events, and recommend action. The real task of the economist is to represent the world as it is, as it might be, and critically as one might like it to be. Once an economic schema is selected some aspects of experience stand out, while others are cast aside. A world comes into focus. Approached from this angle artists are well suited to do the work of economists. Artists are skilled at observing the world and representing it in insightful ways. Modeling is a creative action and too important to be left to the economist. This course will elide the roadblocks of economic jargon towards the generation of new, personal, creative economic models.

As we study these models and discuss what they are designed for we may be surprised to find ourselves taking their insights to heart. But, we can not

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level academic seminar with 50+ pages of reading per week and the expectation of independent research and analysis.

forget that economics is sometimes a form of brainwashing. There is a robust literature that demonstrates that taking economics classes makes students more likely to behave in the ways that the models they study say they should. Study a model, behave as such. Study a different model, a different way of being emerges.

In this class, we will begin to liberate economics from the economists.

CSOC584W - Borges and Political Philosophy

General

Course Long Title

Borges and Political Philosophy

Subject Code

CSOC

Course Number

584W

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

In this year's Winter Session, we will engage in an in -depth reading of Argentine fiction writer and essayist Jorge Luis Borges, an author widely but wrongly regarded as "a-political." In the course, we will reveal the way in which his "fictions" were in fact a massive attempt to respond to the politics of his time—the advent of fascism and totalitarianism—and thus will help us interrogate "the political" in its most complex manifestations: the question of political forms, the question of the institution of the new in historical time, and the question of alterity. As we are witnessing during these turbulent times, anti-Fascists come in different forms and shapes: small "d" democrats, anarchists, Marxists, and libertarians from all parts of the world have experienced their confrontation with fascism as the defining moment of their lives. Not everyone, however, managed to become one of the most original and influential twentieth century authors because of such confrontation. In this seminar, we will offer a multilayered political reading of Borges' fiction and non-fiction writings. Our first approach to his texts will be concerned with his non-fiction critique of Nazism and Fascism in Europe and Latin America. During the following sessions, we will structure the course as an exploration of the theoretical

CSOC587 - Borges' Aesthetics of Politics

General

Course Long Title

Borges' Aesthetics of Politics

Subject Code

CSOC

Course Number

587

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will not be just about Argentine writer Jorge Luis Borges; but it will all happen in the inconceivable Borgesian pluriverse. The course is about the aesthetics of politics, and doubly so. On the one hand, it is about the way in which art in general, and Borges in particular, engage in the interrogation of the political institution of the social—that is, about the way in which our aesthetic practices try, and sometimes manage, to interrogate the way in which societies shape, stage, and make sense of themselves. On the other hand, the course is also about a particular understanding of that political institution of society. Societies institute themselves in a plurality of ways. This plurality could be simplified in three forms: theological, epistemic, and aesthetic. With and within Borges short stories, essays, and other hybrid forms of his writing—plus the help of a few political philosophers we will read together with Borges—we will engage in the exploration of what we will call the aesthetic, as opposed to theological or epistemic, political horizon.

Argentine writer Jorge Luis Borges enjoys an almost mythical global stature. He has been influential in the world of literature, of course, but his work has appeared as an inspiring and

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implications of Borges' "detour of fiction," and we will do so by diving into three conceptual aesthetico-political dichotomies that his writings will help us interrogate: that of chaos and cosmos, the imaginary and the real, and the same and the Other. While doing this, the course will also engage his different stories and essays from the perspective of three modern and contemporary thinkers and contemporary philosophers: political and social theorist Claude Lefort, Jewish German American political thinker Hannah Arendt, and American philosopher Judith Butler.

sometimes unexpected presence in the fields of film, fine arts, theatre, and even television and other contemporary cultural and visual forms. Borges' work has also been engaged by many philosophers and social theorists such as Foucault, Derrida, Deleuze among many others. What is somehow surprising, however, is that given the fact that many of his short stories, poems, and essays have often dealt with political matters, these terribly insightful and conceptually rich incursions into the field of the political has not been sufficiently explored yet. In this course, Borges will be taken seriously as a thinker of political forms, political imagination, and political alterity and his work will be interrogated in dialogue with four highly influential twentieth and twenty first century philosophers: William James, Claude Lefort, Hannah Arendt, and Judith Butler.

CSOC593W - Aesthetics of Politics

General

Course Long Title

Aesthetics of Politics

Subject Code

CSOC

Course Number

593W

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Research Seminar on the Aesthetics of Politics. In this year's edition of the Research Seminar on the Aesthetics of Politics we will engage in an in-depth reading of two different but deeply intertwined aesthetico-political authors: Argentine fiction writer Jorge Luis Borges and French philosopher Maurice Merleau-Ponty. The strategy we will follow will reverse the usual expectations regarding these thinkers. In the case of Borges, an author widely but wrongly regarded as "a-political", we will reveal the way in which his "fictions" were in fact a massive attempt to respond to the politics of his time-the advent of fascism and totalitarianism-and thus will help us interrogate "the political" in its most complex manifestations: the question of political forms, the question of the institution of the new in historical time, and the question of alterity. In the case of Merleau-Ponty, a passionately involved

IIDS710 - Supervised Teaching Experience

General

Course Long Title

Supervised Teaching Experience

Subject Code

IIDS

Course Number

710

School(s)

School of Critical Studies

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The Teaching Practicum will allow students to work directly with either K-12 students or at the undergraduate level. Working with a teaching mentor/supervisor, students will have the ability to propose, create, and lead lessons geared toward the appropriate grade-level. The teaching practicum will have four options of supervised teaching experience. (1) Teaching Assistantship at one CAP's school or community arts programs across Los Angeles County. (2) Critical Studies or Mtier Teaching Assistantship working with CalArts faculty on campus (e.g., Art Pilots in the School of Art, or Teaching Artistry in the School of Music). *(3) undergraduate courses on teaching offered through Critical Studies with extensive opportunities to teach within the course. *(4) an opportunity to work with a faculty member to propose an undergraduate course during the Winter Session. *Options 3 and 4 are offered only for students enrolled in the Master's Concentration in Arts Education program.

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left-wing political thinker, we will analyze the way in which it was in fact his aesthetic and most philosophical writings rather than the strictly political ones those that might give us the most profound understanding of political life. The first week of the seminar will offer a multilayered political reading of Borges' fiction and non-fiction writings. As we just said, although he was not a "political" writer in the conventional sense of the word, his texts constantly engaged in the indirect interrogation of our shared, political world. Our first approach to his writings will be concerned with his non-fiction critique of Nazism and Fascism in Europe and Latin America. During the following sessions, we will structure the course as an exploration of the theoretical implications of Borges' "detour of fiction," and we will do so by diving into three conceptual aesthetico-political dichotomies that his writings will help us interrogate: that of chaos and cosmos, the imaginary and the real, and the same and the Other. Although Merleau-Ponty's early phenomenology of perception and his essays on art, politics, and language already showed an affinity between the aesthetic phenomena of expression and style, and the political and cultural dynamics of society at large, it was his late notion of flesh that became crucial for grounding what this course assumes to be his aesthetico-political understanding of politics, revolution, and democracy

School of Dance Department

CalArts Dance acknowledges a history of injustice, inequality, and violence that affects all aspects of society, including institutions of higher education and the arts. We stand in solidarity with those protesting around the world against racial violence and police brutality. CalArts Dance is committed to anti-racist pedagogy and art-making to ensure justice, equality, and safety for all members of its community. To hold ourselves accountable, we are dedicated to further educating ourselves, diversifying our faculty, and continuing to fight systemic racism in our programs.

The Sharon Disney Lund School of Dance educates the dance artist of the future—agile, intelligent, innovative, and in command of an expanded skill set that can meet the demands of a 21st century professional dance career.

To study dance at CalArts means being part of a one-of-a-kind creative community, working in a dynamic environment that fosters collaboration, experimentation, and creative connections with talented peers from music, theater, film, interactive media, and other artistic disciplines.

Comprehensive BFA and MFA programs build high-level proficiencies in performance technique, choreography, dance production technologies, and critical understanding of the art form—all within a cultural context that can be performed anywhere in the world.

CalArts's dance programs offer ample creative exchange and collaboration between professionally motivated students and a faculty of practicing artists. Students develop their individuality and creativity as artists who specialize in using the body as a space for exploration.

Viewed as young professionals, they produce a concentrated season of aesthetically diverse work each semester. Class work includes guidance on performing and choreographing for stage, nontraditional spaces, social media, commercials, filming, editing, photography, writing business plans, advice on creating a company, and developing each individual's artistic mission.

The School's performance calendar includes over 40 performance opportunities featuring esteemed repertory and work by guest artists, faculty, and students each year. These concerts include the Open House Dance Concert, the BFA II Solo Dance Concert, the Winter Dance Concert, Intermission, the MFA Thesis concerts, the Spring Dance Concert, performances in Los Angeles art spaces, and more.

Over 25 guest artists are welcomed each year for classes, setting repertory, workshops, and giving lectures. Along with guest artists, we have artists-in-residence that engage with students while making work at CalArts.

Various opportunities to study abroad and engage in international dialogue are available to dance students in places such as London, Zurich, Seoul, Paris, and Taipei.

This rigorous schedule provides students with regular performance opportunities and engagement with professional artists, which in turn support the development of highly skilled dance artists and inspire larger ways to think about what dance truly is.

For additional information please visit <https://dance.calarts.edu/>

Programs

DANC.BFA - Bachelor of Fine Arts - Dance

General

Program Title

Bachelor of Fine Arts - Dance

School

School of Dance

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0301

Program Description

4-Year Program

The BFA curriculum builds a strong foundation in ballet, hip hop and contemporary dance styles. Two technique classes a day, four days a week provide a consistent means for developing the necessary skills throughout the four-year degree program. Dance Composition and Choreography also constitute a steady curricular pathway through the four years. Numerous concerts are held every year to provide opportunities for showcasing student choreography, as well as providing performance opportunities for student, faculty and guest artist works. In the Spring semester of the second year, all BFA II students present a solo of their own making. In addition, all students are required to choreograph a group work for a school concert during their residency. All students and faculty participate in monthly dance showing. This provides a venue for the presentation of works in progress combined with artistic feedback from faculty and fellow students, fostering a unique collegial community.

DCHO.MFA - Master of Fine Arts - Choreography

General

Program Title

Master of Fine Arts - Choreography

School

School of Dance

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0301

Program Description

2-Year Program

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, dance production, dance on camera, and digital media and editing.

In the first year, students are required to create and present three original works. In consultation with the Dean, students identify a progression of works created for presentation in various concerts through the first year of residency.

The Thesis Concert is produced in the second semester of the second year. A committee consisting of the Dean and at least three faculty members is assigned 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

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The curriculum offers comprehensive instruction in all areas of dance production. Courses in stagecraft, lighting design, costume design, audio and video production prepare students for a variety of design and production crewing responsibilities. In addition, students take courses in music for dance and dance for camera, gaining theoretical, practical and creative perspectives on the relationships between dance and media. At CalArts, students also benefit from courses offered in the Schools of Art, Theater, Music, and Film/Video, which can be taken to supplement and deepen one's understanding of dance in relation to these art forms. Collaborations and multimedia productions are prevalent and encouraged.

In addition to annual reviews, BFA Dance candidates are required to pass a Mid-Residence Review and a Graduation Review in order to complete the program.

Dance

Free Form Requirements

Bachelor of Fine Arts Course Requirements

The following courses are required but do not constitute a student's entire program. Students are required to complete an additional 2 semesters of Composition/Choreography electives.

First Year

DTCH 121, 122 Contemporary Technique
DTCH 161, 162 Hip Hop/Street Dance
DTCH 101, 102 Ballet Technique
DPER 101, 102 Choreo/Performance Lab
DCHR 140 Movement Improv
DCHR 131 Composition I
DPRD 111 Production Technology
DSCM 230, 231 The Anatomy of Movement
DAIC 220 Music For Dancers: Styles and Rhythm
DPER-121 Voice for Dancers

Winter Session: Minimum one unit, including one technique class

Second Year

Contemporary Technique (Fall and Spring)
Hip Hop/Street Dance (Fall and Spring)
Ballet Technique (Fall and Spring)
DPER 201, 202 Choreo/Performance Lab
DCHR 230, 231 Composition II
DPRD 120 Music for Dancers: Audio Lab
DAIC 101, 201, Intro to Critical Dance Studies, Dance After 1960s
Winter Session: Minimum one unit, including one technique class

Third Year

Contemporary Technique (Fall and Spring)
Hip Hop/Street Dance (Fall and Spring)
Ballet Technique (Fall and Spring)
DAIC 102, 202 The Anthropology of Dance, Body in Performance
DPER 301, 302 Choreo/Performance Lab
DPRD 360 Dance Film Foundations (Fall)

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 and designers from all the other Schools within the Institute. MFA candidates must hold open auditions for the Thesis Concert.

Choreography

Free Form Requirements

Master of Fine Arts Course Requirements

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

First Year

Production Tech (Fall)
DTCH 570 MFA 1 Physical Practice (Fall and Spring)
DPER 501, 502 Graduate Choreo/Performance Lab
DPRD 580, 581 MFA-1 Project
DPRD 525a ~~535~~ Graduate Forum (Fall and Spring)
DPRD 559 Dance Film Foundations (Fall)
DPRD 670 Dance Film Projects (Spring)
DPRD 530 Graduate Production Technology
DCHR 560 Creation + Critique (Fall and Spring)
Winter Session: Minimum one Physical Practice

Second Year

DTCH 670 MFA 2 Physical Practice (Fall and Spring)
DPER 601, 602 Graduate Choreo/Performance Lab
DCHR 615 Graduate Choreographer/Composer Seminar 2
DPRD 632 Next! Preparing for my Future in Dance (Fall)
DPRD 525b Graduate Forum (Spring)
DPRD 680, 681 MFA-2 Thesis Project
Winter Session: Minimum one Physical Practice

Additional Requirements

Take 4 Critical Studies courses including a minimum of 2 courses in Dance School (DAIC)

California Institute of the Arts

DPRD 432 NEXT! Preparing for My Future in Dance (Fall)

Winter Session: Minimum one unit, including one technique class

Fourth Year

Contemporary Technique (Fall and Spring)

Hip Hop/Street Dance (Fall and Spring)

Ballet Technique (Fall and Spring)

DPER 401, 402 Choreo/Performance Lab

DCHR 404 Forth: Advanced Composition, Launch

Winter Session: Minimum one unit, including one technique class

Please search the online catalog for a wide range of elective courses for Undergraduates offered by the School of Dance

Courses

DAIC101 - Introduction to Critical Dance Studies

General

Course Long Title

Introduction to Critical Dance Studies

Subject Code

DAIC

Course Number

101

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Introduction to Critical Dance Studies: Corporeality, Race, Gender, Class introduces students to the interdisciplinary field of critical dance studies and its historical, ethnographic, and theoretical approaches. Dance studies attunes students to ways of analyzing bodies in socio-cultural contexts while also developing an understanding of historical trajectories of dance on and off stage. Students will acquire knowledge of "traditional" western dance history then complicate it with the study of revisionist dance history that accounts for issues of transnationalism, the "global," indigeneity, race, gender, sexuality, and class. The types of dance examined in this course include concert dance (ballet, modern, contemporary), social dance (from salsa to hip-hop), and dance on screen in contexts as diverse as the proscenium stage, the museum, the space of ritual, the club, television, and other public and domestic spaces. Students will acquire vocabulary to analyze formal aspects of

DAIC102 - The Anthropology of Dance

General

Course Long Title

The Anthropology of Dance

Subject Code

DAIC

Course Number

102

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The Anthropology of Dance: Diaspora, Identity, Culture examines dance in a global context, placing diverse examples of choreography in dialogue with foundational theories and contemporary debates in globalization, nationalism, transnationalism, diaspora, orientalism, and postcolonialism. With a special focus on the anthropology of dance (and dance in ethnography, past and present), this course further explores the interdisciplinarity of dance studies, which draws from fields such as anthropology, performance studies, critical race theory, and queer theory. At the core of this course is an investigation of subjectivity and the relationship between the body and agency. Is dance merely a reflection of society? Can it incite political change? Keeping in mind the relationship between self and other (and individual and society), we will look at the work of dance artists from countries such as the Democratic Republic of Congo, Brazil, India, China, the US, France, Morocco, Senegal, and

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choreography. This course will address the ways in which bodies, dancing and otherwise, reflect concepts and realities of nation, gender performance, racial dynamics, power, taste, and labor. In addition to gaining a background in the history of dance discourse itself, students will gain facility with critical concepts such as choreography, corporeality, embodiment, and performance. Students will engage in close readings of texts and dance, developing discursive tools of analysis (formal/aesthetic and cultural) in written and presentation form. Students will also develop an understanding of how dance interacts with other arts. This course will be conducted in seminar format; as such, it is participatory. Requirements include weekly readings, writing assignments in response to readings as well as live and recorded dance, several short essays, a group presentation, and attending up to two live performances in Los Angeles as a class. While this course is designed as the first semester BFA dance studies course in a series of four, it is open to students outside of dance with an interest in the material.

Students should expect to spend approx. \$100 for books and performances.

Thailand to see how they conceive of the body in relation to space, society, and nation, and to consider the ways movement circulates globally in and across time. We will also bring in discussions of the dance studies-specific terms, choreopolitics (Lepecki) and geo-choreography (Osterweis). In looking at dance-and its scholarship-as a practice, we will keep in mind the ways social and vernacular dance become translated onto the concert stage, in various cultural contexts of circulation and exchange. Our readings will be informed by anthropologists and theorists including Michael Taussig, E. E. Evans-Pritchard, Theresa Buckland, Sally Ann Ness, Deidre Sklar, Anya Peterson Royce, Achille Mbembe, Barbara Browning, Mark Franko, Karl Marx, Edward Said, Judith Butler, Michel Foucault, Ananya Chatterjea, Thomas DeFrantz, and more. This is a participatory seminar; students will be expected to attend every class, write weekly responses to readings and performances, write two short essays, attend up to two performances in Los Angeles as a class, and submit a final ethnographic research essay. While this course is designed as the second semester BFA dance studies course in a series of four, it is open to students outside of dance.

Students should expect to spend approx. \$100 for books and performances.

Registration Restrictions

RGDANC - Dance School Only

DAIC175 - Modern Dance History II

General

Course Long Title

Modern Dance History II

Subject Code

DAIC

Course Number

175

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

Open to BFA1 students only.

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

DAIC201 - Dance After 1960

General

Course Long Title

Dance After 1960

Subject Code

DAIC

Course Number

201

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Description

Dance After 1960: Virtuosity, Deskillling, and the Postdramatic interrogates international and local developments in concert, popular, screen, and subcultural dance, within and across decades, focusing on the 1960s to the present. It is a

California Institute of the Arts

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.

Registration Restrictions

RGDANC - Dance School Only

critical dance studies course in which students will continue to practice multiple approaches to researching and writing about dance. Because dance studies is an interdisciplinary field that engages with performance studies, history, anthropology, literary studies, critical race studies, gender studies, disability studies, film studies, and postcolonial studies, students will learn to identify and employ various lenses in their readings and analyses. Methodologies practiced in this course are ethnography, performance analysis, and the argumentative essay. Students will also have the opportunity to embody theory through praxis, improvising informally in various locations throughout the semester. Keeping in mind relevant historical and political events, concepts explored include the body, race, class, gender/sexuality, nation, virtuosity/disability, postmodernism, dramaturgy, deskilling, and the postdramatic. Dance works and practices from the U.S., Africa, Europe, Latin America, Asia, "home," and the internet will be represented. The following are examples of artists, movements, and works considered in this course: The Judson Dance Theater, Merce Cunningham, contact improvisation, aerobics, Fame, MTV, voguing, Twyla Tharp, William Forsythe, Pina Bausch, Narcissister, Miguel Gutierrez, John Jasperse, Trajal Harrell, Desmond Richardson, Ralph Lemon, and Faustin Linyekula. Theorists and historians include Susan Foster, Mark Franko, Brenda Dixon Gottschild, André Lepecki, Judith Butler, Shannon Jackson, Tavia Nyong'o, Susan Stryker, Claire Bishop, Ramsay Burt, Hans Thies Lehmann, and more. This is a participatory seminar course. Students will be expected to attend all classes, attend two performances in Los Angeles as a class, write weekly responses to readings and performances, write three short essays, and give a final presentation. While this course is designed as the third semester BFA dance studies course in a series of four, it is open to students outside of dance with an interest in the material.

Students should expect to spend approx. \$100 for books and performances.

DAIC202 - The Body in Performance

General

Course Long Title

The Body in Performance

Subject Code

DAIC

Course Number

202

School(s)

School of Dance

DAIC220 - Music for Dancers: Styles & Rhythms

General

Course Long Title

Music for Dancers: Styles & Rhythms

Subject Code

DAIC

Course Number

220

School(s)

School of Dance

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The Body in Performance: Liveness, Activism, Feminisms is a course that inquires into the practices of feminist artists who call upon the live (often explicit) body in performance. We will analyze the ways in which these performances critique culture at large and trouble distinctions between dance, theater, performance art, activism, and visual art. The artists in question (many of whom comment on their training in dance) include (but are not limited to) Adrian Piper, Narcissister, Yoko Ono, Ann Liv Young, Annie Sprinkle, Carolee Schneemann, Yve Laris Cohen, Carmelita Tropicana, Marina Abramovic, Senga Nengudi, Ron Athey, Lee Bul, and Aliza Shvarts. We will read writing by scholars and artists such as Amelia Jones, Claire Bishop, Judith Butler, Rebecca Schneider, Adrian Piper, Trinh Minh-ha, Jane Bennett, Tavia Nyong'o, Anna Fisher, Jeanne Vaccaro, Linda Williams, Jennifer Doyle, Jose Munoz, bell hooks, Susan Stryker, and Coco Fusco. Major topics include performance, presence, abjection, embodiment, sexuality, dance in the museum, de-/re-skilling, vital materialism, transnational feminism, difficulty, obscenity, racial kitsch, and pain/pleasure. Moving from the midtwentieth century to the present through international contexts, we will study these artists and concepts through the interdisciplinary lenses of performance studies, gender and sexuality studies, critical race theory, critical dance studies, porn studies, and visual studies. While we will attune ourselves to the history of performance and live art, the course will be organized thematically (not chronologically), and case studies will include an artist (or set of artists) and theory/scholarship relevant to that artist. This course requires close reading of texts and art. It also includes a practice-as-theory component in which you will have the opportunity to experiment and make performance to supplement otherwise written work. While this course is designed as the fourth semester BFA dance studies course in a series of four, it is open to students outside of dance with an interest in the material.

Students should expect to spend approx. \$100 for books and performances.

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA1 Dance School students only. Engaged inquiry into the dynamic relationships between music and dance performance/choreography. Applying theoretical understanding to analysis of examples of music genres, drawn from 20th and 21st century western concert and popular music as well as transnational aesthetic influences. Understanding compositional trends through the following artistic musical element choices: rhythm, meter, polyrhythm, pitch systems for linear and vertical constructs, and structural and thematic organization.

Registration Restrictions

RGDANC - Dance School Only

California Institute of the Arts

DAIC275 - Dance and World Cultures II

General

Course Long Title

Dance and World Cultures II

Subject Code

DAIC

Course Number

275

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGDANC - Dance School Only

DAIC317W - Metamorphosis/Transformations

General

Course Long Title

Metamorphosis/Transformations

Subject Code

DAIC

Course Number

317W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Metamorphosis / Transformations A performance charrette

"I want to speak about bodies changed into new forms." So begins Ovid's Metamorphosis, an epic poem about the creation and destruction wrought by love in its many forms played out by gods, men, and beasts. This course is a 10-day intensive, open to all comers, in which we create and perform an ensemble-derived dance/theater/musical piece inspired by Ovid's Metamorphosis. An immersive creative experience culminating in a fully produced performance fully created by the participants. All participating students commit to fully engage with all aspects of creation and performance.

The Ovid & Hughes book is required reading in preparation for the course (meaning you need to read this book before you show up).

On-line reading selections will be assigned during the course. If you have questions please contact rgamson@calarts.edu

Additional reading: Selections from A.S. Kline translation of Ovid's Metamorphosis: Selections from Aristotles Poetics, TBA

DAIC410B - Talent Show

General

Course Long Title

Talent Show

Subject Code

DAIC

Course Number

410B

School(s)

School of Dance

DAIC460 - Jerome Bel and Postdramatic Theatre

General

Course Long Title

Jerome Bel and Postdramatic Theatre

Subject Code

DAIC

Course Number

460

School(s)

School of Dance

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. Fieldwork and research will be conducted in multiple formats. In addition to generating and documenting performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show at REDCAT theater! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors.

No Requirements

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The course, Jerome Bel, will explore the work of choreographer Jerome Bel and will include a full REDCAT performance of his work. The course will also include a syllabus of theory, criticism, and history related to Bel's work and the dramaturgical and choreographic underpinnings of postdramatic theater.

DAIC510 - Graduate Topics in Performance Studies

General

Course Long Title

Graduate Topics in Performance Studies

Subject Code

DAIC

Course Number

510

School(s)

School of Dance

Academic Level

GR - Graduate

DAIC510A - Grad Topics in Perf Studies: Clubbing

General

Course Long Title

Grad Topics in Perf Studies: Clubbing

Subject Code

DAIC

Course Number

510A

School(s)

School of Dance

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

Graduate Topics in Performance Studies
Special Topics courses taught by Osterweis will augment the curriculum with courses that meet the immediate needs and interests of current CalArts students across the institute. They will contain 3 different content and allow for diversity in the curriculum. Open to the institute, these courses will focus on the politics of the body, from dance to activism to performance, paying close attention to race, gender, sexuality, and class. Specific semester-long courses will be described in individual course catalogue materials.

Credit Hours

Min Credit
Hours
3

Description

The Fall 2018 Graduate Topics in Performance Studies course is "Clubbing" and explores topics such as queer nightlife, subcultural community-building, dance music and movement, collective effervescence, intoxication, and traditions and cultures such as the rave, the cipher, the ballroom, and the dancehall. We will read and generate theory and practice at the intersection of performance theory, dance studies, queer theory, anthropology, and critical race studies in a global context. In addition to sharing practices, conducting fieldwork in clubs, and writing, we will explore artistic works that draw from experiences of the club. Students will have the opportunity to write in several modes and to create a final project and paper. This course is open to the Institute.

DAIC510B - Grad Topics: Talent Show

General

Course Long Title
Grad Topics: Talent Show
Subject Code
DAIC
Course Number
510B
School(s)
School of Dance
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack

DAIC510C - The Culture Wars

General

Course Long Title
The Culture Wars
Subject Code
DAIC
Course Number
510C
School(s)
School of Dance
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

The Culture Wars: The Political Body in Performance

The Culture Wars: The Political Body in Performance is a graduate level course that focuses on the relationship between national US politics, arts funding, censorship, gender/sexuality, religion, and race. It covers the history leading up to the "NEA Four," spending a bulk of time with the 1980s and 1990s, then will move into the Trump/COVID era. Questions asked in this course include, how does the "New Jim Crow" (its anti-Black violence, including the disproportionate murder and incarceration of Black

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Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. Fieldwork and research will be conducted in multiple formats. In addition to generating and documenting performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show at REDCAT theater! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors.

men) intersect with Reagan's disregard for the AIDS Crisis and defunding of the arts? How is the gay male body rendered a "contagion" during the AIDS pandemic? What is the relationship between politics and degrees of sexual concealment and explicitness? How do national discourses interpellate American subjects of the State? What is the role of the body in performance during the Culture Wars? Relatedly, how do Presidents such as Reagan and Trump harness charisma to "perform" their own kind of political "theater" during the Culture Wars, and how do citizens perform gender, race, and class in everyday life?

Open to the institute, this course is open to graduate students across campus, and fulfills critical studies credit. The Culture Wars engages a methodology that includes scholarly research, reading, and writing, as well as performance and art experiments and collective projects and actions. While offered through the School of Dance, this course is decidedly interdisciplinary and rigorous, and commits to an inclusive and anti-racist environment. The Culture Wars will be attuned to all areas of visual and performing arts, and graduate students from every métier are welcome.

DAIC520 - Critical Dance Studies

General

Course Long Title

Critical Dance Studies

Subject Code

DAIC

Course Number

520

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Critical Dance Studies: Corporealities and Cultures is a graduate course that familiarizes students with the interdisciplinary field of critical dance studies and its historical, ethnographic, and theoretical approaches. Dance studies provides students with ways of analyzing bodies in socio-cultural contexts while also developing an understanding of historical trajectories of dance on and off stage. Students in this course will learn and generate vocabulary to analyze formal aspects of choreography. This

DAIC530 - Performance Studies

General

Course Long Title

Performance Studies

Subject Code

DAIC

Course Number

530

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This graduate course introduces students to the interdisciplinary field of performance studies. We will investigate performance and performativity as theoretical concepts influenced by-and influencing- trends in anthropology, theatre, dance, and visual, rhetorical, gender, and cultural studies. This course takes into consideration and complicates assumptions about embodiment, spectatorship, agency, subjectivity, action, and community. Troubling the supposed divide between practice and theory, this course

California Institute of the Arts

course pays special attention to issues of race, gender, sexuality, and class. The types of dance examined include concert dance (ballet, modern, contemporary), social dance (from salsa to hip-hop), and dance on screen in contexts as diverse as the proscenium stage, the museum, the space of ritual, the club, television, and other public and domestic spaces. This course will address the ways in which bodies, dancing and otherwise, reflect concepts and realities of nation, politics, gender performance, racial dynamics, power, taste, and labor. In addition to gaining a background in the history of dance discourse itself, students will acquire facility with critical concepts such as "choreography," "corporeality," "embodiment," and "performance." Students will engage in close readings of texts and dance, developing discursive tools of analysis (formal/aesthetic and cultural) in written and presentation form. Students will also develop an understanding of how dance interacts with other arts. This course will be conducted in seminar format; as such, it is participatory. Requirements include weekly readings, writing assignments in response to readings as well as live and recorded dance, two short essays, one research paper, one presentation, and attending up to two live performances in Los Angeles as a class. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.

Students should expect to spend approx. \$100 for books and performances.

will provide the opportunity to exercise performative writing and ethnography, as well as live performance in an academic context. In a collaborative spirit, we will share work with each other. Readings will include selections from Schechner, Jackson, Phelan, Foster, Lepecki, Taylor, Turner, Taussig, Brecht, Schneider, Moten, Hartman, Austin, and Butler. In addition to creating written work, students will attend up to two performances in LA, and have the opportunity to create a short performance work. Ultimately, we will keep in mind that performance operates as both a critical lens and an object of study. Students will be expected to engage in invested textual, theoretical, and formal/performance analysis, relating the course material to their own theses and other critical or practice-based investigations. Requirements include close reading of text and performance, weekly written responses on text and performance, up to two short essays, and one longer final essay. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.

Students should expect to spend approx. \$100 for books and performances.

DAIC540 - Choreography & Textuality

General

Course Long Title

Choreography & Textuality

Subject Code

DAIC

Course Number

540

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Choreography and Textuality: Bodies on the Page, Words on the Stage is a graduate course that will explore relationships between choreography and writing. Presumably, choreography is to dance

DAIC550 - Extreme Body in Performance

General

Course Long Title

Extreme Body in Performance

Subject Code

DAIC

Course Number

550

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The Extreme Body in Performance: Sexuality, Race, Labor is a graduate course that engages students in the interdisciplinary field of performance studies, paying particular attention to how the

California Institute of the Arts

what writing is to language; what would it mean to "choreograph" words onto the page or to "write" dance onto the stage? Alternatively, what does text bring to questions of the corporeal, and what do dance and the body bring to questions of the textual? In mining such questions, we will attune ourselves to works of dance, performance, prose, and poetry that deconstruct and rearrange conventions of meaning, representation, communication, embodiment, and abstraction through unexpected treatments of form and content. When and how do choreographic, poetic, and critical modes coexist? This course inquires into William Forsythe's engagements with the work of Anne Carson and Virginia Woolf, Germaine Acogny and Kota Yamazaki's collaborative choreography based on a novel by Boubacar Boris Diop, work by The Wooster Group that draws from William Forsythe and Gertrude Stein, Ralph Lemon's parachoreographic texts and use of Kathy Acker's writing, Richard Move's archival work on Martha Graham, Arthur Pita's production of Kafka's Metamorphosis, Nijinsky's diaries, Pina Bausch's tanztheater, Gelsey Kirkland's autobiography, choreography by Miguel Gutierrez, Jerome Bel, and Ohad Naharin, and writing by Franz Kafka, Barbara Browning, Maggie Nelson, Nathaniel Mackey, Fred Moten, Robert Grenier, and Elfriede Jelinek that takes up the body, explicitly or otherwise. Students will write several essays, engage in live writing during performances, and have the opportunity to experiment with "performative" writing. Placing importance on issues of race, gender, sexuality, and class, this course will be informed by critical paradigms such as corporeality, embodiment, "difficulty," reperformance, reenactment, reskilling, translation, and gesture. This interdisciplinary course brings together performance studies, critical dance studies, and literary studies. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.

"extreme" body generates and disrupts socio-cultural constructions of sexuality, race, and labor through performance and live art. How do we "read" bodies; how do bodies "read" us? Keeping in mind that performance operates as both a critical lens and an object of study, this course inquires into practices of artists of color and/or queer or feminist artists who call upon the live (often explicit or "difficult") body in performance. We will analyze the ways in which such performances critique culture at large and trouble distinctions between dance, theater, performance art, activism, and visual art. Concepts explored include embodied memory/archive, surface/mutability, virtuosity/disability, queer of color critique, racial kitsch, mixed-race and trans identity, abjection, reskilling, vital materialism, difficulty, obscenity, freakery, and pain/pleasure. The artists in question (many of whom comment on their training in dance) include Adrian Piper, Narcissister, Yoko Ono, Ann Liv Young, Annie Sprinkle, Carolee Schneemann, Yve Laris Cohen, Carmelita Tropicana, Marina Abramovic, Senga Nengudi, Ron Athey, Lee Bul, Aliza Shvarts, and more. We will read writing by scholars and artists such as Adrian Piper, Rebecca Schneider, Amelia Jones, Claire Bishop, Judith Butler, Jane Bennett, Tavia Nyong'o, Linda Williams, Jennifer Doyle, Jose Munoz, bell hooks, Susan Stryker, Roderick Ferguson, Saidiya Hartman, Alison Kafer, Mark Anthony Neal, Hortense Spillers, and Anne Anlin Cheng. Moving from the 1960s to the present through international contexts, we will study these artists and concepts through the interdisciplinary lenses of performance studies, gender and sexuality studies, critical race theory, critical dance studies, porn studies, and visual studies. In addition to generating written work, students will attend up to two performances in LA, and may have the opportunity to create a short performance work. Requirements include close reading of text and performance, weekly written responses on text or performance, up to two short essays, and one longer final essay. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.

DAIC560 - Jerome Bel and Postdramatic Theatre

General

Course Long Title

Jerome Bel and Postdramatic Theatre

Subject Code

DAIC

Course Number

560

DAIC617W - Metamorphosis/Transformations

General

Course Long Title

Metamorphosis/Transformations

Subject Code

DAIC

Course Number

617W

California Institute of the Arts

School(s)
School of Dance
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

The course, Jerome Bel, will explore the work of choreographer Jerome Bel and will include a full REDCAT performance of his work. The course will also include a syllabus of theory, criticism, and history related to Bel's work and the dramaturgical and choreographic underpinnings of postdramatic theater.

School(s)
School of Dance
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Metamorphosis / Transformations A performance charrette

"I want to speak about bodies changed into new forms." So begins Ovid's Metamorphosis, an epic poem about the creation and destruction wrought by love in its many forms played out by gods, men, and beasts. This course is a 10-day intensive, open to all comers, in which we create and perform an ensemble-derived dance/theater/musical piece inspired by Ovid's Metamorphosis. An immersive creative experience culminating in a fully produced performance fully created by the participants. All participating students commit to fully engage with all aspects of creation and performance.

The Ovid & Hughes book is required reading in preparation for the course (meaning you need to read this book before you show up).
On-line reading selections will be assigned during the course. If you have questions please contact rgamson@calarts.edu
Additional reading: Selections from A.S. Kline translation of Ovid's Metamorphosis:
Selections from Aristotles Poetics, TBA

DCHR001 - Institute Dance Composition

General

Course Long Title
Institute Dance Composition
Subject Code
DCHR
Course Number
001
School(s)
School of Dance
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

DCHR130 - Composition I BFA 1

General

Course Long Title
Composition I BFA 1
Subject Code
DCHR
Course Number
130
School(s)
School of Dance
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

California Institute of the Arts

This course, taught by Graduate Teaching Assistants, provides an experimental approach to composition through the lens of movement and dance. No prior experience in dance is required. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will participate in critique and discussion of composition studies. This course is open to the institute; please register for the correct corresponding section for undergraduate and graduate students (001 is for undergraduate students and 501 is for graduate students).

DCHR131 - Composition I BFA 1

General

Course Long Title

Composition I BFA 1

Subject Code

DCHR

Course Number

131

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Dance School students only.

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.

Registration Restrictions

RGDANC - Dance School Only

DCHR230 - Composition II BFA 2

General

Course Long Title

Composition II BFA 2

Subject Code

DCHR

Course Number

Course open to BFA1 Dance School students only.

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.

Registration Restrictions

RGDANC - Dance School Only

DCHR140 - Movement Improvisation: Practicing Form

General

Course Long Title

Movement Improvisation: Practicing Form

Subject Code

DCHR

Course Number

140

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class is a series of in-class activities, readings, and improvisational assignments worked on outside of classroom hours that will be performed and discussed in class. Movement Improvisation is designed to introduce first year students to the world of improvisation. Students will focus on improvisation and movement invention in order to serve their choreographic projects. We will take multiple avenues into accessing movement improvisation: sourcing the body (anatomical), sourcing outside the body (architecture/nature/visual information), dancing with music and cameras, as well as practicing improvisation in performance in solos and ensembles. This is a 2 credit course.

Registration Restrictions

RGDANC - Dance School Only

DCHR231 - Composition II BFA 2

General

Course Long Title

Composition II BFA 2

Subject Code

DCHR

Course Number

California Institute of the Arts

230

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA2 Dance School students only. Through assignments, observation, discussion and constructive critical assessment this course 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.

Registration Restrictions

RGDANC - Dance School Only

231

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Dance School students only. Through assignments, observation, discussion and constructive critical assessment this course 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.

Registration Restrictions

RGDANC - Dance School Only

DCHR301 - Advanced Improvisation

General

Course Long Title

Advanced Improvisation

Subject Code

DCHR

Course Number

301

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Designed for performing artists and anyone with a background in physical practice, this course provides opportunities to cultivate advanced skills in movement improvisation in a cross-disciplinary environment. Content includes

DCHR320 - Hip Hop/Street Composition

General

Course Long Title

Hip Hop/Street Composition

Subject Code

DCHR

Course Number

320

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to Dance School Students only. In this course students will examine their foundational understanding of Hip Hop/Street dance and how it translates into choreographic practice and development. By viewing and discussing a variety

California Institute of the Arts

practice in solo, contact, and ensemble improvisation, with an emphasis on developing skills for safe, organic and virtuosic partner dance. Contact skills 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. Ensemble skills include 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 performances.

Registration Restrictions

RGDANC - Dance School Only

of readings, films, and videos from notable choreographers students will create dances of their own inspired by prompts specific to Hip Hop/Street dance and culture.

Registration Restrictions

RGDANC - Dance School Only

DCHR330 - Choreography

General

Course Long Title

Choreography

Subject Code

DCHR

Course Number

330

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA 3 & 4 Dance School students only. 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, 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 voice.

Registration Restrictions

RGDANC - Dance School Only

DCHR331 - Choreography I BFA 3

General

Course Long Title

Choreography I BFA 3

Subject Code

DCHR

Course Number

331

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Dance School students only.

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, 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.

Registration Restrictions

RGDANC - Dance School Only

DCHR350W - Contemporary Ballet Repertoire

General

Course Long Title

Contemporary Ballet Repertoire

Subject Code

DCHR

Course Number

DCHR360 - Creation + Critique

General

Course Long Title

Creation + Critique

Subject Code

DCHR

Course Number

California Institute of the Arts

350W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Open to dance school students. By permission of instructor for all others. In this course we will learn, absorb, and dance excerpts of works of legendary contemporary ballet choreographers, with a focus on picking up movement quality, musicality, building stamina and technical resilience, and finding the pleasure in moving together as a group, also removing any gender barriers to performing the works. There will be a warm up before beginning the repertoire element of the class. The over used expression 'Contemporary Ballet' refers in this case to works created on dancers with both contemporary dance technique and ballet technique skills. The class is open to dance school students and to students from other schools with substantial dance training by permission of the instructor.

Registration Restrictions

RGDANC - Dance School Only

360

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.75

Description

Creation + Critique provides a laboratory for choreographic and body-based scenographic projects, an opportunity for cross-genre collaboration, and a forum for receiving and giving in-depth critique. The goals of this course are to mentor choreographic and body-based projects and to develop skills in the areas of critique with discourse and rhetoric specific to questions of creation: choreography, dramaturgy, directing, interpretation, and performance

Registration Restrictions

RGDANC - Dance School Only

DCHR375 - Paris Camping

General

Course Long Title

Paris Camping

Subject Code

DCHR

Course Number

375

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

Preparation for students involved in CAMPING. This course will cover the creative and practical development of pedagogy and choreography leading up to the experience, culminating in the group travel.

DCHR402 - Advanced Composition

General

Course Long Title

Advanced Composition

Subject Code

DCHR

Course Number

402

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Advanced Composition assists the development of students' choreographic work. We will additionally explore the process of choreography by learning existing repertoire that illustrates various strategies of creation by their

California Institute of the Arts

Camping is an international festival and platform of workshops, a unique experience bringing together artists from the international choreography scene, a unique artistic camp that makes all the poetic experiences of dance possible. For two weeks in Pantin, Camping offers a program of classes, workshops, talks, film screenings, professional encounters, public presentations and performances. Camping is aimed at everyone involved in dance, whether they be students, teachers, performers, choreographers or researchers, as well as a broad public of dance enthusiasts and spectators.

*Additional Costs

Passport: \$110

RT Airfare to Paris: \$1,000

Ground transportation: \$80

Festival Pass for performances: \$25

Additional food/miscellaneous allowance: \$300 (2 meals daily provided)

total cost: \$1,515

example. In terms of professional development, the course will include group discussions and advising on preparation for auditions, networking, and pursuing job opportunities. The structure and content of the curriculum will be responsive to the individual and group needs of the students enrolled.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

DCHR404 - Advanced Composition and Repertory

General

Course Long Title

Advanced Composition and Repertory

Subject Code

DCHR

Course Number

404

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this course, we will finalize audition material to prepare graduates who are ready to audition for companies, agencies, or summer intensives. We will gather video submissions for a dance reel specific to the type of job they are applying for. Choose their headshots and update their C.V. We will do research on auditions and deadlines for submitting materials for professional opportunities. The Fall semester will focus on audition material and prep. The Spring semester will incorporate Repertory and Group Work for the BFA 4 End of year production.

Registration Restrictions

RGDANC - Dance School Only

DCHR415 - Choreographer/Composer Seminar

General

Course Long Title

Choreographer/Composer Seminar

Subject Code

DCHR

Course Number

415

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA3 and BFA4 students only, by Permission of Instructor only.

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 developing ways of supporting and challenging each others' creative processes, students will be able to develop the clarity, range and responsiveness of their own artistic voices.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

DCHR431 - Choreography II BFA 4

General

Course Long Title

Choreography II BFA 4

Subject Code

DCHR

Course Number

431

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Dance School students only.

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 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.

Registration Restrictions

RGDANC - Dance School Only

DCHR470W - The Rich + Tone Experience

General

Course Long Title

The Rich + Tone Experience

Subject Code

DCHR

Course Number

470W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Rich+Tone, for the first time in their 20+ year career, will offer an intensive workshop in an academic setting to Dance and F/V students in choreographing and directing commercial projects for film and video. The "Experience" will include 15 students from each school who will workshop a creation process wherein real life working conditions will be simulated. Evolving from Dancers, to Choreographers and then to Creative Directors, Producers, and now as Directors, Rich+Tone are one of the most sought after creative teams in Hollywood and a driving force behind top live shows, major tours, primetime television and acclaimed films. Their credits include Madonna's Superbowl halftime show; Dave LaChapelle's critically acclaimed film "Rize" for which they served as producers of the film, choreography coordinators, and producers of the soundtrack; and numerous television, movies, music videos, tours for top tier recording artists, and commercials. They are currently movement consultants on Christopher Wheeldon's Broadway production of "MJ: The Musical" opening in December.

Registration Restrictions

RGDANC - Dance School Only

DCHR501 - Institute Dance Composition

General

Course Long Title

DCHR530 - Choreography I MFA 1

General

Course Long Title

California Institute of the Arts

Institute Dance Composition

Subject Code

DCHR

Course Number

501

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course, taught by Graduate Teaching Assistants, provides an experimental approach to composition through the lens of movement and dance. No prior experience in dance is required. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will participate in critique and discussion of composition studies. This course is open to the institute; please register for the correct corresponding section for undergraduate and graduate students (001 is for undergraduate students and 501 is for graduate students).

Choreography I MFA 1

Subject Code

DCHR

Course Number

530

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to MFA1 Dance School students only. 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, 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.

Registration Restrictions

RGDANC - Dance School Only

DCHR530W - Collaborative MFA performance project

General

Course Long Title

Collaborative MFA performance project

Subject Code

DCHR

Course Number

530W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The School of Dance MFA and School of Art MFA in Integrated Media will be having a residency at the Firehouse in Joshua Tree, CA during the first week of Winter Session 2024. Facilitated by faculty members Alexsa Durrans (IM) and sam wentz (Dance), the weeklong residency will be a sharing of practices between MFA candidates and faculty, culminating into an event on Friday, January 12th that will be open to the general public.

DCHR531 - Choreography I MFA 1

General

Course Long Title

Choreography I MFA 1

Subject Code

DCHR

Course Number

531

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Dance School students only. 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, use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and

California Institute of the Arts

Students and faculty will exchange roles by leading separate parts of the workshop. The second half of the course will take place back on campus and will be centered around a collaborative archive project of the residency: utilizing video, text, drawings, and collective memory.

developing each student's individual taste.

Registration Restrictions

RGDANC - Dance School Only

DCHR540 - Choreography

General

Course Long Title

Choreography

Subject Code

DCHR

Course Number

540

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

2

Description

Each semester a roster of dance artists lead eight 2-hour sessions exploring the choreographic system, practice or methodology, allowing students to deeply investigate their own voices through a variety of points of view and contexts. Each instructor brings unique practices, experiments, and assignments to their four week section. Taught by dance faculty and guest artists, this is a physical practice class with additional out of class assignments.

Required for all MFA1 dance students. Open to MFA2 students by permission of instructor.

Registration Restrictions

RGDANC - Dance School Only

DCHR550W - Contemporary Ballet Repertoire

General

Course Long Title

Contemporary Ballet Repertoire

Subject Code

DCHR

Course Number

550W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

0.5

Description

Open to dance school students. By permission of instructor for all others. In this course we will learn, absorb, and dance excerpts of works of legendary contemporary ballet choreographers, with a focus on picking up movement quality, musicality, building stamina and technical resilience, and finding the pleasure in moving together as a group, also removing any gender barriers to performing the works. There will be a warm up before beginning the repertoire element of the class. The over used expression 'Contemporary Ballet' refers in this case to works created on dancers with both contemporary dance technique and ballet technique skills. The class is open to dance school students and to students from other schools with substantial dance training by permission of the instructor.

Registration Restrictions

RGDANC - Dance School Only

DCHR560 - Creation + Critique

General

Course Long Title

Creation + Critique

Subject Code

DCHR

Course Number

560

School(s)

School of Dance

DCHR580 - Critical Analysis of Dance Pedagogy

General

Course Long Title

Critical Analysis of Dance Pedagogy

Subject Code

DCHR

Course Number

580

School(s)

School of Dance

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.75

Description

Required for MFA1 Dance students, both sections and both semesters. While the first section is exclusive to MFA1 Choreography students. Creation + Critique provides a laboratory for choreographic and body-based scenographic projects, an opportunity for cross-genre collaboration, and a forum for receiving and giving in-depth critique. The goals of this course are to mentor choreographic and body-based projects and to develop skills in the areas of critique with discourse and rhetoric specific to questions of creation: choreography, dramaturgy, directing, interpretation, and performance

Registration Restrictions

RGDANC - Dance School Only

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

This course is required for MFA instructors of Institute Dance Course and is also open to other MFA in Choreography students. This course interrogates pedagogical approaches and methodologies. MFA candidates will gain exposure to establishing and managing a dance class conducive to optimal learning for all participants. Through dialogue and research, the course will challenge hegemonic norms of knowledge-acquisition and aesthetics in dance, as MFA candidates will personally and collectively reimagine dance training.

Registration Restrictions

RGDANC - Dance School Only

DCHR601 - Graduate Advanced Improvisation

General

Course Long Title
Graduate Advanced Improvisation

Subject Code
DCHR

Course Number
601

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Designed for performing artists and anyone with a background in physical practice, this course provides opportunities to cultivate advanced skills in movement improvisation in a cross-disciplinary environment. Content includes practice in solo, contact, and ensemble improvisation, with an emphasis on developing skills for safe, organic and virtuosic partner dance. Contact skills 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. Ensemble skills include deepening awareness of

DCHR615 - Choreographer/Composer Seminar

General

Course Long Title
Choreographer/Composer Seminar

Subject Code
DCHR

Course Number
615

School(s)
School of Dance

Program(s)
Choreography (MFA)

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course open to MFA1 or MFA2 students only, by Permission of Instructor only. 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 developing ways of supporting and challenging each others'

California Institute of the Arts

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 performances.

Registration Restrictions

RGDANC - Dance School Only

creative processes, students will be able to develop the clarity, range and responsiveness of their own artistic voices.

DCHR631 - Choreography II MFA 2

General

Course Long Title

Choreography II MFA 2

Subject Code

DCHR

Course Number

631

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Dance School students only.

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 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.

Registration Restrictions

RGDANC - Dance School Only

DCHR670W - The Rich + Tone Experience

General

Course Long Title

The Rich + Tone Experience

Subject Code

DCHR

Course Number

670W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Rich+Tone, for the first time in their 20+ year career, will offer an intensive workshop in an academic setting to Dance and F/V students in choreographing and directing commercial projects for film and video. The "Experience" will include 15 students from each school who will workshop a creation process wherein real life working conditions will be simulated. Evolving from Dancers, to Choreographers and then to Creative Directors, Producers, and now as Directors, Rich+Tone are one of the most sought after creative teams in Hollywood and a driving force behind top live shows, major tours, primetime television and acclaimed films. Their credits include Madonna's Superbowl halftime show; Dave LaChapelle's critically acclaimed film "Rize" for which they served as producers of the film, choreography coordinators, and producers of the soundtrack; and numerous television, movies, music videos, tours for top tier recording artists, and commercials. They are currently movement consultants on Christopher Wheeldon's Broadway production of "MJ: The Musical" opening in December.

Registration Restrictions

RGDANC - Dance School Only

DCHR675 - Paris Camping

DCHR680 - Critical Analysis of Dance Pedagogy

California Institute of the Arts

General

Course Long Title

Paris Camping

Subject Code

DCHR

Course Number

675

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.25

Description

Preparation for students involved in CAMPING. This course will cover the creative and practical development of pedagogy and choreography leading up to the experience, culminating in the group travel.

Camping is an international festival and platform of workshops, a unique experience bringing together artists from the international choreography scene, a unique artistic camp that makes all the poetic experiences of dance possible. For two weeks in Pantin, Camping offers a program of classes, workshops, talks, film screenings, professional encounters, public presentations and performances. Camping is aimed at everyone involved in dance, whether they be students, teachers, performers, choreographers or researchers, as well as a broad public of dance enthusiasts and spectators.

*Additional Costs

Passport: \$110

RT Airfare to Paris: \$1,000

Ground transportation: \$80

Festival Pass for performances: \$25

Additional food/miscellaneous allowance: \$300 (2 meals daily provided)

total cost: \$1,515

DIND199 - Independent Study

General

Course Long Title

Independent Study

Subject Code

DIND

Course Number

199

School(s)

School of Dance

General

Course Long Title

Critical Analysis of Dance Pedagogy

Subject Code

DCHR

Course Number

680

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is required for MFA2 instructors of Institute Dance Course and is also open to other MFA in Choreography students. This course interrogates pedagogical approaches and methodologies. MFA candidates will gain exposure to establishing and managing a dance class conducive to optimal learning for all participants. Through dialogue and research, the course will challenge hegemonic norms of knowledge-acquisition and aesthetics in dance, as MFA candidates will personally and collectively reimagine dance training.

Registration Restrictions

RGDANC - Dance School Only

DIND299 - Independent Study

General

Course Long Title

Independent Study

Subject Code

DIND

Course Number

299

School(s)

School of Dance

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
4

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

DIND399 - Independent Study

General

Course Long Title

Independent Study

Subject Code

DIND

Course Number

399

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
4

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
4

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

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DIND499 - Independent Study

General

Course Long Title

Independent Study

Subject Code

DIND

Course Number

499

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
4

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Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

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DIND599 - Independent Study

General

Course Long Title
Independent Study

Subject Code
DIND

Course Number
599

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	4

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

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The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

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DIND699 - Independent Study

General

Course Long Title
Independent Study

Subject Code
DIND

Course Number
699

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	4

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member

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to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

DIND799 - Independent Study

General

Course Long Title
Independent Study

Subject Code
DIND

Course Number
799

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	4

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

DPER101 - Choreo/Performance Lab BFA 1

General

Course Long Title
Choreo/Performance Lab BFA 1

Subject Code
DPER

Course Number
101

School(s)
School of Dance

Program(s)
Dance (BFA)

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

Course open to BFA1 students only.
Weekly gathering of all students and faculty of the School of Dance.
Showing, rehearsal, and critique of works being prepared for performance.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

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The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

DPER102 - Choreo/Performance Lab BFA 1

General

Course Long Title

Choreo/Performance Lab BFA 1

Subject Code

DPER

Course Number

102

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to BFA1 students only.

Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.

DPER111W - Partnering in Relation

General

Course Long Title

Partnering in Relation

Subject Code

DPER

Course Number

111W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

This contemporary dance workshop explores a mix of skills from contact improvisation, group lifting, group partnering, weight-sharing, flying and catching. We will learn conditioning skills associated with athletic dancing, as well as how to safely lift one another and be lifted. We will develop nuanced and thoughtful partnering skills with higher aspirations to garner more compassion in the way we dance, and relate to our fellow dance partners. The goal of this class is to introduce these skills to the trained dancer as a means to widen their tool belt, giving them a strong foundation and a competitive edge in the dance world. We will begin this class with improvisation and slowly build to setting material. Prior experience in partnering is highly encouraged.

DPER120W - Awakening the Dream Body

General

Course Long Title

Awakening the Dream Body

Subject Code

DPER121 - Voice for Dancers 1

General

Course Long Title

Voice for Dancers 1

Subject Code

California Institute of the Arts

DPER

Course Number

120W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

Awakening the Dream Body is a 3-part workshop-style course with guest artist Stephanie Zaletel where participants are invited to materialize and digest the changes and transformations of their bodies' current and post-"lockdown" experiences through Grounding Somatic Practices, Creative Collaboration Exercises, Dream Journaling and Embodiment, Movement Improvisation, Conversation, and Play.

DPER

Course Number

121

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Discover, develop and strengthen the role of the voice in the dancer's body as it translates to text and singing.

Registration Restrictions

RGDANC - Dance School Only

DPER201 - Choreo/Performance Lab BFA 2

General

Course Long Title

Choreo/Performance Lab BFA 2

Subject Code

DPER

Course Number

201

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to BFA2 students only.

Weekly gathering of all students and faculty of the School of Dance. Showing, rehearsal, and critique of works being prepared for performance.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

DPER202 - Choreo/Performance Lab BFA 2

General

Course Long Title

Choreo/Performance Lab BFA 2

Subject Code

DPER

Course Number

202

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to BFA2 students only.

Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.

California Institute of the Arts

DPER212 - MFA 2 Thesis Rehearsal/Performance

General

Course Long Title

MFA 2 Thesis Rehearsal/Performance

Subject Code

DPER

Course Number

212

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Dance School students only and by permission of instructor. The development, rehearsal and performance of an MFA 2 Thesis.

DPER225W - Shaping Cho Rong Yangs Thesis

General

Course Long Title

Shaping Cho Rong Yangs Thesis

Subject Code

DPER

Course Number

225W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This interdisciplinary course is specifically tailored to prepare Cho Rong Yang for the collaborative production of her thesis show in the upcoming spring semester of 2024. Cho Rong Yang will be at the center of this creative journey. Throughout the course, Cho Rong Yang will facilitate movement exercises and participate in discussions aimed at shaping the artistic vision of her forthcoming thesis performance. This course is exclusively open to Cho Rong Yang's production members, including dancers and collaborators.

DPER235W - Rehearsals for MFA2 Thesis Project: Wu

General

Course Long Title

Rehearsals for MFA2 Thesis Project: Wu

Subject Code

DPER

Course Number

235W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is a 2-week intensive rehearsal process in winter session, focusing on the development, rehearsal and performance of an MFA 2 thesis. In this course, students and participants will meet and rehearse as needed for the final stage of the production development. Attendance at all designated course meeting time is required.

DPER242W - Immersive Media in Movement & Music

General

Course Long Title

Immersive Media in Movement & Music

Subject Code

DPER

Course Number

242W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Immersive Media in Movement & Music: Using 360 Cinematic and Mobile Devices for Storytelling

A course/workshop/laboratory based on connectivity immersion. To explore the possibilities of 360 POV as well as Performers using IPads and immersive speakers. How does the 360 camera change the perspective and the

relationship of performers with the space, the position, the location? How does speakers placement change relations of performers, space, position and location? Investigating technology to create storytelling (Narrative and Not) through movement/dance/choreography/music.

DPER245W - Dance Thesis Production Performance Prep

General

Course Long Title

Dance Thesis Production Performance Prep

Subject Code

DPER

Course Number

245W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is designed for dancers and designers for preparing the upcoming Spring Thesis Show.

DPER255W - Haptics of Surrender w/Kim Dallarmi

General

Course Long Title

Haptics of Surrender w/Kim Dallarmi

Subject Code

DPER

Course Number

255W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

This course is a research on sonic materials connected to the production of the show "Materiality of surrender". Will will be experimenting with different audio-devices to create sound, using our bodies as well as different instruments. We will also look into field-recording and other ways of recording sounds.

DPER260W - Thesis: A Space for Alve

General

Course Long Title

Thesis: A Space for Alve

Subject Code

DPER

Course Number

260W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

The class is a space where dancers will focus on movement materials exploring and gathering for a thesis project, which includes improvisation, floor technique, weight dropping etc. Dancers will be divided into small

DPER265W - An approach to border culture.

General

Course Long Title

An approach to border culture.

Subject Code

DPER

Course Number

265W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

During this study period, cross-border culture specifically in the city of Tijuana will be known and analyzed. An approach to drug culture, femicides and how these social problems coexist in nightlife. Through this study topic,

California Institute of the Arts

groups based on their own characters in the piece, and to fulfill tasks by following the instructions from choreographer. It is also a place for crew members (set designer, costume designer, sound designer etc.) to be involved into the process and to have a first idea of their own creation.

we will carry out practical exercises within the dance studio, in order to create the narrative of the piece to be created.

DPER301 - Choreo/Performance Lab BFA 3

General

Course Long Title

Choreo/Performance Lab BFA 3

Subject Code

DPER

Course Number

301

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to BFA3 students only.

Weekly gathering of all students and faculty of the School of Dance.

Showing, rehearsal, and critique of works being prepared for performance.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

DPER302 - Choreo/Performance Lab BFA 3

General

Course Long Title

Choreo/Performance Lab BFA 3

Subject Code

DPER

Course Number

302

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to BFA3 students only.

Weekly gathering of all students and faculty of

the School of Dance, as well as students from

other metier within the Institute. Showing and

critique of student works being prepared for

performance. Students are expected to show

choreography being prepared for School of Dance

Concerts.

DPER310 - Partnering All Together

General

Course Long Title

Partnering All Together

Subject Code

DPER

Course Number

310

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

DPER311 - Faculty/Guest Repertory

General

Course Long Title

Faculty/Guest Repertory

Subject Code

DPER

Course Number

311

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

California Institute of the Arts

Description

Partnering all together / contemporary partnering. This partnering class considers partnering in a broad sense, exploring some of the many different ways dancers can come together. We will interrogate what constitutes a "body" or "bodies" and what being in relationship to it can look like/ be experienced. The class will work in duet, trio, quartet and larger configurations, depending on the class size. Contact improvisation, somatic group work, lifts, and other aspects of contemporary partnering will be used. They will make their own material together, learn pre-existing duets/group partnering and work in improvisation as well. This class examines how we trust, how we touch and how we create together.

Registration Restrictions

RGDANC - Dance School Only

Description

Course open to Dance Program students only, by Permission of Instructor only. The development, rehearsal and performance of a new or repertory piece of Choreography. Students audition for casting in works by faculty, guest artists and MFAII students. Enrollment by audition only.

DPER312 - Faculty/Guest Repertory

General

Course Long Title

Faculty/Guest Repertory

Subject Code

DPER

Course Number

312

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

DPER312W - Faculty/Guest Repertory

General

Course Long Title

Faculty/Guest Repertory

Subject Code

DPER

Course Number

312W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Dance Program students only, by Permission of Instructor only. The development, rehearsal and performance of a new or repertory piece of Choreography. Students audition for casting in works by faculty, guest artists and MFAII students. Enrollment by audition only.

Description

Course open to Dance Program students only, by Permission of Instructor only. The development, rehearsal, and performance of a new or repertory piece of Choreography. Students audition for casting in works by faculty, guest artists and MFAII students. Enrollment by audition only.

Registration Restrictions

RGDANC - Dance School Only

DPER313W - Artists at Work w/Laura GorensteinMiller

General

Course Long Title

Artists at Work w/Laura GorensteinMiller

Subject Code

DPER

Course Number

313W

DPER340 - Contemporary Repertory

General

Course Long Title

Contemporary Repertory

Subject Code

DPER

Course Number

340

School(s)

California Institute of the Arts

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

With an eye for technique and mentorship opportunities, choreographer Laura Gorenstein Miller will introduce students to a fiercely physical, hyper-romantic form of partnering. By workshoping Miller's *All Shook Up*, students will explore how to process and embody meaning without the limitation of language.

All Shook Up is a four-part suite set to the sultry, genre-defining songs of Elvis Presley. Miller, for the Winter Session, will first set a section that demonstrates how dance can serve as a medium for protest, specifically through the lens of *Roe vs. Wade*. Then Miller will workshop and collaboratively design a second section of viscerally romantic gender-inclusive duets with the students in real-time. The dance situates love and loss as concurrent forces, indulging audiences' desire to share in a night of resistance, jubilation, and passion.

Miller has premiered work at venues around the world, including at The Joyce Theater, Lincoln Center, The Royal Opera House, UCLA's Royce Hall, Teatro Nacional de Costa Rica, the Alberta Jubilee Theaters, The Getty Center, The Getty Villa, and The Broad Stage. Her choreography has been set on American Ballet Theater, American Ballet Theatre's Studio Company, CalArts, The Milwaukee Ballet, and Bodytraffic, among others. Miller has choreographed numerous animated films, including the Oscar-nominated *Puss In Boots*, *Madagascar 3*, *The Addams Family*, the Netflix animated feature *Trouble*, and *Rise of the Guardians*. She recently choreographed an animated feature film with original music by composer Alan Menken for Skydance and Apple Studios and is now choreographing *The Smurfs* for Paramount Pictures, starring Rhianna as Smurfette. Miller has worked at several academic institutions, including as a Guest Lecturer at Brown University and a Guest Artist at the CalArts Choreolab. Miller has also choreographed augmented and virtual reality projects for New Frontiers at the Sundance Film Festival, Microsoft, and the Future of Storytelling. She is the founder of Helios Dance Theater, a graduate of CalArts, and studied at the Laban Center in London.

Registration Restrictions

RGDANC - Dance School Only

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to Dance School Students only. This course focuses on teaching phrasework from various choreographic samplings. The intention is to expose dancers to ballet, contemporary and modern work with some dance history/context, and to become familiar learning rep in a studio setting. Students must be able to execute physically demanding choreography with a sophisticated understanding of aesthetic, context and performance quality.

Registration Restrictions

RGDANC - Dance School Only

DPER350 - Animating Dance & Performing W/ Animatio

General

Course Long Title

Animating Dance & Performing W/ Animatio

Subject Code

DPER

Course Number

350

School(s)

DPER360 - Performance, Presentation, and Identity

General

Course Long Title

Performance, Presentation, and Identity

Subject Code

DPER

Course Number

360

School(s)

California Institute of the Arts

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Animating Dance and Performing with Animation is a class designed for dancers and animators. While expanding their curiosity and appreciation of each other's practice, students will learn new skills, and further their creative approach. Artists from both disciplines will be challenged to be at times, the practitioner, the researcher or the director while exploring the body in movement. Through practice, research, and discussions, all participants will be provided with an opportunity to share individual sources of inspiration, motivation and interpretation. Collaborative teams will build up and develop an original project that will be presented at the end of the semester.

Registration Restrictions

RGDANC - Dance School Only

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course will examine identity in performance and presentation through the lens of code-switching, colonialism, systemic erasure, forced migration, resistance and liberation. Students will create characters based off of their cultural background and imagine how they could exist in the future via costumes, movement, integrated media, and character development. Notions of time and time-travel will be experimented with under the umbrellas of Afrofuturism/Retro-Afrofuturism, mythology, sci-fi, and spiritualism. This course is open to the Institute.

DPER380 - Ballet Teacher and Ballet Accompanist

General

Course Long Title

Ballet Teacher and Ballet Accompanist

Subject Code

DPER

Course Number

380

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course is designed for BFA students of the Sharon Disney Lund School of Dance and Herb Alpert School of Music, and will be credited as part of the Pedagogy Minor for students enrolled in the minor.

The foundations and history of ballet include live accompaniment by a skilled musician who understands the curriculum, as well as the shape and purpose of each element of the ballet class, and can support the instructor and students, and in many instances pertaining to musicality, co-teach with the instructor. Many ballet Instructors including the legendary CalArts founding ballet teacher Mia Slavenska consider the live accompanist to be

DPER401 - Choreo/Performance Lab BFA 4

General

Course Long Title

Choreo/Performance Lab BFA 4

Subject Code

DPER

Course Number

401

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to BFA4 students only. Weekly gathering of all students and faculty of the School of Dance. Showing, rehearsal, and critique of works being prepared for performance.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

California Institute of the Arts

just as important as the instructor to the success of the class in reaching its pedagogical goals.

The ballet teacher and accompanist form a team in a tradition that goes back over 300 years to the origins of the art form. Music is often the driving force and inspiration for dance. In a ballet class the musician, though hugely important, takes a back seat to the needs of the dance students and the class.

The class will familiarize students from the dance school with communicating anatomical underpinnings of ballet training, the structure and objective of each exercise that constitutes the progression of the ballet class, and how to compose effective exercises, analyze students' alignment and execution, and provide constructive and effective corrections.

Students from the music school will be familiarized with commonly used repertoire for ballet class accompaniment, and principles of class structure and its progression.

Together, the faculty will demonstrate how to effectively communicate between teacher and accompanist to establish tempi and dynamics, and which music is optimal for each exercise, as well as familiarizing the students with the terminology of the ballet class.

Registration Restrictions

RGDANC - Dance School Only

DPER402 - Choreo/Performance Lab BFA 4

General

Course Long Title

Choreo/Performance Lab BFA 4

Subject Code

DPER

Course Number

402

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to BFA4 students only.

Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.

DPER440W - Bodies and Water Built Humain Fountains

DPER432 - Company Repertory

General

Course Long Title

Company Repertory

Subject Code

DPER

Course Number

432

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to BFA4 students only.

Company Repertory provides BFA 4 students the opportunity to participate in a rehearsal process of contemporary repertory that culminates in a concert performance.

Registration Restrictions

RGDANC - Dance School Only

DPER452 - Between Dance and Theatre General

California Institute of the Arts

General

Course Long Title

Bodies and Water Built Human Fountains

Subject Code

DPER

Course Number

440W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

For winter session week one I propose to work on gargling as a form of musical and physical exploration in order to build a human fountain performance. It is an intimate use of the body which aims to generate a musical composition with aquatic sounds. This work will include improvisation with water, dance improvisation, the placing of bodies in space in order to compose together several configurations of fountains: an historical object of public and private places, fitting into different histories of the arts.

Course Long Title

Between Dance and Theatre

Subject Code

DPER

Course Number

452

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This movement class will further develop dancers' and actors' investigation into Movement for Performance. Students will meet once a week, coupled with outside work led by dance instructor, Julie Bour and theatre movement instructor, Anthony Nikolchev, in an advanced class that digs into the cross-over territory between dance and theater. The students will enter the work from their backgrounds as performers, and the class aims to define tools and deficits from either discipline - from dance to theatre - as origin points and goals posts when making physically driven work. In merging the two trajectories from the two general different starting points, the class hopes to identify and begin to create the 360-degree, 4-dimensional movement based performer.

Methodology:

Led by two instructors and professional movement practitioners - one dance and one theater - the students will be led through the creation process of a short movement based performance. The students will be responsible to develop their own process by demanding outside work, to prepare material for each week based on creation prompts and provocations driven by the instructors. They will be exposed to the meeting between a dance devising process and a theatre devising process for movement based performance. They will witness where the two intersect and where the two collide in order to define and create their own versions of movement-based performance.

DPER501 - Choreo/Performance Lab MFA 1

General

Course Long Title

Choreo/Performance Lab MFA 1

Subject Code

DPER

DPER502 - Choreo/Performance Lab MFA 1

General

Course Long Title

Choreo/Performance Lab MFA 1

Subject Code

DPER

California Institute of the Arts

Course Number

501

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to MFA1 students only.

Weekly gathering of all students and faculty of the School of Dance.

Showing, rehearsal, and critique of works being prepared for performance.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

Course Number

502

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to MFA1 students only.

Weekly gathering of all students and faculty of

the School of Dance, as well as students from

other metier within the Institute. Showing and

critique of student works being prepared for

performance. Students are expected to show

choreography being prepared for School of Dance

Concerts.

DPER510 - Partnering All Together

General**Course Long Title**

Partnering All Together

Subject Code

DPER

Course Number

510

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Partnering all together / contemporary partnering.

This partnering class considers partnering in a broad sense, exploring some of the many different ways dancers can come together. We will

interrogate what constitutes a "body" or "bodies" and what being in relationship to it can look

like/ be experienced. The class will work in duet, trio, quartet and larger configurations, depending

on the class size. Contact improvisation, somatic group work, lifts, and other aspects of

contemporary partnering will be used. They will make their own material together, learn

DPER511W - Partnering in Relation

General**Course Long Title**

Partnering in Relation

Subject Code

DPER

Course Number

511W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

This contemporary dance workshop explores a mix of

skills from contact improvisation, group lifting,

group partnering, weight-sharing, flying and

catching. We will learn conditioning skills

associated with athletic dancing, as well as how

to safely lift one another and be lifted. We will

develop nuanced and thoughtful partnering skills

with higher aspirations to garner more compassion

in the way we dance, and relate to our fellow

dance partners. The goal of this class is to

introduce these skills to the trained dancer as a

means to widen their tool belt, giving them a

strong foundation and a competitive edge in the

dance world. We will begin this class with

California Institute of the Arts

pre-existing duets/group partnering and work in improvisation as well. This class examines how we trust, how we touch and how we create together.

Registration Restrictions

RGDANC - Dance School Only

DPER513W - Artists at Work w/Laura GorensteinMiller

General

Course Long Title

Artists at Work w/Laura GorensteinMiller

Subject Code

DPER

Course Number

513W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

With an eye for technique and mentorship opportunities, choreographer Laura Gorenstein Miller will introduce students to a fiercely physical, hyper-romantic form of partnering. By workshopping Miller's All Shook Up, students will explore how to process and embody meaning without the limitation of language.

All Shook Up is a four-part suite set to the sultry, genre-defining songs of Elvis Presley. Miller, for the Winter Session, will first set a section that demonstrates how dance can serve as a medium for protest, specifically through the lens of Roe vs. Wade. Then Miller will workshop and collaboratively design a second section of viscerally romantic gender-inclusive duets with the students in real-time. The dance situates love and loss as concurrent forces, indulging audiences' desire to share in a night of resistance, jubilation, and passion.

Miller has premiered work at venues around the world, including at The Joyce Theater, Lincoln Center, The Royal Opera House, UCLA's Royce Hall, Teatro Nacional de Costa Rica, the Alberta Jubilee Theaters, The Getty Center, The Getty Villa, and The Broad Stage. Her choreography has been set on American Ballet Theater, American Ballet Theatre's Studio Company, CalArts, The Milwaukee Ballet, and Bodytraffic, among others. Miller has choreographed numerous animated films, including

improvisation and slowly build to setting material. Prior experience in partnering is highly encouraged.

DPER520W - Awakening the Dream Body

General

Course Long Title

Awakening the Dream Body

Subject Code

DPER

Course Number

520W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.25

Description

Awakening the Dream Body is a 3-part workshop-style course with guest artist Stephanie Zaletel where participants are invited to materialize and digest the changes and transformations of their bodies' current and post-"lockdown" experiences through Grounding Somatic Practices, Creative Collaboration Exercises, Dream Journaling and Embodiment, Movement Improvisation, Conversation, and Play.

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the Oscar-nominated Puss In Boots, Madagascar 3, The Addams Family, the Netflix animated feature Trouble, and Rise of the Guardians. She recently choreographed an animated feature film with original music by composer Alan Menken for Skydance and Apple Studios and is now choreographing The Smurfs for Paramount Pictures, starring Rhianna as Smurfette. Miller has worked at several academic institutions, including as a Guest Lecturer at Brown University and a Guest Artist at the CalArts Choreolab. Miller has also choreographed augmented and virtual reality projects for New Frontiers at the Sundance Film Festival, Microsoft, and the Future of Storytelling. She is the founder of Helios Dance Theater, a graduate of CalArts, and studied at the Laban Center in London.

Registration Restrictions
RGDANC - Dance School Only

DPER525W - Shaping Cho Rong Yangs Thesis

General

Course Long Title
Shaping Cho Rong Yangs Thesis

Subject Code
DPER

Course Number
525W

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
0.5

Description

This interdisciplinary course is specifically tailored to prepare Cho Rong Yang for the collaborative production of her thesis show in the upcoming spring semester of 2024. Cho Rong Yang will be at the center of this creative journey. Throughout the course, Cho Rong Yang will facilitate movement exercises and participate in discussions aimed at shaping the artistic vision of her forthcoming thesis performance. This course is exclusively open to Cho Rong Yang's production members, including dancers and collaborators.

DPER540 - Contemporary Repertory

General

Course Long Title
Contemporary Repertory

Subject Code
DPER

DPER535W - Rehearsals for MFA2 Thesis Project: Wu

General

Course Long Title
Rehearsals for MFA2 Thesis Project: Wu

Subject Code
DPER

Course Number
535W

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
0.5

Description

This course is a 2-week intensive rehearsal process in winter session, focusing on the development, rehearsal and performance of an MFA 2 thesis. In this course, students and participants will meet and rehearse as needed for the final stage of the production development. Attendance at all designated course meeting time is required.

DPER542W - Immersive Media in Movement & Music

General

Course Long Title
Immersive Media in Movement & Music

Subject Code

California Institute of the Arts

Course Number

540

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to Dance School Students only. This course focuses on teaching phrase work from various choreographic samplings. The intention is to expose dancers to ballet, contemporary and modern work with some dance history/context, and to become familiar learning rep in a studio setting. Students must be able to execute physically demanding choreography with a sophisticated understanding of aesthetic, context and performance quality.

Registration Restrictions

RGDANC - Dance School Only

DPER

Course Number

542W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Immersive Media in Movement & Music: Using 360 Cinematic and Mobile Devices for Storytelling

A course/workshop/laboratory based on connectivity immersion. To explore the possibilities of 360 POV as well as Performers using iPads and immersive speakers. How does the 360 camera change the perspective and the relationship of performers with the space, the position, the location? How does speakers placement change relations of performers, space, position and location? Investigating technology to create storytelling (Narrative and Not) through movement/dance/choreography/music.

DPER545W - Dance Thesis Production Performance Prep

General**Course Long Title**

Dance Thesis Production Performance Prep

Subject Code

DPER

Course Number

545W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is designed for dancers and designers for preparing the upcoming Spring Thesis Show.

DPER555W - Haptics of Surrender w/Kim Dallarmi

General**Course Long Title**

Haptics of Surrender w/Kim Dallarmi

Subject Code

DPER

Course Number

555W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.25

Description

This course is a research on sonic materials connected to the production of the show "Materiality of surrender". Will will be experimenting with different audio-devices to create sound, using our bodies as well as different instruments. We will also look into field-recording and other ways of recording sounds.

California Institute of the Arts

DPER560 - Performance, Presentation, and Identity

General

Course Long Title

Performance, Presentation, and Identity

Subject Code

DPER

Course Number

560

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course will examine identity in performance and presentation through the lens of code-switching, colonialism, systemic erasure, forced migration, resistance and liberation. Students will create characters based off of their cultural background and imagine how they could exist in the future via costumes, movement, integrated media, and character development. Notions of time and time-travel will be experimented with under the umbrellas of Afrofuturism/Retro-Afrofuturism, mythology, sci-fi, and spiritualism. This course is open to the Institute.

DPER560W - Thesis: A Space for Alve

General

Course Long Title

Thesis: A Space for Alve

Subject Code

DPER

Course Number

560W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

The class is a space where dancers will focus on movement materials exploring and gathering for a thesis project, which includes improvisation, floor technique, weight dropping etc. Dancers will be divided into small groups based on their own characters in the piece, and to fulfill tasks by following the instructions from choreographer. It is also a place for crew members (set designer, costume designer, sound designer etc.) to be involved into the process and to have a first idea of their own creation.

DPER565W - An approach to border culture.

General

Course Long Title

An approach to border culture.

Subject Code

DPER

Course Number

565W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

During this study period, cross-border culture specifically in the city of Tijuana will be known and analyzed. An approach to drug culture, femicides and how these social problems coexist in nightlife. Through this study topic,

DPER580 - Ballet Teacher and Ballet Accompanist

General

Course Long Title

Ballet Teacher and Ballet Accompanist

Subject Code

DPER

Course Number

580

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is designed for BFA students of the Sharon Disney Lund School of Dance and Herb Alpert School of Music, and will be credited as part of the Pedagogy Minor for students enrolled in the minor.

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we will carry out practical exercises within the dance studio, in order to create the narrative of the piece to be created.

The foundations and history of ballet include live accompaniment by a skilled musician who understands the curriculum, as well as the shape and purpose of each element of the ballet class, and can support the instructor and students, and in many instances pertaining to musicality, co-teach with the instructor. Many ballet Instructors including the legendary CalArts founding ballet teacher Mia Slavenska consider the live accompanist to be just as important as the instructor to the success of the class in reaching its pedagogical goals.

The ballet teacher and accompanist form a team in a tradition that goes back over 300 years to the origins of the art form. Music is often the driving force and inspiration for dance. In a ballet class the musician, though hugely important, takes a back seat to the needs of the dance students and the class.

The class will familiarize students from the dance school with communicating anatomical underpinnings of ballet training, the structure and objective of each exercise that constitutes the progression of the ballet class, and how to compose effective exercises, analyze students' alignment and execution, and provide constructive and effective corrections.

Students from the music school will be familiarized with commonly used repertoire for ballet class accompaniment, and principles of class structure and its progression.

Together, the faculty will demonstrate how to effectively communicate between teacher and accompanist to establish tempi and dynamics, and which music is optimal for each exercise, as well as familiarizing the students with the terminology of the ballet class.

Registration Restrictions

RGDANC - Dance School Only

DPER601 - Choreo/Performance Lab MFA 2

General

Course Long Title

Choreo/Performance Lab MFA 2

Subject Code

DPER

Course Number

601

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to MFA2 students only.

Weekly gathering of all students and faculty of the School of Dance.

Showing, rehearsal, and critique of works being prepared for performance.

Registration Restrictions

DPER602 - Choreo/Performance Lab MFA 2

General

Course Long Title

Choreo/Performance Lab MFA 2

Subject Code

DPER

Course Number

602

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to MFA1 students only.

Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance

California Institute of the Arts

RGDANC - Dance School Only

No Requirements

Concerts.

DPER612W - Contemporary Repertory

General

Course Long Title

Contemporary Repertory

Subject Code

DPER

Course Number

612W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

The course is a repertoire project and requires and ensemble of female dancers (male dancers welcome) to learn to the level of performance the first seven minutes of choreographer Jiri Kylian's "Falling Angels" (Dance School) and in collaboration with the percussion program, 4 drummers to learn the first seven minutes of composer Steve Reich's "Drumming" (Music School).

Registration Restrictions

RGMSDC - Dance Or Music School Students Only

DPER640W - Bodies and Water Built Humain Fountains

General

Course Long Title

Bodies and Water Built Humain Fountains

Subject Code

DPER

Course Number

640W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

For winter session week one I propose to work on gargling as a form of musical and physical exploration in order to build a human fountain performance. It is an intimate use of the body which aims to generate a musical composition with aquatic sounds. This work will include improvisation with water, dance improvisation, the placing of bodies in space in order to compose together several configurations of fountains : an historical object of public and private places, fitting into different histories of the arts.

DPER650 - Animating Dance & Performing W/ Animatio

General

Course Long Title

Animating Dance & Performing W/ Animatio

Subject Code

DPER

Course Number

650

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

DPER652 - Between Dance and Theatre

General

Course Long Title

Between Dance and Theatre

Subject Code

DPER

Course Number

652

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

California Institute of the Arts

Description

Animating Dance and Performing with Animation is a class designed for dancers and animators. While expanding their curiosity and appreciation of each other's practice, students will learn new skills, and further their creative approach. Artists from both disciplines will be challenged to be at times, the practitioner, the researcher or the director while exploring the body in movement. Through practice, research, and discussions, all participants will be provided with an opportunity to share individual sources of inspiration, motivation and interpretation. Collaborative teams will build up and develop an original project that will be presented at the end of the semester.

Registration Restrictions

RGDANC - Dance School Only

This movement class will further develop dancers' and actors' investigation into Movement for Performance. Students will meet once a week, coupled with outside work led by dance instructor, Julie Bour and theatre movement instructor, Anthony Nikolchev, in an advanced class that digs into the cross-over territory between dance and theater. The students will enter the work from their backgrounds as performers, and the class aims to define tools and deficits from either discipline - from dance to theatre - as origin points and goals posts when making physically driven work. In merging the two trajectories from the two general different starting points, the class hopes to identify and begin to create the 360-degree, 4-dimensional movement based performer.

Methodology:

Led by two instructors and professional movement practitioners - one dance and one theater - the students will be led through the creation process of a short movement based performance. The students will be responsible to develop their own process by demanding outside work, to prepare material for each week based on creation prompts and provocations driven by the instructors. They will be exposed to the meeting between a dance devising process and a theatre devising process for movement based performance. They will witness where the two intersect and where the two collide in order to define and create their own versions of movement-based performance.

DPRD101 - Production Crewing BFA 1

General

Course Long Title

Production Crewing BFA 1

Subject Code

DPRD

Course Number

101

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

3

Description

Course open to BFA1 Dance School students only. Analysis and application of technical production skills needed for individual projects.

Registration Restrictions

RGDANC - Dance School Only

DPRD102 - Production Crewing BFA 1

General

Course Long Title

Production Crewing BFA 1

Subject Code

DPRD

Course Number

102

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

3

Description

Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.

Registration Restrictions

RGDANC - Dance School Only

DPRD111 - Production Tech: Dance

General

Course Long Title

Production Tech: Dance

Subject Code

DPRD

Course Number

111

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course is a semester long introduction into the respective technologies and methods used to support dance production. The students will learn a basic understanding for design elements like lighting, sound and operating as a crew. Focusing on job descriptions of each crew member, and understanding how to communicate with crew and designers.

The students will also work with video elements for filming live production to understand cameras, lighting, recording, and editing.

Students will also be required to crew a main stage Dance show. Half of the class crewing in the Fall Semester, the other half crewing in the Spring Semester.

This course is required for BFA1 Dance School Students.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

DPRD112W - New Media in Performance

General

Course Long Title

New Media in Performance

Subject Code

DPRD

Course Number

112W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

New Media in Performance introduces students to inter-disciplinary practices that combine digital media with live performance. The course will focus on the use video, projection and interactive media within performance.

New Media in Performance contextualizes the integration of digital media with performance through a series of lectures examining inter-disciplinary digital/live performances from the 1960s to today. Pieces covered in this overview will include works by Merce Cunningham, Bill T. Jones, The Wooster Group, Troika Ranch, Susan Broadhurst, Sarah Rubige and Robert Lepage. Studio activities and a group project will give students the opportunity to experiment with digital media alongside dance, theatre and performance art. The instructor will provide a variety of digital interfaces that students will use to create short works that combine digital and live performance.

DPRD113 - Dance Production Technology: Video

General

Course Long Title

Dance Production Technology: Video

Subject Code

DPRD

Course Number

113

School(s)

School of Dance

Academic Level

DPRD120 - Music for Dancers: Audio Lab

General

Course Long Title

Music for Dancers: Audio Lab

Subject Code

DPRD

Course Number

120

School(s)

School of Dance

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This course is the Video Production section for Dance Production Technology. BFA1 students can choose either this class or Theatrical Production for the Fall semester.

This class is a semester-long introduction and overview of video production techniques for dance projects at CalArts. Topics covered include camera operation, live sound capture, video editing, and lighting for video recording. Project management and inter-department collaboration will be also be discussed. Lectures will include practical demonstrations of the techniques discussed.

Registration Restrictions

RGDANC - Dance School Only

UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Open to Dance School students only.

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.

Registration Restrictions

RGDANC - Dance School Only

DPRD201 - Production Crewing BFA 2

General

Course Long Title
Production Crewing BFA 2

Subject Code
DPRD

Course Number
201

School(s)
School of Dance

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
1	3

Description

Course open to BFA2 Dance School students only. Analysis and application of technical production skills needed for individual projects.

Registration Restrictions

RGDANC - Dance School Only

DPRD202 - Production Crewing BFA 2

General

Course Long Title
Production Crewing BFA 2

Subject Code
DPRD

Course Number
202

School(s)
School of Dance

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
1	3

Description

Open to Dance School students only.

Analysis and application of technical production skills needed for individual projects.

Registration Restrictions

RGDANC - Dance School Only

DPRD222W - Dance Reel and Promo Workshop

General

Course Long Title

DPRD250 - Concepts in Lighting Design Dance

General

Course Long Title

California Institute of the Arts

Dance Reel and Promo Workshop

Subject Code

DPRD

Course Number

222W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

A practical short course on Creating a Dance Video Reel and Introduction to Multiclip editing. It is designed for BFA3 and BFA4 students that have basic FCPX editing skills. The aim is to prepare students leaving CalArts with skills and materials to product promotional video content. At the end of the 2nd week, a Career Education Program Manager will discuss further promotional strategies with the class.

Students will need a USB Hard Drive 500GB or larger. Students must gather all documentation footage from the dance video team before start ow Winter Session.

Registration Restrictions

RGDANC - Dance School Only

Concepts in Lighting Design Dance

Subject Code

DPRD

Course Number

250

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

Registration Restrictions

RGDANC - Dance School Only

DPRD301 - Production Crewing BFA 3

General

Course Long Title

Production Crewing BFA 3

Subject Code

DPRD

Course Number

301

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Max Credit

Hours

3

Description

Course open to BFA3 Dance School students only. Analysis and application of technical production skills needed for individual projects.

Registration Restrictions

DPRD302 - Production Crewing BFA 3

General

Course Long Title

Production Crewing BFA 3

Subject Code

DPRD

Course Number

302

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Max Credit

Hours

3

Description

Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.

Registration Restrictions

California Institute of the Arts

RGDANC - Dance School Only

DPRD350 - Dance on Film Screenings and Readings

General

Course Long Title

Dance on Film Screenings and Readings

Subject Code

DPRD

Course Number

350

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

This is a screening class. In Dance Film Images we'll watch and discuss a wide range of dance on screen, including the works of early experimental filmmakers, dance in musicals and narrative films, what's showing on dance film festivals now, the boom of the dance film in the 90's, documentaries, music videos, etc. Students will discover through example the possibilities and strategies that the camera offers, as they broaden their dance film language, analysis and understanding. Readings will be given weekly in relation to the theme of the screenings and students will be asked to respond in writing reflecting on the screenings, the in-class conversations, the papers offered and their point of view as makers

RGDANC - Dance School Only

DPRD360 - Dance Film Foundations

General

Course Long Title

Dance Film Foundations

Subject Code

DPRD

Course Number

360

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Dance Film Foundations provides a theoretical and practical overview of the dance and motion-picture hybrid. Through viewings, lectures, and discussion, dance students consider historical and contemporary ways of translating and capturing movement cinematically, including the manipulation of time and space, perspective, illusion, and more. Students will practice shooting, editing, and presenting movement using a variety of image capture, editing, and presentation tools - both prosumer and ubiquitous. Dance students will leave this course prepared for more effective collaborations with filmmakers, along with basic tools to create promotional materials, social media content, and films of their own.

Registration Restrictions

RGDANC - Dance School Only

DPRD361 - Advanced Dance/Image Projects

General

Course Long Title

Advanced Dance/Image Projects

Subject Code

DPRD

Course Number

361

School(s)

School of Dance

Academic Level

UG - Undergraduate

DPRD362W - Video-Dance/Projection

General

Course Long Title

Video-Dance/Projection

Subject Code

DPRD

Course Number

362W

School(s)

School of Dance

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

This course provides advancing work in exploring the relation of dance and image, utilizing practical and technical skills culminating in collaborative projects.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

Credit Hours

Min Credit
Hours
1

Description

Video-Dance, An Impossible Dance and Projection of Dance

Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance Intensive Hands-on Workshop on Screendance at CalArts by Silvina Szperling This workshop attempts to open a door, and a channel for dialogue between practice and theories in Video-dance. Departing from perceptual development exercises, and several practices in small groups, we'll try to offer and generate particular visions that allow and encourage the development of creative and personal proposals. We'll stimulate the interdisciplinary and collaborative work, taking the Rodrigo Alonso's hypothesis "What could video-dance be, other than a casual encounter, the product of the curious bonding between one of the oldest form of expression and one of the most contemporary ones; the unsuspected result of the common ground of one medium incarnated the materiality of the with a medium de-corporized, abstract, almost inhuman?" Participants: artists and students in Dance, Film, Theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind. Projection of Dance Francesca Penzani Interim Week 2 A playful collaborative laboratory open to the Institute. We will work with multimedia performance, focusing on projection and processing of live video using Isadora, qlab. We will play with camera set-ups, experimenting on creating footage for performances (like the DAM exhibition) and/or working with footage generated by "Impossible Dance1" from week 1. We will also be covering some basics of live music production using Ableton and Logic Pro. The aim is to provide a space that caters to the collaborative process that will ultimately demystify multimedia-dance performance. Participants: artists and students in Dance, Film, theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind.

DPRD401 - Production Crewing BFA 4

General

Course Long Title
Production Crewing BFA 4
Subject Code

DPRD402 - Production Crewing BFA 4

General

Course Long Title
Production Crewing BFA 4
Subject Code

California Institute of the Arts

DPRD

Course Number

401

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

3

Description

Course open to BFA4 Dance School students only.

Analysis and application of technical production skills needed for individual projects.

Registration Restrictions

RGDANC - Dance School Only

DPRD

Course Number

402

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

3

Description

Open to Dance School students only.

Analysis and application of technical production skills needed for individual projects.

Registration Restrictions

RGDANC - Dance School Only

DPRD432 - Next! Preparing for My Future in Dance

General

Course Long Title

Next! Preparing for My Future in Dance

Subject Code

DPRD

Course Number

432

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

Open to Dance School students only.

A seminar course to help students prepare for their future after graduation addressing such subjects as: progressing as young artists, defining directions and objectives, researching possibilities and options, surviving financially, and building contacts and support systems. This course also assists students in learning how to set useful goals, conduct honest self-assessment, and present themselves effectively for employment.

Registration Restrictions

RGDANC - Dance School Only

DPRD440 - CineDance

General

Course Long Title

CineDance

Subject Code

DPRD

Course Number

440

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Only students from the School of Dance and the School of Film/Video are eligible to enroll.

CineDance is a production-oriented course that motivates the creative collaboration between choreographers and filmmakers. Dance and Film/Video students will work in pairs to produce two One-week Films and one Final Film project.

This course focuses on exploring the shared languages of dance and film- movement, space and time- and the compositional strategies common to both. Learning from each other's artistic processes, students will build the foundation of a movement-based filmmaking process that pushes the boundaries of dance films and narrative films, alike. Students will learn how to compose

cinematic scenes that communicate stories through the movement of the bodies inside the frame, as well as the movement of the frame itself. Emphasis will be put on storyboarding movement sequences, encouraging students to indulge in composing choreographies that can only be possible on the cinematic screen.

For the production of their film projects, all students will be expected to participate as filmmakers and performers and will develop skills and knowledge across the two disciplines.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

DPRD461 - Digital Portfolio II

General

Course Long Title

Digital Portfolio II

Subject Code

DPRD

Course Number

461

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.

DPRD470 - Making Collaborative Dance Films

General

Course Long Title

Making Collaborative Dance Films

Subject Code

DPRD

Course Number

470

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In Dance Film Projects students will propose, workshop and shoot their own dance film projects using the rest of the students in class as their filmmaking team. Choreographers will learn the dynamics and hierarchies of film shoots and have a taste of each of the positions that are required in a film set throughout the semester. In collaboration with the rest of the class, each student will create their own film work while experiencing many different ways of approaching filmmaking and dance on screen.

Registration Restrictions

RGDANC - Dance School Only

DPRD505 - MFA Music Seminar I

General

Course Long Title

MFA Music Seminar I

DPRD506 - MFA Music Seminar II

General

Course Long Title

MFA Music Seminar II

California Institute of the Arts

Subject Code

DPRD

Course Number

505

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA I choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.

Registration Restrictions

RGDANC - Dance School Only

Subject Code

DPRD

Course Number

506

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA I choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.

Registration Restrictions

RGDANC - Dance School Only

DPRD511 - Production Tech: Theatrical Production

General

Course Long Title

Production Tech: Theatrical Production

Subject Code

DPRD

Course Number

511

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is split into two sections: Theatrical Production and Video Production. MFA1 students can choose either section for the Fall semester.

Each section is a semester long introduction into the respective technologies and methods used to support dance production. Theatrical Production overviews lighting, design, sound, and projection. Video overviews cameras, lighting, recording, and editing.

DPRD512W - New Media in Performance

General

Course Long Title

New Media in Performance

Subject Code

DPRD

Course Number

512W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.25

Description

New Media in Performance introduces students to inter-disciplinary practices that combine digital media with live performance. The course will focus on the use video, projection and interactive media within performance.

New Media in Performance contextualizes the integration of digital media with performance through a series of lectures examining inter-disciplinary digital/live performances from the 1960s to today. Pieces covered in this overview will include works by Merce Cunningham, Bill T. Jones, The Wooster Group, Troika Ranch,

California Institute of the Arts

This course is required for MFA1 Dance School Students.

Registration Restrictions
RGDANC - Dance School Only

Susan Broadhurst, Sarah Rubige and Robert Lepage. Studio activities and a group project will give students the opportunity to experiment with digital media alongside dance, theatre and performance art. The instructor will provide a variety of digital interfaces that students will use to create short works that combine digital and live performance.

DPRD522W - Dance Reel and Promo Workshop

General

Course Long Title
Dance Reel and Promo Workshop

Subject Code
DPRD

Course Number
522W

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
0.5

Description

A practical short course on Creating a Dance Video Reel and Introduction to Multiclip editing. It is designed for BFA3 and BFA4 students that have basic FCPX editing skills. The aim is to prepare students leaving CalArts with skills and materials to product promotional video content. At the end of the 2nd week, a Career Education Program Manager will discuss further promotional strategies with the class.

Students will need a USB Hard Drive 500GB or larger. Students must gather all documentation footage from the dance video team before start ow Winter Session.

Registration Restrictions
RGDANC - Dance School Only

DPRD525 - Graduate Forum

General

Course Long Title
Graduate Forum

Subject Code
DPRD

Course Number
525

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.

Registration Restrictions
RGDANC - Dance School Only

DPRD525A - Graduate Forum

General

Course Long Title
Graduate Forum

Subject Code
DPRD

Course Number
525A

School(s)

DPRD525B - Graduate Forum

General

Course Long Title
Graduate Forum

Subject Code
DPRD

Course Number
525B

School(s)

California Institute of the Arts

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.

Registration Restrictions

RGDANC - Dance School Only

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.

Registration Restrictions

RGDANC - Dance School Only

DPRD530 - Grad Student Production Tech

General

Course Long Title

Grad Student Production Tech

Subject Code

DPRD

Course Number

530

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is a semester long introduction into the respective technologies and methods used to support dance/theatrical production as it effects the creator, choreographer, and/or director.

The students will learn a basic understanding of design elements like lighting, set, sound, and projection, to have better communication with their production team.

Part of the requirement of course will be for the students to hold a production team position of an MFA2 thesis project or a Dance main stage show.

Registration Restrictions

RGDANC - Dance School Only

DPRD550 - Dance on Film Screenings and Readings

General

Course Long Title

Dance on Film Screenings and Readings

Subject Code

DPRD

Course Number

550

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This is a screening class. In Dance Film Images we'll watch and discuss a wide range of dance on screen, including the works of early experimental filmmakers, dance in musicals and narrative films, what's showing on dance film festivals now, the boom of the dance film in the 90's, documentaries, music videos, etc. Students will discover through example the possibilities and strategies that the camera offers, as they broaden their dance film language, analysis and understanding. Readings will be given weekly in relation to the theme of the screenings and students will be asked to respond in writing reflecting on the screenings, the in-class conversations, the papers offered and their point of view as makers

California Institute of the Arts

DPRD559 - Dance Film Foundations

General

Course Long Title

Dance Film Foundations

Subject Code

DPRD

Course Number

559

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Dance Film Foundations provides a theoretical and practical overview of the dance and motion-picture hybrid. Through viewings, lectures, and discussion, dance students consider historical and contemporary ways of translating and capturing movement cinematically, including the manipulation of time and space, perspective, illusion, and more. Students will practice shooting, editing, and presenting movement using a variety of image capture, editing, and presentation tools - both prosumer and ubiquitous. Dance students will leave this course prepared for more effective collaborations with filmmakers, along with basic tools to create promotional materials, social media content, and films of their own.

Registration Restrictions

RGDANC - Dance School Only

DPRD560 - Graduate Dance Film II

General

Course Long Title

Graduate Dance Film II

Subject Code

DPRD

Course Number

560

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to MFA1 Dance School students only. This course provides dancers and choreographers with essential skills in shooting and editing video. Students will learn basic editing grammar and craft using Apple's Final Cut Pro X, while obtaining a more technical and aesthetic understanding of camerawork for dance. The dance film genre and how cinematic space presents new considerations for dance-making will guide our technical pursuits in the class. Students will complete 3 of their own dance films, while completing editing, camera and documentation exercises throughout the year.

Registration Restrictions

RGDANC - Dance School Only

DPRD561 - Advanced Dance/Image Projects

General

Course Long Title

Advanced Dance/Image Projects

Subject Code

DPRD

Course Number

561

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

DPRD562W - Video-Dance/Projection

General

Course Long Title

Video-Dance/Projection

Subject Code

DPRD

Course Number

562W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

California Institute of the Arts

Description

This course provides advancing work in exploring the relation of dance and image, utilizing practical and technical skills culminating in collaborative projects.

No Requirements

Description

Video-Dance, An Impossible Dance and Projection of Dance

Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance Intensive Hands-on Workshop on Screendance at CalArts by Silvina Szperling This workshop attempts to open a door, and a channel for dialogue between practice and theories in Video-dance. Departing from perceptual development exercises, and several practices in small groups, we'll try to offer and generate particular visions that allow and encourage the development of creative and personal proposals. We'll stimulate the interdisciplinary and collaborative work, taking the Rodrigo Alonso's hypothesis "What could video-dance be, other than a casual encounter, the product of the curious bonding between one of the oldest form of expression and one of the most contemporary ones; the unsuspected result of the common ground of one medium incarnated the materiality of the with a medium de-corporized, abstract, almost inhuman?" Participants: artists and students in Dance, Film, Theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind. Projection of Dance Francesca Penzani Interim Week 2 A playful collaborative laboratory open to the Institute. We will work with multimedia performance, focusing on projection and processing of live video using Isadora, qlab. We will play with camera set-ups, experimenting on creating footage for performances (like the DAM exhibition) and/or working with footage generated by "Impossible Dance1" from week 1. We will also be covering some basics of live music production using Ableton and Logic Pro. The aim is to provide a space that caters to the collaborative process that will ultimately demystify multimedia-dance performance. Participants: artists and students in Dance, Film, theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind.

DPRD580 - MFA 1 Thesis Project I

General

Course Long Title

MFA 1 Thesis Project I

Subject Code

DPRD

Course Number

580

School(s)

School of Dance

DPRD581 - MFA 1 Thesis Project II

General

Course Long Title

MFA 1 Thesis Project II

Subject Code

DPRD

Course Number

581

School(s)

School of Dance

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1.5

Description

Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA 1 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.

Registration Restrictions

RGDANC - Dance School Only

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1.5

Description

Creation, rehearsal, critique, development and concert preparation for MFA 1 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.

Registration Restrictions

RGDANC - Dance School Only

DPRD613 - Dance Education II

General

Course Long Title
Dance Education II

Subject Code
DPRD

Course Number
613

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

This seminar will focus on preparation for College and University level teaching. Course curriculum development in content areas of particular interest to each student will be explored. The course will address issues of effective pedagogy, assessing student outcomes relative to curricular goals and broader issues of higher education in today's global society. A schedule of class observation and discussion with each student will be an important part of this course.

Registration Restrictions

RGDANC - Dance School Only

DPRD615 - Dance Program Design and Administration

General

Course Long Title
Dance Program Design and Administration

Subject Code
DPRD

Course Number
615

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

This Seminar provides an overview of dance and higher education, looking specifically at dance administration and program/curriculum design. It will give students the opportunity to design their own (original) model for a 21st century dance program in higher education. Through readings, discussion and interviews with visiting professionals in the field, the course will address issues related to design and implementation of a comprehensive dance program. Content will address the articulation of a program's vision, mission, structures and methods for implementation including: staffing, facilities, curriculum, budget, accreditation and assessment. Attention will also be given to professional organizations like NASD, Dance USA

and NDEO, that provide advocacy and governance guidelines for dance programs in College and University settings as well as private studios.

Registration Restrictions

RGDANC - Dance School Only

DPRD632 - Next! Preparing for My Future in Dance

General

Course Long Title

Next! Preparing for My Future in Dance

Subject Code

DPRD

Course Number

632

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Dance School students only.

A seminar course to help students prepare for their future after graduation addressing such subjects as: progressing as young artists, defining directions and objectives, researching possibilities and options, surviving financially, and building contacts and support systems. This course also assists students in learning how to set useful goals, conduct honest self-assessment, and present themselves effectively for employment.

Registration Restrictions

RGDANC - Dance School Only

DPRD640 - CineDance

General

Course Long Title

CineDance

Subject Code

DPRD

Course Number

640

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Only students from the School of Dance and the School of Film/Video are eligible to enroll.

CineDance is a production-oriented course that motivates the creative collaboration between choreographers and filmmakers. Dance and Film/Video students will work in pairs to produce two One-week Films and one Final Film project.

This course focuses on exploring the shared languages of dance and film- movement, space and time- and the compositional strategies common to both. Learning from each other's artistic processes, students will build the foundation of a movement-based filmmaking process that pushes the boundaries of dance films and narrative films, alike. Students will learn how to compose cinematic scenes that communicate stories through the movement of the bodies inside the frame, as well as the movement of the frame itself. Emphasis will be put on storyboarding movement sequences, encouraging students to indulge in composing choreographies that can only be possible on the cinematic screen.

For the production of their film projects, all students will be expected to participate as filmmakers and performers and will develop skills and knowledge across the two disciplines.

Registration Restrictions

RGDANC - Dance School Only

No Requirements

DPRD650 - Graduate Concepts in Lighting Design

General

Course Long Title

Graduate Concepts in Lighting Design

Subject Code

DPRD

Course Number

650

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

Registration Restrictions

RGDANC - Dance School Only

DPRD660 - Digital Portfolio I

General

Course Long Title

Digital Portfolio I

Subject Code

DPRD

Course Number

660

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to MFA1 or MFA2 Dance School students only.

This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.

Registration Restrictions

RGDANC - Dance School Only

DPRD661 - Digital Portfolio II

General

Course Long Title

Digital Portfolio II

Subject Code

DPRD

Course Number

661

School(s)

School of Dance

Academic Level

GR - Graduate

DPRD670 - Making Collaborative Dance Films

General

Course Long Title

Making Collaborative Dance Films

Subject Code

DPRD

Course Number

670

School(s)

School of Dance

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.

Registration Restrictions

RGDANC - Dance School Only

Credit Hours

Min Credit
Hours
1.5

Description

In Dance Film Projects students will propose, workshop and shoot their own dance film projects using the rest of the students in class as their filmmaking team. Choreographers will learn the dynamics and hierarchies of film shoots and have a taste of each of the positions that are required in a film set throughout the semester. In collaboration with the rest of the class, each student will create their own film work while experiencing many different ways of approaching filmmaking and dance on screen.

Registration Restrictions

RGDANC - Dance School Only

DPRD680 - MFA 2 Thesis Project I

General

Course Long Title
MFA 2 Thesis Project I

Subject Code
DPRD

Course Number
680

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

Course open to MFA2 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA 2 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.

Registration Restrictions

RGDANC - Dance School Only

DPRD681 - MFA 2 Thesis Project II

General

Course Long Title
MFA 2 Thesis Project II

Subject Code
DPRD

Course Number
681

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

Creation, rehearsal, critique, development and concert preparation for MFA 2 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.

Registration Restrictions

RGDANC - Dance School Only

DSCM230 - The Anatomy of Movement I

General

Course Long Title
The Anatomy of Movement I

DSCM231 - The Anatomy of Movement II

General

Course Long Title
The Anatomy of Movement II

California Institute of the Arts

Subject Code

DSCM

Course Number

230

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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 first semester will cover the lower body and abdomen. 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 results 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.

Registration Restrictions

RGDANC - Dance School Only

Subject Code

DSCM

Course Number

231

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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 first semester will cover the lower body and abdomen. 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 results 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.

Registration Restrictions

RGDANC - Dance School Only

DTCH001 - Institute Dance Contemporary

General**Course Long Title**

Institute Dance Contemporary

Subject Code

DTCH

Course Number

001

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course, taught by Graduate Teaching Assistants, provides an experiential introduction to techniques of Contemporary Dance. No prior

DTCH003 - Beginning Intermediate Ballet

General**Course Long Title**

Beginning Intermediate Ballet

Subject Code

DTCH

Course Number

003

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course, taught by Graduate Teaching Assistants, focuses on coordination, functional alignment, clarity of line, French terminology,

California Institute of the Arts

experience in dance is required. These courses are primarily rooted in but not limited to Western concert dance and focus on momentum and weight, clarity of line, functional alignment, musicality and rhythm, and physical sequencing. This course is open to the institute; please register for the correct corresponding section for undergrad and graduate students (001 is for undergraduate students and 500 is for graduate students).

DTCH004 - Institute Dance Technique Special Topics

General

Course Long Title

Institute Dance Technique Special Topics

Subject Code

DTCH

Course Number

004

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course, taught by Graduate Teaching Assistants, changes subject material each semester. No prior experience in dance is required. Special Topics are geared toward a myriad of movement practices that enhance the study and application of techniques, composition, and research. Past areas of study have included: Dance Improvisation, Pilates, and Acrobatics. This course is open to the institute; please register for the correct corresponding section for undergraduate and graduate students (004 is for undergraduate students and 604 is for graduate students).

DTCH004B - Special Topics Pilates Mat

General

Course Long Title

Special Topics Pilates Mat

Subject Code

DTCH

Course Number

004B

School(s)

School of Dance

musicality, and cultivating strength and flexibility. Students will be introduced to elementary barre and center work. No prior experience in dance is required. This class is offered once a week. This course is open to the Institute; please register for the correct corresponding section for undergrad and graduate students (003 is for undergraduate students and 603 is for graduate students).

DTCH004A - Special Topics: Bunny Jazz

General

Course Long Title

Special Topics: Bunny Jazz

Subject Code

DTCH

Course Number

004A

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Taught by Shoji Yamasaki, MFA 2 in Choreography. This course introduces a concoction of bunny body language and jazz techniques that emphasize on developing body awareness with correct alignment and spatial awareness, including but not limited to body coordination, flexibility, and strength, through various locomotive movements, bunny gestures, and stylized rhythmic choreography. We will warm up and stretch for the first half of the class and will learn a combination for the second half of the class, that will accumulate for 4 weeks and change to a new song. Open to all levels. Bunny ears and tails are optional.

DTCH101 - Ballet Techniques BFA 1

General

Course Long Title

Ballet Techniques BFA 1

Subject Code

DTCH

Course Number

101

School(s)

School of Dance

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Beginning Pilates Mat class open to the Institute.

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

Registration Restrictions

RGDANC - Dance School Only

DTCH102 - Ballet Technique 1

General

Course Long Title

Ballet Technique 1

Subject Code

DTCH

Course Number

102

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

Registration Restrictions

RGDANC - Dance School Only

DTCH102W - Institute Ballet Technique

General

Course Long Title

Institute Ballet Technique

Subject Code

DTCH

Course Number

102W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Beginning ballet technique skills focusing on elementary skills and ballet basics i.e. turn-out, positions of the feet and arms, body directions as well as addressing correct alignment and posture, musicality, flexibility, strength, elevation and agility as well as artistic quality.

DTCH105 - Inst Dance: Hip Hop/Street Dance Forms

General

Course Long Title

Inst Dance: Hip Hop/Street Dance Forms

Subject Code

DTCH

Course Number

105

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Studio Study and Practice of Hip Hop Dance Styles and Forms. Open to the Institute. All Levels.

DTCH121 - Contemporary Techniques BFA 1

General

Course Long Title

Contemporary Techniques BFA 1

Subject Code

DTCH

Course Number

121

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

Registration Restrictions

RGDANC - Dance School Only

DTCH122 - Contemporary Technique 1

General

Course Long Title

Contemporary Technique 1

Subject Code

DTCH

Course Number

122

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

Registration Restrictions

RGDANC - Dance School Only

DTCH132W - Hip Hop

General

Course Long Title

Hip Hop

Subject Code

DTCH

Course Number

132W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Studio study and practice of hip hop dance styles beginning through intermediate.

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DTCH141 - Partnering/Repertory

General

Course Long Title

Partnering/Repertory

Subject Code

DTCH

Course Number

141

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Dance School students only.
Selections from contemporary repertoire with
emphasis on in-depth study of the basics of
partner work.

Registration Restrictions

RGDANC - Dance School Only

DTCH142 - Partnering/Repertory

General

Course Long Title

Partnering/Repertory

Subject Code

DTCH

Course Number

142

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Open to Dance School students only.
Selections from contemporary repertoire with
emphasis on in-depth study of the basics of
partner work.

Registration Restrictions

RGDANC - Dance School Only

DTCH150W - Fitness

General

Course Long Title

Fitness

Subject Code

DTCH

Course Number

150W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

The course is a Fitness course that will use
cardio vascular fitness elements/properties,
along with somatic applications such as Yoga and
Pilates to develop a more sound and holistic
physical regimen.

DTCH151 - Pilates Mat 1

General

Course Long Title

Pilates Mat 1

Subject Code

DTCH

Course Number

151

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to BFA1 Dance School students only.
Intensive weekly sessions in Pilates Method mat
Technique.

Registration Restrictions

RGDANC - Dance School Only

DTCH161 - Hip Hop/Street Dance BFA 1

DTCH162 - Hip Hop/Street Dance 1

California Institute of the Arts

General

Course Long Title

Hip Hop/Street Dance BFA 1

Subject Code

DTCH

Course Number

161

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

Registration Restrictions

RGDANC - Dance School Only

General

Course Long Title

Hip Hop/Street Dance 1

Subject Code

DTCH

Course Number

162

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH201 - Ballet Techniques BFA 2

General

Course Long Title

Ballet Techniques BFA 2

Subject Code

DTCH

Course Number

201

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

DTCH202 - Ballet Technique 2

General

Course Long Title

Ballet Technique 2

Subject Code

DTCH

Course Number

202

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

California Institute of the Arts

Description

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

Registration Restrictions

RGDANC - Dance School Only

DTCH202W - Ballet Technique B

General

Course Long Title

Ballet Technique B

Subject Code

DTCH

Course Number

202W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Intermediate ballet technique skills addressing artistic quality, alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro, pirouettes and other combinations of turning exercises.

Registration Restrictions

RGDANC - Dance School Only

DTCH205W - Stage Combat Knife Fighting Intensive

General

Course Long Title

Stage Combat Knife Fighting Intensive

Subject Code

DTCH

Course Number

Description

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

Registration Restrictions

RGDANC - Dance School Only

DTCH204 - Institute Dance: Flamenco Fusion

General

Course Long Title

Institute Dance: Flamenco Fusion

Subject Code

DTCH

Course Number

204

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Dance fusion between Flamenco and Spanish dance. During the class we will study techniques for both styles of dance.

Open to the institute.

This course will be taught by an MFA Student in the School of Dance

DTCH221 - Contemporary Techniques BFA 2

General

Course Long Title

Contemporary Techniques BFA 2

Subject Code

DTCH

Course Number

221

California Institute of the Arts

205W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

A two week crash course on safety and execution of creating a knife fight for stage.

Registration Restrictions

RGDANC - Dance School Only

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

Registration Restrictions

RGDANC - Dance School Only

DTCH222 - Contemporary Technique 2

General

Course Long Title

Contemporary Technique 2

Subject Code

DTCH

Course Number

222

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

Registration Restrictions

RGDANC - Dance School Only

DTCH222W - Contemporary B

General

Course Long Title

Contemporary B

Subject Code

DTCH

Course Number

222W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Physical practice of contemporary dance utilizing different styles through the use of floor work, control and vigor to gain strength, coordination, agility, speed and artistic quality.

Registration Restrictions

RGDANC - Dance School Only

DTCH223 - Combat for Stage and Film

General

Course Long Title

Combat for Stage and Film

Subject Code

DTCH

Course Number

223

School(s)

School of Dance

DTCH230 - Dance Genres

General

Course Long Title

Dance Genres

Subject Code

DTCH

Course Number

230

School(s)

School of Dance

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Combat for Stage and Film will be an introduction to Unarmed Stage Combat. This course that will focus on the basics of choreographing and performing fight scenes. Starting with staging for a theater audience such as playing with different angles and sight lines. Then we will move to do a fight on film and all the adjustments that come with the change in medium. The students will learn basics moves, be asked to safely stage a quick fight with a partner and then present it to the entire class.

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Available to Dance School Students only. This elective studio class may include, but not be limited to, pointe technique, tap, clogging, flamenco, tango, etc. Emphasis on dances that use specialized shoes as technical equipment.

Registration Restrictions

RGDANC - Dance School Only

DTCH231W - Countertechnique

General

Course Long Title

Countertechnique

Subject Code

DTCH

Course Number

231W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible.

Registration Restrictions

RGDANC - Dance School Only

DTCH232W - Combat for Stage and Film

General

Course Long Title

Combat for Stage and Film

Subject Code

DTCH

Course Number

232W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Combat for Stage and Film will be an introduction to Stage Combat. This will be a crash course that will focus on the basics of choreographing and performing fight scenes. Starting with staging for a theatre audience, and then having to adjust the same fight for film. The first week of this course will focus purely on Unarmed Combat and the second week will focus on Sword and Knife fighting. The students will learn basics moves, be asked to safely stage a quick fight with a partner and then present it to the entire class.

DTCH233W - Jazz Dance: Matt Mattox Based Technique

DTCH235 - Hip Hop Elective for Dancers General

California Institute of the Arts

General

Course Long Title

Jazz Dance: Matt Mattox Based Technique

Subject Code

DTCH

Course Number

233W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Course Long Title

Hip Hop Elective for Dancers

Subject Code

DTCH

Course Number

235

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Studio study and practice of hip hop dance styles. For dancers of all levels.

Registration Restrictions

RGDANC - Dance School Only

DTCH240W - Salsa Dancing

General

Course Long Title

Salsa Dancing

Subject Code

DTCH

Course Number

240W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is an introduction to salsa dancing, a popular social dance form that emerged in the mid-1970s. In this fun and inviting class, students will learn about the history of salsa, the clave rhythm, basic individual footwork, simple turns, and alternating lead and follow roles. No prior experience is required.

DTCH250 - African Dance

General

Course Long Title

African Dance

Subject Code

DTCH

Course Number

250

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In this course, you will learn traditional West African dances from the various ethnic groups in Ghana. These dances are an integral part of daily life, which are representative of form and function in African societies. The dances that will be learned in this class come from the many different ethnic groups and their musical cultures such as the Ewe of

southeastern Ghana and Togo, the Fon of Benin, the Ga-Adangme of southern Ghana and Togo, and the Dagomba and Dagarti of northern Ghana.

Registration Restrictions

RGDANC - Dance School Only

DTCH255 - Pilates Reformer 1

General

Course Long Title

Pilates Reformer 1

Subject Code

DTCH

Course Number

255

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Basic Pilates mat work translated on to the universal reformer.

Registration Restrictions

RGDANC - Dance School Only

DTCH256 - Pilates Reformer 1

General

Course Long Title

Pilates Reformer 1

Subject Code

DTCH

Course Number

256

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is a beginner Pilates-reformer class with a focus on mindfulness, breathwork, inclusivity, dynamic stretching and strengthening. The central goal of the class is to empower students in the CalArts School of Dance to learn how to use Pilates as a form of effective cross-training that supports the longevity and sustainability of their careers. Throughout the semester the course will cover the "core principles" of Pilates that will help students breathe better, live with less pain, prevent and rehabilitate from injuries, improve posture and move more efficiently. The course does not require prior experience, and will teach students how to safely practice Pilates on Balanced Body Reformers.

Over the course of the semester, students will learn Pilates reformer exercises that will help them increase strength and flexibility, improve alignment, increase coordination, and have a stronger overall awareness of their body and movement habits. In concert with the work on the reformer, students will learn additional techniques from The Franklin Method, Alexander Technique, and fascial work to add to their dancers tool-belt for muscle release, more efficient stretching, strategies for warming up and cooling down, and building their personal cross training practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH261 - Hip Hop/Street Dance BFA 2

General

Course Long Title

Hip Hop/Street Dance BFA 2

Subject Code

DTCH

Course Number

261

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics.

Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH262 - Hip Hop/Street Dance 2

General

Course Long Title

Hip Hop/Street Dance 2

Subject Code

DTCH

Course Number

262

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH262W - Anatomy Education for Movement Technique

General

Course Long Title

Anatomy Education for Movement Technique

Subject Code

DTCH

Course Number

262W

School(s)

School of Dance

Academic Level

DTCH268W - Yoga for the Dancer

General

Course Long Title

Yoga for the Dancer

Subject Code

DTCH

Course Number

268W

School(s)

School of Dance

Academic Level

UG - Undergraduate

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

Anatomy Education for Movement Technique is about transferring scientific education into your dancing, bringing awareness to the body - process of breathing, sensing, connecting and initiating, and moving outward from micro to macro dimensions, from self to society. All movement artists are welcome.

Credit Hours

Min Credit
Hours
0.25

Description

The practice of Yoga is a study of the mind/body connection to one's self. The physical and philosophical teachings of Yoga will be presented through demonstration, discussion and practices to enhance strength and flexibility, improve breathing, concentration, health and understanding of the self.

Registration Restrictions

RGDANC - Dance School Only

DTCH301 - Ballet Techniques BFA 3

General

Course Long Title

Ballet Techniques BFA 3

Subject Code

DTCH

Course Number

301

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

Registration Restrictions

RGDANC - Dance School Only

DTCH302 - Ballet Technique 3

General

Course Long Title

Ballet Technique 3

Subject Code

DTCH

Course Number

302

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

Registration Restrictions

RGDANC - Dance School Only

DTCH302W - Ballet Technique Dance School Only

DTCH321 - Contemporary Techniques BFA 3

California Institute of the Arts

General

Course Long Title

Ballet Technique Dance School Only

Subject Code

DTCH

Course Number

302W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Advanced ballet technique skills addressing alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro and pirouettes along with other combinations of turning exercises.

Registration Restrictions

RGDANC - Dance School Only

General

Course Long Title

Contemporary Techniques BFA 3

Subject Code

DTCH

Course Number

321

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

Registration Restrictions

RGDANC - Dance School Only

DTCH322 - Contemporary Technique 3

General

Course Long Title

Contemporary Technique 3

Subject Code

DTCH

Course Number

322

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

Registration Restrictions

RGDANC - Dance School Only

DTCH332 - Pointe

General

Course Long Title

Pointe

Subject Code

DTCH

Course Number

332

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Open to Dance School students only.

Advanced ballet technique

Permission of instructor required

Registration Restrictions

RGDANC - Dance School Only

DTCH340 - Learning How to Learn How to Dance

DTCH342W - Ballet/Contemporary Technique

California Institute of the Arts

General

Course Long Title

Learning How to Learn How to Dance

Subject Code

DTCH

Course Number

340

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Dance School Students only. This course focuses on understanding how the dancer's mind works, in an effort to become a more effect tool for any choreographer/creator. It also aims to develop a dancer's sense of self-awareness, strengths and weaknesses, and abilities for learning steps quickly, efficiently and effectively. Students must be able to execute physically demanding choreography with a sophisticated understanding of aesthetic, context and performance quality. Students will be expected to produce artifacts that visualize various lessons, read from a text, and answer direct questions.

Registration Restrictions

RGDANC - Dance School Only

General

Course Long Title

Ballet/Contemporary Technique

Subject Code

DTCH

Course Number

342W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

Ballet technique all levels 3 days per week,
Contemporary technique all levels 2 days per week.

Registration Restrictions

RGDANC - Dance School Only

DTCH352 - The Concious Dancer

General

Course Long Title

The Concious Dancer

Subject Code

DTCH

Course Number

352

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

The Concious Dancer is a movement practice that supports a holistic, visceral, and embodied

DTCH360 - Dance Pedagogy

General

Course Long Title

Dance Pedagogy

Subject Code

DTCH

Course Number

360

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to BFA3 and BFA4 students. Open to BFA1 and BFA2 students by permission of instructor only.

California Institute of the Arts

understanding of the body in motion. By exploring dance and physical action through the supplementation of a wide variety of modalities (somatic practices, anatomical concepts, imagery, evolutionary-based movement patterns, improvisation and community based experiences), students will come away with tools to uncover obstacles to physical, mental, emotional, and creative connectedness while building a personalized movement and grounding practice that supports a healthy nervous system and balanced, integrated whole. This is predominantly an activity course with intermittent discussion and reflection. While it is created with dancers in mind, it is by no means limited to only those with dance experience, and has a wide scope of application for all.

This course offers a theoretical and practical introduction to the skills necessary to teach dance technique classes. The focus of the course will be for instruction in ballet and modern/contemporary dance, while addressing additional dance forms. Material will cover design and delivery of dance class plans, motor control and motor learning issues in dance, anatomical and psychological factors related to teaching dance, and appropriate material for various age groups and dance class settings.

Registration Restrictions

RGDANC - Dance School Only

DTCH361 - Hip Hop/Street Dance BFA 3

General

Course Long Title

Hip Hop/Street Dance BFA 3

Subject Code

DTCH

Course Number

361

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH362 - Hip Hop/Street Dance 3

General

Course Long Title

Hip Hop/Street Dance 3

Subject Code

DTCH

Course Number

362

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH362W - Somatic Practices With Dance

General

Course Long Title

Somatic Practices With Dance

Subject Code

DTCH

Course Number

362W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course will expose students to a variety of Somatic Practices, through direct experience, discussion, and ancillary materials. In the increasingly demanding field of dance, these practices serve as a platform to support holistic growth and embodiment as both, dancers and moving, feeling, thinking human beings. Somatics also act as a road map in understanding healthy movement skills that bridge the often challenging gap between different dance forms. Subjects to be explored in this course will include; Franklin Method, Imagery for technique and performance, Qi Gong, Structural Integration, Somatic Experiencing, Feldenkrais Method, Alexander Technique, CI Training, Craniosacral therapy, Body-Mind Centering, Authentic Movement, and Continuum.

For nearly all aspiring dancers with high ambitions, it is extremely common to develop imbalanced habits of pushing beyond productivity, ironically stunting growth. The pressure and drive to achieve very specific goals often becomes too great to allow for the space to develop an internal listening process that keeps one present, authentic, and creative. Often times, burnout, injury, and even emotional distress ensue and serve as the catalyst to look for alternative routes. The incredibly expansive field of Somatic Practices has over time, become an especially popular consistency in order to effectively create or change habits. This class will focus on building a practice from which a dancer can reconnect to their body in the present moment, building on skills of intuition, grounding, and positive movement habits. The various practices and experiences themselves will help to shed a light on understanding movement

DTCH372 - Contemporary Dance Lab

General

Course Long Title

Contemporary Dance Lab

Subject Code

DTCH

Course Number

372

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Contemporary Dance Lab:
Investigation of culture, aesthetics, and identity in contemporary dance.

Contemporary Dance Lab is a trans-disciplinary course that combines a rigorous creative movement practice and theoretical inquiry. This course will investigate the roles of culture, aesthetics, and identity at play within embodied movement expression. The collective cohort will reimagine intersections of the body, race, gender, sexuality, and decolonization in performance and contemporary dance. This course will interrogate hegemonic forms of movement knowledge acquisition/production, inquiry, and aesthetics.

Registration Restrictions

RGDANC - Dance School Only

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and embodiment on deep and subtle levels, with specific emphasis on the application to dance training.

Registration Restrictions

RGDANC - Dance School Only

DTCH372W - Dance Improvisation Ensemble

General

Course Long Title

Dance Improvisation Ensemble

Subject Code

DTCH

Course Number

372W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

This course will focus on dance improvisation in performance. Emphasis will be placed on developing individual movement vocabulary, spatial and energetic awareness, and the building of new scores. Placing the binary of "freedom and form" on a spectrum, we will engage a dynamic dialogue between the internal, external, and the in-between.

DTCH380 - Dance Practice Series

General

Course Long Title

Dance Practice Series

Subject Code

DTCH

Course Number

380

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Elective Courses within the Dance program that focus on developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around a variety of technical approaches to physical practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH380A - Countertechnique

General

Course Long Title

Countertechnique

Subject Code

DTCH

Course Number

380A

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

DTCH380B - Capoeira

General

Course Long Title

Capoeira

Subject Code

DTCH

Course Number

380B

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

California Institute of the Arts

Description

The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible.

DTCH382 - Ballet Elective

General

Course Long Title

Ballet Elective

Subject Code

DTCH

Course Number

382

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Dance Program students only. 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.

Registration Restrictions

RGDANC - Dance School Only

Description

Afro-Brazilian martial art. Movement based with elements of music and combat.

DTCH392 - Dance Practices

General

Course Long Title

Dance Practices

Subject Code

DTCH

Course Number

392

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Studio study and practice of various dance styles. Open to Dance School only.

Registration Restrictions

RGDANC - Dance School Only

DTCH401 - Ballet Techniques BFA 4

General

Course Long Title

Ballet Techniques BFA 4

Subject Code

DTCH

Course Number

401

School(s)

School of Dance

Academic Level

UG - Undergraduate

DTCH402 - Ballet Technique 4

General

Course Long Title

Ballet Technique 4

Subject Code

DTCH

Course Number

402

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1.5

Description

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

Registration Restrictions

RGDANC - Dance School Only

Credit Hours

Min Credit
Hours
1.5

Description

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

Registration Restrictions

RGDANC - Dance School Only

DTCH421 - Contemporary Techniques BFA 4

General

Course Long Title
Contemporary Techniques BFA 4

Subject Code
DTCH

Course Number
421

School(s)
School of Dance

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

Registration Restrictions

RGDANC - Dance School Only

DTCH422 - Contemporary Technique 4

General

Course Long Title
Contemporary Technique 4

Subject Code
DTCH

Course Number
422

School(s)
School of Dance

Program(s)
Dance (BFA)

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

Registration Restrictions

RGDANC - Dance School Only

DTCH455 - Pilates Reformer 2

General

Course Long Title
Pilates Reformer 2

DTCH456 - Pilates Reformer 2

General

Course Long Title
Pilates Reformer 2

California Institute of the Arts

Subject Code

DTCH

Course Number

455

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open by Permission of Instructor only.

A Pilates advanced exercise course using the

Pilates equipment, specifically the Universal

Reformer and the Trapeze Table.

No Requirements

Subject Code

DTCH

Course Number

456

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

A Pilates advanced exercise course using the

Pilates equipment, specifically the Universal

Reformer and the Trapeze Table.

No Requirements

DTCH461 - Hip Hop/Street Dance BFA 4

General**Course Long Title**

Hip Hop/Street Dance BFA 4

Subject Code

DTCH

Course Number

461

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course engages in the study of Hip Hop/Street dance including but not limited to breaking,

social dances, popping, locking and house ranging

from the 1970s to the present within African

diasporic communities. Through understanding the

dances' cultural identities, innovators and

pioneers, students will then learn vocabulary,

foundation, anatomy and behavior characteristics.

Through movement practice, corresponding

assignments via documentaries, readings, music,

videos, and class discussions, students will

develop a well rounded perspective on the ever

evolving culture of Hip Hop/Street dance. As

students progress through the course, their solid

DTCH462 - Hip Hop/Street Dance 4

General**Course Long Title**

Hip Hop/Street Dance 4

Subject Code

DTCH

Course Number

462

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from

the 1970s to the present within African diasporic communities. Through

understanding the dances' cultural identities, innovators and pioneers,

students will then learn vocabulary, foundation, anatomy and behavior

characteristics. Through movement practice, corresponding assignments

via documentaries, readings, music, videos, and class discussions, students

will develop a well rounded perspective on the ever evolving culture of Hip

Hop/Street dance. As students progress through the course, their solid base

will enable them to build a more developed, experimental and stylistic

aesthetic in their own movement practice.

Registration Restrictions

RGDANC - Dance School Only

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base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH482W - Gaga for Dancers

General

Course Long Title

Gaga for Dancers

Subject Code

DTCH

Course Number

482W

School(s)

School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Gaga is the movement research developed by Ohad Naharin.

Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement, and it allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself and others.

Gaga is a technique for dancers, but it is also for people without dance experience.

Gaga classes offer a creative framework for participants to connect to their bodies and imaginations, increase their physical awareness, improve their flexibility and stamina, and experience the pleasure of movement in a welcoming, accepting atmosphere.

Participants should wear comfortable clothes and be prepared to dance barefoot or in socks. It is advisable to bring a bottle of water and a towel for after class.

Registration Restrictions

RGDANC - Dance School Only

DTCH485 - Advanced Pilates

General

Course Long Title

Advanced Pilates

Subject Code

DTCH

Course Number

485

School(s)

School of Dance

Program(s)

Dance (BFA)

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Advanced Pilates: integrating Pilates to support your dance practice. Advanced Pilates Reformer based on the Balanced Body method, including exercises and principles from other somatic practices. For participants who have taken Pilates Reformer or have an established pilates practice with permission of the instructor.

Advanced Pilates Reformer class trains students in the Balanced Body Method while incorporating somatic sensibilities from Feldenkrais, yoga and spiral dynamik. Students will advance their knowledge of their body through more advanced exercises while retaining the fundamentals of a strong centered somatic practice centered around pilates. We will synthesize the movement principles learned in pilates so that each student can utilize them in their dance practice.

Each class builds on the previous ones, creating an experiential learning process as well as building a self practice for each participant. Students will learn exercises that teach them strength, flexibility, alignment, proprioception, specificity and control of muscle chains, breath coordination and dynamic mobility while understanding the difference between choreography and internalized body mechanics. We will focus on specific movement goals in their dance practice (i.e. release, bend/straighten, speed, weight shift and dynamics, etc.) and how they can use

California Institute of the Arts

what they are learning in pilates to enhance their dance practice, prevent injury and speed up recovery.

Registration Restrictions

RGDANC - Dance School Only

DTCH500 - Institute Dance Contemporary

General

Course Long Title

Institute Dance Contemporary

Subject Code

DTCH

Course Number

500

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course, taught by Graduate Teaching Assistants, provides an experiential introduction to techniques of Contemporary Dance. No prior experience in dance is required. These courses are primarily rooted in but not limited to Western concert dance and focus on momentum and weight, clarity of line, functional alignment, musicality and rhythm, and physical sequencing. This course is open to the institute; please register for the correct corresponding section for undergrad and graduate students (001 is for undergraduate students and 500 is for graduate students).

DTCH501 - Ballet Technique

General

Course Long Title

Ballet Technique

Subject Code

DTCH

Course Number

501

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Dance Program students only. 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.

Registration Restrictions

RGDANC - Dance School Only

DTCH502 - Ballet Technique 502

General

Course Long Title

Ballet Technique 502

Subject Code

DTCH

Course Number

502

School(s)

School of Dance

Academic Level

GR - Graduate

DTCH502W - Institute Ballet Technique

General

Course Long Title

Institute Ballet Technique

Subject Code

DTCH

Course Number

502W

School(s)

School of Dance

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Course open to Dance Program students only.
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.

Registration Restrictions

RGADAN

Credit Hours

Min Credit
Hours
0.5

Description

Beginning ballet technique skills focusing on elementary skills and ballet basics i.e. turn-out, positions of the feet and arms, body directions as well as addressing correct alignment and posture, musicality, flexibility, strength, elevation and agility as well as artistic quality.

DTCH504 - Institute Dance: Flamenco Fusion

General

Course Long Title

Institute Dance: Flamenco Fusion

Subject Code

DTCH

Course Number

504

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Dance fusion between Flamenco and Spanish dance.
During the class we will study techniques for both styles of dance.
Open to the institute.
This course will be taught by an MFA Student in the School of Dance

DTCH505 - Inst Dance: Hip Hop/Street Dance Forms

General

Course Long Title

Inst Dance: Hip Hop/Street Dance Forms

Subject Code

DTCH

Course Number

505

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Studio Study and Practice of Hip Hop Dance Styles and Forms. Open to the Institute. All Levels.

DTCH505W - Stage Combat Knife Fighting Intensive

General

Course Long Title

Stage Combat Knife Fighting Intensive

Subject Code

DTCH

Course Number

505W

School(s)

DTCH521 - Contemporary Technique/Hip Hop Technique

General

Course Long Title

Contemporary Technique/Hip Hop Technique

Subject Code

DTCH

Course Number

521

School(s)

California Institute of the Arts

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

A two week crash course on safety and execution of creating a knife fight for stage.

Registration Restrictions

RGDANC - Dance School Only

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.

Registration Restrictions

RGDANC - Dance School Only

DTCH522 - Contemporary Technique/Hip Hop Technique

General

Course Long Title

Contemporary Technique/Hip Hop Technique

Subject Code

DTCH

Course Number

522

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.

Registration Restrictions

RGDANC - Dance School Only

DTCH522W - Contemporary B

General

Course Long Title

Contemporary B

Subject Code

DTCH

Course Number

522W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Physical practice of contemporary dance utilizing different styles through the use of floor work, control and vigor to gain strength, coordination, agility, speed and artistic quality.

Registration Restrictions

RGDANC - Dance School Only

DTCH530 - Dance Genres

General

Course Long Title

Dance Genres

Subject Code

DTCH

DTCH531W - Countertechnique

General

Course Long Title

Countertechnique

Subject Code

DTCH

California Institute of the Arts

Course Number

530

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Available to Dance School Students only. This elective studio class may include, but not be limited to, pointe technique, tap, clogging, flamenco, tango, etc. Emphasis on dances that use specialized shoes as technical equipment.

Registration Restrictions

RGDANC - Dance School Only

Course Number

531W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible.

Registration Restrictions

RGDANC - Dance School Only

DTCH532W - Hip Hop

General**Course Long Title**

Hip Hop

Subject Code

DTCH

Course Number

532W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Studio study and practice of hip hop dance styles beginning through intermediate.

DTCH533W - Jazz Dance: Matt Mattox Based Technique

General**Course Long Title**

Jazz Dance: Matt Mattox Based Technique

Subject Code

DTCH

Course Number

533W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This class includes Matt Mattox based technique and Theatre dance rep with original combinations ranging from Bennett to Fosse to Gilliam Lynne. It focuses on a center warm up and across the floor exercises that travel through the use of plie to ground the student, so they can feel physical freedom with the control. Matt's technique due to its isolation focused exercises help to give dancers the tools to execute many different styles of dance with incredible accuracy.

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DTCH535 - Hip Hop Elective for Dancers

General

Course Long Title

Hip Hop Elective for Dancers

Subject Code

DTCH

Course Number

535

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Studio study and practice of hip hop dance styles. For dancers of all levels.

Registration Restrictions

RGDANC - Dance School Only

DTCH540W - Salsa Dancing

General

Course Long Title

Salsa Dancing

Subject Code

DTCH

Course Number

540W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is an introduction to salsa dancing, a popular social dance form that emerged in the mid-1970s. In this fun and inviting class, students will learn about the history of salsa, the clave rhythm, basic individual footwork, simple turns, and alternating lead and follow roles. No prior experience is required.

DTCH542 - Partnering/Repertory

General

Course Long Title

Partnering/Repertory

Subject Code

DTCH

Course Number

542

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Open to Dance School students only.

Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.

Registration Restrictions

RGDANC - Dance School Only

DTCH55 - African Dance

General

Course Long Title

African Dance

Subject Code

DTCH

Course Number

55

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In this course, you will learn traditional West African dances from the various ethnic groups in Ghana. These dances are an integral part of daily life, which are representative of form and function in African societies. The dances that will be learned in this class come from the many different ethnic groups and their musical cultures such as the Ewe of southeastern Ghana and Togo, the Fon of Benin, the Ga-Adangme of southern Ghana and Togo, and the Dagomba and Dagarti of northern Ghana.

Registration Restrictions
RGDANC - Dance School Only

DTCH550W - Fitness

General

Course Long Title
Fitness

Subject Code
DTCH

Course Number
550W

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

The course is a Fitness course that will use cardio vascular fitness elements/properties, along with somatic applications such as Yoga and Pilates to develop a more sound and holistic physical regimen.

DTCH552 - The Concious Dancer

General

Course Long Title
The Concious Dancer

Subject Code
DTCH

Course Number
552

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

The Conscious Dancer is a movement practice that supports a holistic, visceral, and embodied understanding of the body in motion. By exploring dance and physical action through the supplementation of a wide variety of modalities (somatic practices, anatomical concepts, imagery, evolutionary-based movement patterns, improvisation and community based experiences), students will come away with tools to uncover obstacles to physical, mental, emotional, and creative connectedness while building a personalized movement and grounding practice that supports a healthy nervous system and balanced, integrated whole. This is predominantly an activity course with intermittent discussion and reflection. While it is created with dancers in mind, it is by no means limited to only those with dance experience, and has a wide scope of application for all.

DTCH553 - Combat for Stage and Film

General

Course Long Title
Combat for Stage and Film

Subject Code
DTCH

Course Number
553

School(s)
School of Dance

Academic Level
GR - Graduate

DTCH556 - Pilates Reformer 1

General

Course Long Title
Pilates Reformer 1

Subject Code
DTCH

Course Number
556

School(s)
School of Dance

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Combat for Stage and Film will be an introduction to Unarmed Stage Combat. This course that will focus on the basics of choreographing and performing fight scenes. Starting with staging for a theater audience such as playing with different angles and sight lines. Then we will move to do a fight on film and all the adjustments that come with the change in medium. The students will learn basics moves, be asked to safely stage a quick fight with a partner and then present it to the entire class.

Credit Hours

Min Credit
Hours
0.5

Description

This course is a beginner Pilates-reformer class with a focus on mindfulness, breathwork, inclusivity, dynamic stretching and strengthening. The central goal of the class is to empower students in the CalArts School of Dance to learn how to use Pilates as a form of effective cross-training that supports the longevity and sustainability of their careers. Throughout the semester the course will cover the "core principles" of Pilates that will help students breathe better, live with less pain, prevent and rehabilitate from injuries, improve posture and move more efficiently. The course does not require prior experience, and will teach students how to safely practice Pilates on Balanced Body Reformers. Over the course of the semester, students will learn Pilates reformer exercises that will help them increase strength and flexibility, improve alignment, increase coordination, and have a stronger overall awareness of their body and movement habits. In concert with the work on the reformer, students will learn additional techniques from The Franklin Method, Alexander Technique, and fascial work to add to their dancers tool-belt for muscle release, more efficient stretching, strategies for warming up and cooling down, and building their personal cross training practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH562W - Somatic Practices With Dance

General

Course Long Title
Somatic Practices With Dance
Subject Code
DTCH
Course Number
562W
School(s)
School of Dance
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

DTCH568W - Yoga for the Dancer

General

Course Long Title
Yoga for the Dancer
Subject Code
DTCH
Course Number
568W
School(s)
School of Dance
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.25

Description

California Institute of the Arts

This course will expose students to a variety of Somatic Practices, through direct experience, discussion, and ancillary materials. In the increasingly demanding field of dance, these practices serve as a platform to support holistic growth and embodiment as both, dancers and moving, feeling, thinking human beings. Somatics also act as a road map in understanding healthy movement skills that bridge the often challenging gap between different dance forms. Subjects to be explored in this course will include; Franklin Method, Imagery for technique and performance, Qi Gong, Structural Integration, Somatic Experiencing, Feldenkrais Method, Alexander Technique, CI Training, Craniosacral therapy, Body-Mind Centering, Authentic Movement, and Continuum.

For nearly all aspiring dancers with high ambitions, it is extremely common to develop imbalanced habits of pushing beyond productivity, ironically stunting growth. The pressure and drive to achieve very specific goals often becomes too great to allow for the space to develop an internal listening process that keeps one present, authentic, and creative. Often times, burnout, injury, and even emotional distress ensue and serve as the catalyst to look for alternative routes. The incredibly expansive field of Somatic Practices has over time, become an especially popular consistency in order to effectively create or change habits. This class will focus on building a practice from which a dancer can reconnect to their body in the present moment, building on skills of intuition, grounding, and positive movement habits. The various practices and experiences themselves will help to shed a light on understanding movement and embodiment on deep and subtle levels, with specific emphasis on the application to dance training.

Registration Restrictions
RGDANC - Dance School Only

The practice of Yoga is a study of the mind/body connection to one's self. The physical and philosophical teachings of Yoga will be presented through demonstration, discussion and practices to enhance strength and flexibility, improve breathing, concentration, health and understanding of the self.

Registration Restrictions
RGDANC - Dance School Only

DTCH570 - MFA Physical Practice

General

Course Long Title
MFA Physical Practice

Subject Code
DTCH

Course Number
570

School(s)
School of Dance

Academic Level
GR - Graduate

DTCH572W - Dance Improvisation Ensemble

General

Course Long Title
Dance Improvisation Ensemble

Subject Code
DTCH

Course Number
572W

School(s)
School of Dance

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Course open to Dance School MFA students only. In order to reshape, reimagine, and analyze movement aesthetics and techniques, Physical Practice offers four different opportunities for the MFA candidate. Students can choose either independent study, collective study within MFA in Choreography cohort, departmental technique classes, or movement-based classes within the Institute that can be made available to School of Dance students. The focus is to offer the MFA candidate agency and continued discovery in their movement practice.

Registration Restrictions

RGDANC - Dance School Only

Credit Hours

Min Credit
Hours
0.25

Description

This course will focus on dance improvisation in performance. Emphasis will be placed on developing individual movement vocabulary, spatial and energetic awareness, and the building of new scores. Placing the binary of "freedom and form" on a spectrum, we will engage a dynamic dialogue between the internal, external, and the in-between.

DTCH580 - Dance Practice Series

General

Course Long Title
Dance Practice Series

Subject Code
DTCH

Course Number
580

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

Elective Courses within the Dance program that focus on developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around a variety of technical approaches to physical practice.

Registration Restrictions

RGDANC - Dance School Only

DTCH580A - Countertechnique

General

Course Long Title
Countertechnique

Subject Code
DTCH

Course Number
580A

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible.

DTCH580B - Capoeira

General

Course Long Title
Capoeira

DTCH592 - Dance Practices

General

Course Long Title
Dance Practices

California Institute of the Arts

Subject Code

DTCH

Course Number

580B

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Afro-Brazilian martial art. Movement based with elements of music and combat.

Subject Code

DTCH

Course Number

592

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Studio study and practice of various dance styles. Open to Dance School only.

Registration Restrictions

RGDANC - Dance School Only

DTCH602W - Ballet Technique B

General**Course Long Title**

Ballet Technique B

Subject Code

DTCH

Course Number

602W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Intermediate ballet technique skills addressing artistic quality, alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro, pirouettes and other combinations of turning exercises.

Registration Restrictions

RGDANC - Dance School Only

DTCH603 - Beginning Intermediate Ballet

General**Course Long Title**

Beginning Intermediate Ballet

Subject Code

DTCH

Course Number

603

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course, taught by Graduate Teaching Assistants, focuses on coordination, functional alignment, clarity of line, French terminology, musicality, and cultivating strength and flexibility. Students will be introduced to elementary barre and center work. No prior experience in dance is required. This class is offered once a week. This course is open to the Institute; please register for the correct corresponding section for undergrad and graduate students (003-is for undergraduate students and 603 is for graduate students).

DTCH604 - Institute Dance Technique Special Topics

DTCH604A - Special Topics: Bunny Jazz

California Institute of the Arts

General

Course Long Title

Institute Dance Technique Special Topics

Subject Code

DTCH

Course Number

604

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course, taught by Graduate Teaching Assistants, changes subject material each semester. No prior experience in dance is required. Special Topics are geared toward a myriad of movement practices that enhance the study and application of techniques, composition, and research. Past areas of study have included: Dance Improvisation, Pilates, and Acrobatics. This course is open to the institute; please register for the correct corresponding section for undergraduate and graduate students (004 is for undergraduate students and 604 is for graduate students).

DTCH604B - Special Topics Pilates Mat

General

Course Long Title

Special Topics Pilates Mat

Subject Code

DTCH

Course Number

604B

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Beginning Pilates Mat class open to the Institute.

General

Course Long Title

Special Topics: Bunny Jazz

Subject Code

DTCH

Course Number

604A

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Taught by Shoji Yamasaki, MFA 2 in Choreography. This course introduces a concoction of bunny body language and jazz techniques that emphasize on developing body awareness with correct alignment and spatial awareness, including but not limited to body coordination, flexibility, and strength, through various locomotive movements, bunny gestures, and stylized rhythmic choreography. We will warm up and stretch for the first half of the class and will learn a combination for the second half of the class, that will accumulate for 4 weeks and change to a new song. Open to all levels. Bunny ears and tails are optional.

DTCH621 - Contemporary Technique/Hip Hop Technique

General

Course Long Title

Contemporary Technique/Hip Hop Technique

Subject Code

DTCH

Course Number

621

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development

of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.

Registration Restrictions

RGDANC - Dance School Only

DTCH622 - Contemporary Technique/Hip Hop Technique

General

Course Long Title

Contemporary Technique/Hip Hop Technique

Subject Code

DTCH

Course Number

622

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.

Registration Restrictions

RGDANC - Dance School Only

DTCH632W - Combat for Stage and Film

General

Course Long Title

Combat for Stage and Film

Subject Code

DTCH

Course Number

632W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Combat for Stage and Film will be an introduction to Stage Combat. This will be a crash course that will focus on the basics of choreographing and performing fight scenes. Starting with staging for a theatre audience, and then having to adjust the same fight for film. The first week of this course will focus purely on Unarmed Combat and the second week will focus on Sword and Knife fighting. The students will learn basics moves, be asked to safely stage a quick fight with a partner and then present it to the entire class.

DTCH640 - Learning How to Learn How to Dance

General

Course Long Title

Learning How to Learn How to Dance

Subject Code

DTCH

Course Number

640

School(s)

School of Dance

Academic Level

GR - Graduate

DTCH642W - Ballet/Contemporary Technique

General

Course Long Title

Ballet/Contemporary Technique

Subject Code

DTCH

Course Number

642W

School(s)

School of Dance

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Open to Dance School Students only. This course focuses on understanding how the dancer's mind works, in an effort to become a more effect tool for any choreographer/creator. It also aims to develop a dancer's sense of self-awareness, strengths and weaknesses, and abilities for learning steps quickly, efficiently and effectively. Students must be able to execute physically demanding choreography with a sophisticated understanding of aesthetic, context and performance quality. Students will be expected to produce artifacts that visualize various lessons, read from a text, and answer direct questions.

Registration Restrictions

RGDANC - Dance School Only

Credit Hours

Min Credit
Hours
0.25

Description

Ballet technique all levels 3 days per week,
Contemporary technique all levels 2 days per week.

Registration Restrictions

RGDANC - Dance School Only

DTCH656 - Pilates Reformer 2

General

Course Long Title
Pilates Reformer 2

Subject Code
DTCH

Course Number
656

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open by Permission of Instructor only.
A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.

No Requirements

DTCH662W - Anatomy Education for Movement Technique

General

Course Long Title
Anatomy Education for Movement Technique

Subject Code
DTCH

Course Number
662W

School(s)
School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

Anatomy Education for Movement Technique is about transferring scientific education into your dancing, bringing awareness to the body - process of breathing, sensing, connecting and initiating, and moving outward from micro to macro dimensions, from self to society. All movement artists are welcome.

DTCH670 - MFA Physical Practice

General

DTCH672 - Contemporary Dance Lab

General

California Institute of the Arts

Course Long Title

MFA Physical Practice

Subject Code

DTCH

Course Number

670

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Dance School MFA2 students only. In order to reshape, reimagine, and analyze movement aesthetics and techniques, Physical Practice offers four different opportunities for the MFA candidate. Students can choose either independent study, collective study within MFA in Choreography cohort, departmental technique classes, or movement-based classes within the Institute that can be made available to School of Dance students. The focus is to offer the MFA candidate agency and continued discovery in their movement practice.

Registration Restrictions

RGDANC - Dance School Only

Course Long Title

Contemporary Dance Lab

Subject Code

DTCH

Course Number

672

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Contemporary Dance Lab:
Investigation of culture, aesthetics, and identity in contemporary dance.

Contemporary Dance Lab is a trans-disciplinary course that combines a rigorous creative movement practice and theoretical inquiry. This course will investigate the roles of culture, aesthetics, and identity at play within embodied movement expression. The collective cohort will reimagine intersections of the body, race, gender, sexuality, and decolonization in performance and contemporary dance. This course will interrogate hegemonic forms of movement knowledge acquisition/production, inquiry, and aesthetics.

Registration Restrictions

RGDANC - Dance School Only

DTCH682 - Ballet Elective

General

Course Long Title

Ballet Elective

Subject Code

DTCH

Course Number

682

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Dance Program students only. A focused and realized approach to ballet technique

DTCH682W - Gaga for Dancers

General

Course Long Title

Gaga for Dancers

Subject Code

DTCH

Course Number

682W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Gaga is the movement research developed by Ohad Naharin.

California Institute of the Arts

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.

Registration Restrictions

RGDANC - Dance School Only

Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement, and it allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself and others.

Gaga is a technique for dancers, but it is also for people without dance experience.

Gaga classes offer a creative framework for participants to connect to their bodies and imaginations, increase their physical awareness, improve their flexibility and stamina, and experience the pleasure of movement in a welcoming, accepting atmosphere.

Participants should wear comfortable clothes and be prepared to dance barefoot or in socks. It is advisable to bring a bottle of water and a towel for after class.

Registration Restrictions

RGDANC - Dance School Only

DTCH685 - Advanced Pilates

General

Course Long Title

Advanced Pilates

Subject Code

DTCH

Course Number

685

School(s)

School of Dance

Program(s)

Choreography (MFA)

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Advanced Pilates: integrating Pilates to support your dance practice. Advanced Pilates Reformer based on the Balanced Body method, including exercises and principles from other somatic practices. For participants who have taken Pilates

DTCH702W - Ballet Technique Dance School Only

General

Course Long Title

Ballet Technique Dance School Only

Subject Code

DTCH

Course Number

702W

School(s)

School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Advanced ballet technique skills addressing alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro and pirouettes along with other combinations of turning exercises.

Registration Restrictions

RGDANC - Dance School Only

California Institute of the Arts

Reformer or have an established pilates practice with permission of the instructor.

Advanced Pilates Reformer class trains students in the Balanced Body Method while incorporating somatic sensibilities from Feldenkrais, yoga and spiral dynamik. Students will advance their knowledge of their body through more advanced exercises while retaining the fundamentals of a strong centered somatic practice centered around pilates. We will synthesize the movement principles learned in pilates so that each student can utilize them in their dance practice.

Each class builds on the previous ones, creating an experiential learning process as well as building a self practice for each participant. Students will learn exercises that teach them strength, flexibility, alignment, proprioception, specificity and control of muscle chains, breath coordination and dynamic mobility while understanding the difference between choreography and internalized body mechanics. We will focus on specific movement goals in their dance practice (i.e. release, bend/straighten, speed, weight shift and dynamics, etc.) and how they can use what they are learning in pilates to enhance their dance practice, prevent injury and speed up recovery.

Registration Restrictions
RGDANC - Dance School Only

No Requirements

MCMP415 - Choreographers & Composers

General

Course Long Title
Choreographers & Composers

Subject Code
MCMP

Course Number
415

School(s)
School of Music, School of Dance

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Course open to BFA4 Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.

MCMP615 - Choreographers & Composers

General

Course Long Title
Choreographers & Composers

Subject Code
MCMP

Course Number
615

School(s)
School of Music, School of Dance

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.

School of Film/Video Department

The School of Film/Video is one of the world's foremost places for the study and practice of the art of the moving image as a personal, evolving and innovative artform.

The School supports a full array of moving image/sound approaches with the overall goal of fostering "total film/videomaker artists." The richness of the experience is predicated upon a body of motivated, intellectually curious students ready to find new forms and expressions coupled with an outstanding faculty of professional artists and technicians who share their artistry and knowledge with passion and generosity. The stimulating curriculum allows every student to expand his or her cultural experience and, in the process, develop into a better artist, with a well-informed, highly articulated personal vision.

Students in the School of Film/Video work in all modes of moving image and sound based artwork, including story- and character-based work in live-action and animated cinema; essayistic, socio-political and observational documentary projects in live-action, animation, installation and hybrid forms; and poetic, lyrical, structural and other modes of experimentation with the materials and forms of the moving image.

For additional information please visit <https://filmvideo.calarts.edu/>

Programs

FFDP.MFA - Master of Fine Arts - Film Directing

General

Program Title

Master of Fine Arts - Film Directing

School

School of Film/Video

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0602

Program Description

The Film Directing Program (MFA Only)

The Film Directing Program's three year course of study is structured into 7 metier categories the faculty considers intrinsic to the exploration of narrative cinema: staging and performance, structure and form, image and sound, theory and context, critique, professional development and interdisciplinary practice.

FDP students are required to create a deep portfolio of work. Within the first year, students make 3 to 4 shorts films in a series of structured blocks designed to immerse the student in a diverse range of filmmaking techniques and strategies.

In subsequent semesters, the program provides a rich slate of classes and workshops, independent studies, and rigorous mentorship for the students to continue developing and making films that hone an original approach to narrative filmmaking.

In addition, FDP students attend the ongoing Guest Artist Workshop. Recent guest artists have included filmmakers Nicolas Pereda, Chloe Zhao, Sean Baker, Matias Pineiro, Alfonso Cuarón, Josephine Decker, Eliza Hittman, Tenzin Phuntsog, Matthew Porterfield, Jennifer Reeder, Lucrecia Martel, Terence Nance, Bani Khoshnoudi, Catherine Hardwicke, Charles Burnett, Matthew Weiner, Pratibha Parmar, James Mangold, Ramin Bahrani, John Greyson, and Effie Brown, among others.

Each student's residency culminates with an MFA thesis film that demonstrates a distinctive point of view, as well as the practical ability to lead a team of performance and production artists toward the shared goal of a finished work and the knowledge of the historical and political context the work exists within.

FPFV.BFA - Bachelor of Fine Arts - Film and Video

General

Program Title

Bachelor of Fine Arts - Film and Video

School

School of Film/Video

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0602

Program Description

4-Year Program 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 assessed at a Mid-Residency Review during the student's third semester. All BFA Film and Video students are required to pass a Graduation Review in order to complete the Program.

Free Form Requirements

Program in Film and Video Requirements

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 year in the program. Academic and artistic progress is assessed at a Mid-Residency Review during the student's 3rd 5th 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.

California Institute of the Arts

In support of the development of the thesis project, students work with their mentor and committee to develop their project. Before proceeding to the thesis project, FDP students must have a Preliminary Thesis Review and obtain Project Approval in the third semester of residency. Once the thesis film is completed, each filmmaker must then pass a Graduation Review in order to graduate. In addition, they must have fulfilled all Program course requirements.

Free Form Requirements

Film Directing Program Course Requirements

The Film Directing Programs three year course of study is structured into 7 metier categories the faculty considers intrinsic to the exploration of narrative cinema. The MFA-1 and MFA-2 years include specific foundational course requirements. Students fulfill the remainder of requirements by selecting from courses in each metier category which are designed to deepen and expand the definition of narrative form. With their mentor, the student designs a pathway through these courses that best suits their development and practice.

STAGING AND PERFORMANCE - Minimum requirement 3 courses

- FFDP504 Acting 1: Required MFA 1 year
- FFDP512 Scene Study
- FFDP535 Visual Design
- FFDP513 Advanced Scene Study
- FFDP604 Advanced Acting
- FFDP616 One Act to Cinematic Event
- FFDP632 Advanced Staging

STRUCTURE AND FORM - Minimum requirement 3 courses

- FFDP520 Narrative Fundamentals: Required MFA 1 year
- FFDP521 Narrative Structure and Form
- FFDP524 Cinematic Storytelling
- FFDP523 Screenwriting: Long Forms
- FFDP625 Advanced Scripting

IMAGE AND SOUND - Minimum requirement 4 courses

- FPFV528 Cinema Production Workshop: Required MFA 1 year
- FFDP529 Post Production Cinema Workshop: Required MFA 1 year
- FFDP580 Production Sound: Required MFA 1 year
- FFDP680 Post Production Sound: Required MFA 1 year
- FFDP530 Cinematography for Directors or equivalent per mentor permission

PROCESS AND METHODOLOGY - Minimum requirement 2 courses

- FFDP682 Project Development
- FFDP672 Fictions of Completion
- FFDP675 Thesis Workshop
- FFDP677 Narrative Editing

HISTORY AND CONTEXT - Minimum requirement 4 courses

- FAIC620/621 Film History 1 and 2: Required MFA 1 year
- Special Topics: FDP Courses or equivalent per mentor permission

PROFESSIONAL DEVELOPMENT - Minimum requirement 3 courses

- FFDP540 Guest Artist Workshop: 2 Semesters Required
- FFDP690 Film School to Film World
- Credited Internships

CROSS DISCIPLINARY WORK - Minimum requirement 2 courses

- Electives chosen from outside the School of Film/Video

BFA1

- FPFV101/102* Filmmaking Fundamentals (Fall and Spring) (2 credits each)
- FPFV203 *Cinematography (Fall)* (3 credits) FPFV134 Digital Editing (Fall) (2 credits)
- FPFV285* Production Sound (Fall, 2 credits)
- FPFV286* Post Production Sound (Spring, 2 credits)
- FAIC420/421 Film History (Fall and Spring) (3 credits each)
- Winter Session (1 credit)

Recommended:

FAIC400 Film Today, FPFV424 Aesthetics of Sound and Image

BFA2

- FPFV204* Film Production Workshop (Fall, 2 credits)
- FPFV153 Cinematic Voices: In Person (Fall and Spring) (2 credits each)
- Winter Session (1 credit)

Recommended:

FAIC400 Film Today, FPFV448 Advanced Production, FPFV447 Under 15 Minutes, FSFV420J Color Correction & Grading (Spring, 2 credits)

BFA2 or BFA3 Transfer Students

- FPFV203* Cinematography (Fall, 3 credits)
- FPFV134* Digital Editing (Fall, 2 credits)
- FPFV204* Film Production Workshop (Fall, 2 credits)
- FPFV153* Cinematic Voices: In Person (Fall and Spring, 2 credits each)
- FPFV285* Production Sound (Fall, 2 credits)
- FPFV286* Post Production Sound (Spring, 2 credits)
- FAIC420 Film History (Fall and Spring, 3 credits each)
- FPFV101/102 Filmmaking Fundamentals (Fall, Spring optional, 2 credits each)
- Winter Session (1 credit)

Recommended:

FPFV424 Aesthetics of Sound and Image; FAIC400 Film Today; FSFV420J Color Correction & Grading

*Satisfactory completion of these classes is a prerequisite to individual access to equipment and use of facilities for independent projects.

BFA3 and BFA4

- Undergraduate Critique (FPFV340) must be taken twice during final 2 years of residence.

The following courses may substitute for one semester of Undergraduate Critique (FPFV340).

- Under 15 Minutes (FPFV447),
- Edge of Narrative (FPFV441)
- Dangerous Filmmaking (FPFV485)

BFA3 and BFA4 level students are required to take 1 credit during each Winter Session.

A list of classes offered that satisfy this requirement will be available at registration each semester.

Final Projects

During their final two years Undergraduate Students are expected to either:

- produce a senior project (moving image project, installation, other)

Or:

- Demonstrate substantial collaborative contributions to a number of

California Institute of the Arts

WINTER SESSION – 3 units (1 unit each Winter Session)

- Demonstrate substantial collaborative contributions to a number of student projects in one of the following capacities:
- cinematography,
- editing,
- production,
- sound design.

All Undergraduate students are required to take ONE (FPFV450) Visiting Filmmaker Workshop during their residency.

BFA3 and BFA4 level students are required to take 1 credit during each Winter Session

History, Theory or Criticism Course Requirements:

A list of classes offered that satisfy this requirement will be available at registration each semester

- BFA1 students are required to complete at least ONE School of Film/Video History, Theory or Criticism (HTC) course each semester for 4 semesters. (Scroll down to see courses that satisfy HTC requirements).
- BFA2 Transfer students are required to complete ONE School of Film/Video History, Theory, or Criticism (HTC) course each semester for 3 semesters, in addition to the Film History requirement.
- BFA3 Transfer students are required to complete at least ONE School of Film/Video History, Theory or Criticism (HTC) class each semester for 2 semesters, in addition to the Film History requirement.

History, Theory or Criticism Courses (BFA/MFA) Course Options (not all courses are offered each semester/year)

- FPFV424/624 Aesthetics of Sound and Image (2 credits)
- FPFV442/624 Radicalizing Sound and Image (3 credits)
- FAIC400/600 Film Today (3 credits)
- FAIC410/610 History of Documentary Film (3 credits)
- FAIC412/612 Documentary Inquiries (3 credits)
- FAIC415/615 Questions of Third Cinema (3 credits)
- FAIC430/630 History of Video Art (3 credits)
- FAIC422/622 History of Film: Women Directors (3 credits)
- FAIC450/650 Special Topics: Realist Style (3 credits)
- FAIC465/665 Chantal Akerman: An Intimate Passion (3 credits)

FPFV.MFA - Master of Fine Arts - Film and Video

General

Program Title

Master of Fine Arts - Film and Video

School

School of Film/Video

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0602

Program Description

3-Year Program 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.

FVCA.BFA - Bachelor of Fine Arts - Character Animation

General

Program Title

Bachelor of Fine Arts - Character Animation

School

School of Film/Video

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

10.0304

Program Description

4-Year Program The first year of the Program's intensive four-year curriculum is devoted to courses in life drawing, color and design,

California Institute of the Arts

In their first year of the curriculum, graduate students are required to take a full schedule of foundation classes including 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 third 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 the production and completion of their thesis film, video or installation. All MFA Film and Video students are required to complete a first-year project, complete a thesis proposal in the second year and finally pass a Thesis Review in order to complete the Program.

Free Form Requirements

Program in Film and Video Requirements

MFA-1

- FPFV503* Cinematography (Fall, 3 credits)
- FPFV534* Digital Editing (Fall, 2 credits)
- FPFV504* Film Production Workshop (Fall, 2 credits)
- FPFV501 Filmmaking Fundamentals (Fall, 2 credits)
- FPFV553 Cinematic Voices: In-Person (Fall and Spring, 2 credits each)
- FPFV585* Production Sound (Fall, 2 credits)
- FPFV586 Post Production Sound (Spring, 2 credits)
- Winter Session (1 credit)

Recommended courses:

FPFV624 Aesthetics of Sound and Image;

FAIC620 Film History or FAIC600 Film Today for either Fall or Spring.

*Satisfactory completion of these classes are a prerequisite to individual access to equipment and use of facilities for independent projects.

MFA-2

- Film/Video theory, history, or criticism course/s
- FPFV699 Independent Study MFA-2
- Winter Session (1 credit)

MFA-3

- Film/Video theory, history, or criticism course/s
- FPFV799 Independent Study MFA-3
- Winter Session (1 credit)

Graduate Students are required to take at least one semester of Film History (FAIC620 or FAIC621) and one semester of Film Today (FAIC600 - Fall or Spring).

They must also complete at least one Film/Video theory, history, or criticism class each semester for 3 semesters (in addition to Film History and Film Today); they are required to take at least one Visiting Filmmaker Workshop (FPFV650); and they are required to take one semester of Graduate Critique (FPFV625) in the second or third year. It may be repeated for credit.

History, Theory or Criticism Course Options (not all courses are offered each semester/year)

- FPFV624 Aesthetics of Sound and Image (2 credits)
- FPFV624 Radicalizing Sound and Image (3 credits)
- FAIC610 History of Documentary Film (3 credits)
- FAIC612 Documentary Inquiries (3 credits)
- FAIC615 Questions of Third Cinema (3 credits)
- FAIC630 History of Video Art (3 credits)
- FAIC622 History of Film: Women Directors (3 credits)

storytelling and character animation-both traditional and CG. The second year takes this work to a higher level by incorporating elements such as dialogue, sound effects and music. In the third year, students typically move to the advanced level in their coursework, which can include story classes geared toward short-form traditional animation, CG computer animation, and specialized work in painting, illustration, graphic novels and advanced visual design. In the fourth and final year, students move up to the highest level of the core classes and can customize their curriculum according to their own specific areas of interest. During the course of their studies, students develop a professional-caliber portfolio.

Character Animation

Free Form Requirements

Character Animation Program

Learning Goals for the Character Animation Program

1. Create compelling time-based and static work, including films that reveal a breadth of advanced skills in visual observation, conceptual framing, technical knowledge, and directorial vision;
2. Display strong proficiency with 2D and CG animation, as well as skillful use of animation principles;
3. Exhibit in-depth knowledge of storytelling and narrative structure;
4. Demonstrate advanced abilities in drawing and design;
5. Show evidence of understanding how to function effectively as a professional artist in a variety of work settings, along with the ability to view how skills are applicable across a range of creative areas;
6. Relate critically and creatively to one or more other artistic disciplines at CalArts, as well as to the history of animation and its artistic/cultural contexts.

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 / BFA1

Fall Semester

FVCA-100 2D Character Animation I

FVCA-110 Life Drawing I

FVCA-132 Design I

FVCA-150 Story I

FVCA-160 Digital Methods I

FVCA-180 CG Foundation I

Winter Session

FVCA-151W Story I

Spring Semester

FVCA-101 2D Character Animation I

FVCA-111 Life Drawing I

FVCA-140 Perspective I

FVCA-151 Story I

FVCA-161 Digital Methods I

FVCA-181 CG Foundation I

Second year / BFA2

Fall Semester

FVCA-200 2D Character Animation II

FVCA-210 Life Drawing II

FVCA-220 Film Workshop II

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- FAIC650 Special Topics: Realist Style (3 credits)
- FAIC665 Chantal Akerman: An Intimate Passion (3 credits)

This list may be subject to change.

FVCA-240 Animation Layout
FVCA-252 Story II: Storyboarding
FVCA-280 CG Foundation II

Winter Session

FVCA-221W Film Workshop II

Spring Semester

FVCA-201 2D Character Animation II
FVCA-211 Life Drawing II
FVCA-221 Film Workshop II
FVCA-260 Digital Methods II: Sound

Third Year / BFA3

Fall Semester

FVCA-300 2D Character Animation III
FVCA-311 - FVCA-316 Advanced Life Drawing (select one class; 1.5 units required)
FVCA-320 Film Workshop III
FVCA-334 Professional Preparation III

Winter Session

FVCA-321W Film Workshop III

Spring Semester

FVCA-301 2D Character Animation III
FVCA-311 - FVCA-316 Life Drawing (select one class; 1.5 units required)
FVCA-321 Film Workshop III

Fourth Year / BFA4

Fall Semester

FVCA-400 Character Animation IV
FVCA-311 - FVCA-316 Life Drawing (select one class; 1.5 units required)
FVCA-420 Film Workshop IV

Winter Session

FVCA-421W Film Workshop IV

Spring Semester

FVCA-401 Character Animation IV
FVCA-421 Film Workshop IV

In addition, all Character Animation students are required to take Acting for Animators (FVCA-290) once during their BFA degree.

FVEA.BFA - Bachelor of Fine Arts - Experimental Animation

General

Program Title

Bachelor of Fine Arts - Experimental Animation

School

School of Film/Video

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

FVEA.MFA - Master of Fine Arts - Experimental Animation

General

Program Title

Master of Fine Arts - Experimental Animation

School

School of Film/Video

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

California Institute of the Arts

10.0304

Program Description

4-Year Program The BFA track in Experimental Animation emphasizes the creative development of a personal aesthetic in an interdisciplinary, artist-centered environment. Prior experience in animation is helpful to students entering the Program, but all students take courses in a broad range of animation approaches, which provide a foundation in animation techniques and concepts from which to expand upon. From handmade practices such as 2D drawing and working directly on film, to computer animation and pre-visualization skills—courses blend practical knowledge with creative practice and critique, allowing for a detailed examination of animation art. As mentoring is central to the CalArts experience, students work closely with a mentor from the Experimental Animation faculty and other members of the Institute's accomplished faculty as they experiment with and extend their own unique artistic visions. Visiting artists provide critiques and perspectives on current animation practices, and recruitment professionals come to campus annually to review student portfolios to offer internships and employment at leading animation studios. BFA students are especially encouraged to study abroad in one of the Program's exchange opportunities. All BFA Experimental Animation students are required to pass a Graduation Review in order to complete the Program.

Experimental Animation

Free Form Requirements

Program in Experimental Animation

The Experimental Animation Program offers both BFA and MFA degrees. The degree programs emphasize the creative development of a personal aesthetic in an artist-centered environment. A broad range of animation approaches, processes, and techniques are covered in lecture courses, seminars, workshops, visiting artist lectures, internships, and independent studies. The program supports 2D animation, stop-motion, multiplane, digital production, installation, stereoscopy, motion capture, performance animation, programming, and other approaches. Students work closely with a mentor in developing skills, course schedules, and projects, and also benefit from working among artistic peers in a studio environment. To support development of each student's creative voice, we offer technical and critical skills within a wide range of production courses, as well as history and theory. Students are also required to take production courses in other Schools at CalArts (Theater, Dance, Music, and Art), in order to develop interdisciplinary approaches. Study abroad opportunities are also offered, mainly for BFA students.

Bachelor of Fine Arts Program in Experimental Animation BFA students in Experimental Animation leave the program with a well-developed artistic identity and varied abilities, and establish careers in studio production and personal practice, often forming creative partnerships with fellow students. In the program, students are provided with a comprehensive education in the history, styles, techniques, and technology of animation arts. As a culminating project they conceive, design, and produce a graduation project that reflects the student's personal artistic sensibilities.

The Experimental Animation Program accepts BFA-level students in one of two ways: 1) at the BFA1 level with a four-year residency requirement or 2) at the BFA2 level as a transfer student with a three-year residency requirement. Students must attend full-time; part-time attendance is not allowed.

Learning Goals for BFA Students

Individual voice: Student's style is recognizable and compelling. This distinctive voice extends through their creative process, resulting in conceptually complex works that display competency with technical skills.

10.0304

Program Description

3-Year Program In the MFA Experimental Animation Program, students are provided with a comprehensive foundational background and are encouraged to seek out poetic, lyrical, structural and other modes of experimentation with the materials and forms of the moving image. Students are trained to not only become makers—but also critically minded contributors to the advancement of animation history and theory. In addition to coursework in technique and theory, the EA curriculum includes training in professionalization. Students are expected to become familiar with film festivals and submission processes, attend professional gatherings and events, and become members of related organizations. Accordingly, graduates become creative leaders in the field, establishing careers in studio production, teaching and personal practice, often forming creative partnerships with fellow CalArts students. All MFA Experimental Animation students are required to complete a first-year project, complete a thesis proposal in the second year and finally pass a Thesis Review in order to complete the Program.

Experimental Animation

Free Form Requirements

Master of Fine Arts Program in Experimental Animation

Graduates of the MFA Program in Experimental Animation become creative leaders in the field, establishing careers in studio production, teaching, and personal practice, often forming creative partnerships with fellow students. In the program, students are provided with a comprehensive education in the history, styles, techniques, and technology of animation arts. As a culminating project they conceive, design, and produce a thesis that reflects the student's personal artistic sensibilities. The Experimental Animation program accepts MFA-level students for a three-year residency.

Learning Goals for MFA Students

Individual voice: Student's style is unique and developed over a body of work. This distinctive voice extends through their creative process, resulting in conceptually complex works that display competency with technical skills. Students develop creative methods that serve their personal styles.

Contextual knowledge: Student can discuss current developments in time-based art as well as past developments in animation and live-action media history.

Student is able to demonstrate their advanced understanding of the historical/cultural/social context of their work convincingly in presentations, discussions, and writing. Interdisciplinary approaches: Student is aware of production practices in other mediums, such as art, theater, dance, and music, and has participated in one or more of these areas while at the Institute. Student draws upon these disciplines as appropriate to expand their own creative approaches.

Technical skills: Student has an advanced knowledge of digital media used in animation production, and can apply them with confidence in realizing projects. Student projects reflect the creative use of technology and an experimental attitude.

Collegiality: Student is an active participant within critiques, applying knowledge and experience effectively in their arguments and valuing other people's opinions. Student works with others on projects. Student understands the value of mentorship and works closely with faculty to achieve personal goals. Student finds opportunity for leadership and collaboration within the program and the larger animation community.

Professionalism: Student's personal work is outstanding, fulfilling their potential as an artist. Student gives cogent presentations about their work and is prepared to enter the professional world. Student attends visiting

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Contextual knowledge: Student is aware of and can critically discuss current developments in time-based art and is cognizant of past developments in animation and live-action media history. Student is able to demonstrate his/her understanding of the historical/cultural/social context of their work.

Interdisciplinary approaches: Student is aware of production practices in other metiers, such as art, theater, dance, and music, and has participated in one or more of these areas while at the Institute.

Technical skills: Student has a working knowledge of digital media used in animation production, and can apply that knowledge effectively in realizing projects. Student is able to use technology creatively and with an experimental attitude.

Collegiality: Student is an active participant within critiques, applying knowledge and experience effectively in their arguments and valuing other peoples opinions. Student understands the value of mentorship and works closely with faculty to achieve personal goals. Student values collaboration with others.

Professionalism: Students personal work is outstanding, fulfilling their potential as an artist. Student is able to give cogent presentations about their work and is prepared to enter the professional world. Student attends visiting artist workshops, makes contacts through internships or various projects, and participates in portfolio presentations, and they are sought after for professional opportunities.

Requirements for Student Accepted as a BFA1

BFA students accepted as a BFA1 complete a four-year residency. The first two years provide the student with an understanding of principles and techniques of animation, as well as the history of animation, digital methods, and elements of sound development. An animation project is produced in both the BFA1 and BFA2 years. The BFA3 year is left relatively open, so students can take practice-related courses in other Schools at the Institute; they must take at least three courses totaling six credits or more in another metier (Art, Theater, Dance, or Music) practice (not history or theory) during the four-year residency. A mid-residency review occurs during fall of the BFA3 year, when the student presents work they have produced within the program to their faculty committee. This review is scheduled by the student through the Film/Video office, after meeting with their mentor to assure that the required metier and critical studies courses have been taken.

BFA students are required to complete a graduation project as part of their requirements for the two-semester Undergraduate Critique course. This course is generally taken during the BFA4 year, but it can be taken during the BFA3 year. The graduation project, along with other significant work, will be presented during the student's graduation review in the last semester of residence. The student arranges this review with the Film/Video office, after getting a graduation check from their mentor and having critical studies requirements signed off by the Registrars office. The faculty committee gives permission to graduate.

Required courses:

The following courses are required for students accepted at the BFA1 level in the Experimental Animation program, but they do not constitute a students entire program. In addition to the Experimental Animation requirements below, BFA students are also required to take production courses in other metiers: 6 credits, over a four-year residency.*

Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses.

The student will be asked to provide documentation of academic progress when they schedule mid-residency and graduation reviews. It is the students responsibility to fulfill all graduation requirements. Any requests for a substitution must be approved by the mentor before the course is taken

artist workshops, makes contacts through internships or various projects, and participates in portfolio presentations, and they are sought after for professional opportunities. Student is familiar with leading film festivals and has submitted their work to them as appropriate. Student attends professional gatherings and events and/or is a member of related organizations. They contribute to the advancement of animation production, history, and/or theory.

Requirements: MFA

The three-year residency MFA track in Experimental Animation provides time for students to participate in the full range of studies necessary for artistic and professional growth. MFA1 year level courses provide students with a comprehensive understanding of production techniques, including both visual and sound elements. In seminar-type settings, students are encouraged to engage in critical discourse as a means of developing and articulating personal aesthetics. The spring semester culminates in completion of a first-year project, which is developed within supporting coursework. Through the study of animation history and continued conceptual investigation, MFA 2s further their understanding of the creative possibilities of animation and are encouraged to take courses from other metiers (Art, Dance, Theater, and Music) to develop in interdisciplinary ways.

During the MFA2 year, students develop a proposal for a thesis project that is completed in the MFA3 year, within courses and in consultation with a mentor and other faculty. This proposal is presented within a preliminary review during the spring semester of the MFA2 year. The student schedules this review with the Film/Video office after meeting with their mentor to assure that all course requirements have been met. During the preliminary review, the student receives feedback and establishes an agreement with their faculty committee on the goals of the project. The creative development of the thesis parallels studies focusing on advanced technical and conceptually oriented courses that support its production. *Students entering the MFA program who have not taken a course in animation history are advised to enroll in the Animation History class in their MFA2 year.*

During the MFA3 year, students focus mostly on producing the thesis project under the tutelage of a mentor and other faculty, while continuing to participate in supporting coursework. After checking graduation requirements with their mentor, the student schedules a graduation review with their committee during the spring semester of the MFA3 year. At this meeting, they present the completed thesis project for review by the faculty committee. MFA students are required to complete an approved thesis project in order to graduate

Required courses:

Following is information about courses that are required for the Experimental Animation MFA, but they do not constitute a students entire program. Students must take at least 60 credits at the graduate level to graduate. Consult the official curriculum online for other requirements. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when they schedule preliminary and graduation reviews. It is the students responsibility to fulfill all graduation requirements, including at least 6 graduate-level credits of history/theory coursework in residence at CalArts. To fulfill these requirements, students take FAIC570 Seminar in Animation History, FAIC675 History of Experimental Animation, and one other history/theory course approved by mentor. Any changes to the schedule of required courses must be approved by the required course instructor and the students mentor.

MFA1

Fall Semester

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BFA1

Fall Semester

FVEA107 BFA Animation Workshop (4 credits)

FVEA255 Hybrid Imaging (2 credits)

FAIC170 Animation History (3 credits) Critical Studies (3 credits) Elective (3 - 6 credits recommended)

Spring Semester

Winter Session (1 credit)

FVEA108 BFA Animation Production (4 credits)

FVEA145 Motion and Meaning (2 credits)

FAIC171 Animation History (3 credits) Critical Studies (3 credits)

Elective (2 - 5 credits recommended)

BFA2

Fall Semester

FVEA202 BFA2 Concept Development (3 credits)

FVEA240 Sound for Experimental Animation I (2 credits)

FAIC420 Film History I (3 credits)

Other metier practice* (2 credits)

Critical Studies (3 credits recommended)

Elective (2-4 credits recommended)

Spring Semester

Winter Session (1 credit)

FVEA203 BFA2 Production (3 credits)

FVEA241 Sound for Experimental Animation II (2 credits)

FAIC421 Film History II (3 credits)

Critical Studies (3 - 6 credits recommended)

Elective (3- 5credits recommended)

BFA3

Fall Semester

Mid-Residency Review

FVEA482 Experimental Animation Undergrad Critique (may be taken in BFA4 year;3 credits)**

Critical Studies and electives as needed (13-17credits recommended)

Spring Semester

Winter Session (1 credit)

FVEA482 Experimental Animation Undergrad Critique. (This course must be taken twice. May be taken in BFA3 year with permission of instructor, or BFA4 year. May be taken for 3 or 6 credits, by permission of instructor)**

Other metier practice* (2 credits)

Critical Studies and electives as needed (13-16 credits recommended)

BFA4

Fall Semester

FVEA482 Experimental Animation Undergrad Critique. (This course must be taken twice. May be taken for 3 or 6 credits, by permission of instructor)** Critical Studies and electives as needed (8-14credits recommended)

Spring Semester

Winter Session (1 credit)

Graduation review/Submit Senior Project

FVEA482 Experimental Animation Undergrad Critique. (This course must be taken twice. May be taken for 3 or 6 credits, by permission of

FVEA504 Digital Workflow for Animators (1 credit)

FVEA525 First Year Shorts (3 credits) FVEA540 Sound for Experimental Animation I(2 credits)

FAIC 675 History of Experimental Animation (2 credits)

At least one of the following:

FVEA515 Drawn Techniques for the Experimental Animator (3 credits),

FVEA555 Hybrid Imaging (2 credits),

FVEA620 Stop Motion Basics (2 credits),

FVEA538 Introduction to Cinema4D (2 credits),

FVEA610 Interactive Media (3 credits)

Spring Semester

Winter Session (1 credit)

FVEA526 First Year Shorts (3 credits)

FVEA541 Sound for Experimental Animation II(2 credits)

Electives (5-8credits recommended)

MFA2

Fall Semester

FVEA520 Experimental Animation Thesis Concept Seminar (3 credits)

FAIC570 Seminar in Animation History (2 credits)

Electives (4 - 13 credits recommended)

RECOMMENDED: *Students entering the MFA program who have not taken a course in animation history are advised to enroll in the Animation History class in their MFA2 year.*

Spring Semester

Winter Session (1 credit)

FVEA521 Experimental Animation Thesis Concept Seminar B (3 credits)

Preliminary Review (before Spring break)

Electives (9-13credits recommended)

MFA3

Fall Semester

FVEA530 Experimental Animation Thesis Production Seminar (3 credits)

Electives (6-15 credits recommended)

Spring Semester

Winter Session (1 credit)

Graduation Review/Submit Thesis Project

FVEA531 Experimental Animation Thesis Production Seminar (3 credits)

Electives (5-6credits recommended) To graduate, a total of 60 or more credits is needed for MFA students in a three-year residency.

California Institute of the Arts

instructor)**

Critical Studies and electives as needed (9-15 credits recommended)

*over a four-year residency, BFA students must complete at least six credits in another metier practice (not history or theory): Art, Theater, Dance, or Music.

These courses must be completed at CalArts, not transferred in. They can be taken in any semester. Recommended timing for courses is indicated above.

**Students complete a graduation project in FVEA482 and FVEA483. These courses can be taken in the BFA3 or BFA4 year.

Requirements for Student Accepted as a BFA2 Transfer Student

Most BFA applicants are accepted at the BFA1 level, but in some cases a student may be accepted as a BFA2 transfer student. Transfer students who begin in the BFA2 year complete a three-year residency. In this track, the first two years provide the student with an understanding of principles and techniques of animation, as well as the history of animation, digital methods, and elements of sound development. An animation project is produced in both the BFA 2, BFA3, and BFA4 years. During the BFA3 year, these students also should take practice-related courses in other Schools at the Institute; they must take at least two courses totaling four credits or more in another metier (Art, Theater, Dance, or Music) practice (not history or theory) during the three-year residency.

A mid-residency review occurs during fall of the BFA3 year, when the student presents work they have produced within the program to faculty committee. This review is scheduled by the student through the Film/Video office, after meeting with their mentor to assure that all required metier and critical studies courses have been taken.

Students are required to complete a graduation project during their BFA4 year for the Undergraduate Critique course. That project, along with other significant work, will be presented during the student's graduation review in the last semester of residence. The student arranges this review with the Film/Video office, after getting a graduation check from their mentor and having critical studies requirements signed off by the Registrars office. The faculty committee gives permission to graduate.

Required courses:

The following courses are required for students accepted at the BFA2 transfer level in the Experimental Animation program, but they do not constitute a student's entire program. In addition to the Experimental Animation requirements below, BFA students are also required to take production courses in other metiers.*

Consult the online catalog for critical studies and other requirements.

Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when they schedule mid-residency and graduation reviews. It is the student's responsibility to fulfill all graduation requirements.

BFA2

Fall Semester

FVEA107 BFA Animation Workshop (4 credits)

FVEA255 Hybrid Imaging (2 credits)

FAIC170 Animation History (3 credits)

FAIC420 Film History I (3 credits)

Critical Studies and electives as needed (3-6 credits recommended)

Spring Semester

Winter Session (1 credit)

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FVEA108 BFA Animation Production (4 credits)
FVEA145 Motion and Meaning (2 credits)
FAIC171 Animation History (3 credits)
FAIC421 Film History II (3 credits) Critical Studies and electives as needed
(2-5credits recommended)
BFA3
Fall Semester
Mid-Residency Review
FVEA202 BFA2 Concept Development (3 credits)
FVEA240 Sound for Experimental Animation I (2 credits) Other mtier
practice* (2 credits)
Critical Studies and electives as needed (8-11 credits recommended)
Spring Semester
Winter Session (1 credit)
FVEA203 BFA2 Production (3 credits)
FVEA241 Sound for Experimental Animation II(2 credits) Other metier
practice* (2 credits)
Critical Studies and electives as needed (8-11 credits recommended)
BFA4
Fall Semester
FVEA482 Experimental Animation Undergrad Critique. (This course must
be taken twice. May be taken for 3 or 6 credits, by permission of
instructor)**
Critical Studies and electives as needed (9-15 credits recommended)
Spring Semester
Winter Session (1 credit) Graduation Review/Submit Senior Project
FVEA482 Experimental Animation Undergrad Critique. (This course must
be taken twice. May be taken for 3 or 6 credits, by permission of
instructor)**
Critical Studies and electives as needed (8-14credits recommended)
*over a three-year residency, BFA transfer students must complete at least
four credits in another metier practice (not history or theory): Art, Theater,
Dance, or Music.
These courses must be completed at CalArts, not transferred in. They can be
taken in any semester. Recommended timing for courses is indicated above.

Courses

FAIC170 - Animation History I

General

Course Long Title

Animation History I

Subject Code

FAIC

Course Number

170

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FAIC171 - Animation History II

General

Course Long Title

Animation History II

Subject Code

FAIC

Course Number

171

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

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Credit Hours

Min Credit
Hours
3

Description

Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the first semester of a yearlong international historical survey of animated media, covering the period from the late-19th to the mid-20th century contexts. Lectures and readings stress the historical contexts of the topics covered.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

Credit Hours

Min Credit
Hours
3

Description

Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the second semester of a yearlong international historical survey of animated media, covering the period from the mid-20th century to current contexts. Lectures and readings stress the historical contexts of the topics covered.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

No Requirements

FAIC300W - Student Initiative: Film/Video Curating

General

Course Long Title

Student Initiative: Film/Video Curating

Subject Code

FAIC

Course Number

300W

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

"Film Video Curating" is a class designed to encourage student initiative, based on a successful practice associated with the spring session of "Film Today" that has been in place- albeit informally- since 2012. Students will work with the instructor to curate the first two sessions of "Film Today" (Friday January 18 and Friday January 25) by mining into CalArts archive or researching contemporary work. "Film Today" will not start until Friday February 1st, of course, but students registered in "Film Today" will be encouraged to sit in the first two sessions, therefore providing the student curators with a welcome audience for their curatorial efforts. (It is hoped that the outreach efforts of the student curators -announcement, poster, social media-will bring an

FAIC370 - Survey of CG Art & Animation

General

Course Long Title

Survey of CG Art & Animation

Subject Code

FAIC

Course Number

370

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Historical survey of CG (computer graphic) art and animation from the early introduction of digital technology to current developments. The course will engage in frequent discussions about the theory and practice of CG art and animation. Class sessions will consist of lectures, screenings and readings that focus on the historical, social, and cultural contexts of related topics.

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audience extending beyond the students registered in "Film Today"). Having a built-in audience will give the student curators a chance to introduce the work they have chosen, to have a discussion about it afterwards, therefore providing them with a better understanding/knowledge of how an audience may react to their personal aesthetic choices. They will also be taught the basics of publicity/outreach and will have the opportunity to write, produce and distribute program notes, to write an announcement and to make a poster -all of this under the supervision and with the help of the instructor. In turn, students enrolled in "Film Today" will be given the opportunity, as they have in the past, to write one paper written about one of the student-curated sessions to make up for one of the papers required for "Film Today" if they elect to do so.

The instructor will meet with the students interested in the class "Film/Video Curating" by the middle/the last third of the fall semester, so they can start the discussion amongst themselves and with the instructor in the last few weeks of the fall semester and during the winter break.

As "Film Today," the class is open to students from all schools, all programs and all levels, but they need to have a personal conversation with the instructor prior to enrollment.

FAIC372 - Women of Animation History

General

Course Long Title

Women of Animation History

Subject Code

FAIC

Course Number

372

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

From the beginning, women and underrepresented groups have held a strong presence within animation, yet when examining history, minimal emphasis is placed on their contributions. The truth is, throughout most of the 20th century, leading women artists established, defined and expanded the animated art form, yet very little is recorded of their work, and their films are rarely

FAIC373 - Animation, Design and Cultural Identity

General

Course Long Title

Animation, Design and Cultural Identity

Subject Code

FAIC

Course Number

373

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a class where theory meets practice. Animators have to design and create their characters from scratch, and whatever designs they come up with convey social and cultural meaning, whether consciously or not.

This class aims to raise awareness of these meanings through screenings, readings and discussion.

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examined.

This first-of-its-kind course delves into these artists and their artistic contributions within the animated art form. Through lecture, screenings, presentations and guest speakers, students will achieve a comprehensive understanding of this previously invisible half of our collective animated past.

Students should expect to spend approx \$60 on additional materials and supplies.

A range of animation - both historical and contemporary - will be screened, plus related visual material from the history of art and popular culture. Students will be required to read basic texts, plus further reading related to their chosen area of research. The aim is to give students a working knowledge of cultural theory related to the area of diversity and representation. Students will be expected to participate in critique and discussion in class and in written work, as well as create original designs for characters that reflect their research.

Films that will be examined include He Named Me Malala, Persepolis, The Breadwinner, Coco, and more.

Students should expect to spend up to \$40 on additional course supplies.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FAIC374 - Commentary Through Cartoons

General

Course Long Title

Commentary Through Cartoons

Subject Code

FAIC

Course Number

374

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Political cartooning is a vital element of a free press in a democracy and contributes to the critique of the modern political landscape. Through an examination of the history of political cartooning in the United States, as well as specific cartoonists who have elevated the use of visual language and metaphors in their work, students will gain an understanding of this important medium and its contributions to democracy.

Additionally, students will learn how to create cartoons that comment on social and political issues, whether in multi-panel format, animation, live-sketching or the traditional one-panel format. Students will be encouraged to use their skills in storytelling and design to produce

FAIC385 - Seminar in Black Experimental Film/Video

General

Course Long Title

Seminar in Black Experimental Film/Video

Subject Code

FAIC

Course Number

385

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Seminar in Black Experimental Film/Video

This seminar is designed to facilitate a creative and rigorous conversation around Blackness and the audiovisual, particularly in experimental film/animation, documentary/non-fiction, and video art. Particular attention will be paid to work that is oriented around imagined futurity, resourceful fugitivity, and what is potentially reparative in the everyday. How can filmic media avoid the spectacularization of Black suffering? What does it mean to contend with trauma without reinscribing it into the visual medium? How do we open up pathways to radical methodologies? How can we elevate an ethic of care in Black cultural production? This course is neither a survey of

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strong visual statements, as well as apply their research in order to write knowledgeably about this subject.

Registration Restrictions

RGFVCAEA - Character Or Experimental Programs

Black film/video nor an introduction to recent Black Diasporic humanities scholarship. The films herein aren't necessarily answers to the aforementioned questions, but rather points of entry into these considerations. Imagining Fugitivity and Futurity in Film/Video is a space to think with and through contemporary film/video and scholarship that opens up new possibilities to think and create.

FAIC390 - Screenwriting for Animators

General

Course Long Title

Screenwriting for Animators

Subject Code

FAIC

Course Number

390

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course receives Critical Studies credit in the Arts in Context (AIC) category. 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.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FAIC392 - The Writers' Room

General

Course Long Title

The Writers' Room

Subject Code

FAIC

Course Number

392

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course teaches students the fundamentals of how to collaboratively write screenplays for animated network television. "The Writers' Room" will be modeled from a real-life network television writers' room scenario. The teacher will provide instruction, as well as oversee and give feedback on each step of the process the students engage in: working collaboratively, brainstorming, drafting, revising, table reads, and more. Students will work on two script projects for the semester (approximately 5-6 weeks per 11-minute script).

Registration Restrictions

RGAFV - School of Film/Video Students Only

FAIC394 - History of Character Anim

General

Course Long Title

History of Character Anim

Subject Code

FAIC

Course Number

394

FAIC395 - Character Animation in Disney Features

General

Course Long Title

Character Animation in Disney Features

Subject Code

FAIC

Course Number

395

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course covers the history of character animation, mainly focusing on the American studio system. 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 they will engage in critical discussion in class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles. Course receives Critical Studies credit in the Arts in Context (AIC) category.

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course receives Critical Studies credit in the Arts in Context(AIC) category. In this course, students will learn about Disney 2D animated features from the studio's beginnings through the 1960s. Readings, lectures, and screenings will be prepare students for discussion of the films. They will analyze developments in narrative, adaptation, character design, animated movement, backgrounds, and other aesthetic elements. They will also learn about the role of individual artists at the Disney studio. Students will keep weekly notes on films, generate short papers, and take written exams.

FAIC400 - Film Today

General

Course Long Title

Film Today

Subject Code

FAIC

Course Number

400

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

A beloved CalArts tradition "Film Today," offered by the Program of Film and Video, is open to the entire Institute, to graduate and undergraduate students in all programs, for Critical Studies credits. Opening a window into the world as well as into our own subjectivity, the art of the moving image is changing rapidly. This course is taught by scholars and/or professionals active in the field, who closely follow these changes. It is designed to offer a context and critical tools for a better understanding and appreciation of the moving image in its different manifestations.

FAIC405 - History of Experimental Film

General

Course Long Title

History of Experimental Film

Subject Code

FAIC

Course Number

405

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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

California Institute of the Arts

We will show narrative features from all over the world, crafted within different cultural, racial and sexual communities - as well as cutting-edge documentaries, essay films, experimental works and hybrid creations at the boundaries of several art practices. Lectures and active discussions will provide a context and build bridges between your respective métiers and the aesthetics of the moving image. Your contribution to the discussion as well as your weekly papers (1 to 12 pages, 12 point font) are an essential component of this exciting, necessary conversation of our times. This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. Attendance to this class is mandatory. May be repeated for credit.

FAIC410 - History of Documentary Film I

General

Course Long Title

History of Documentary Film I

Subject Code

FAIC

Course Number

410

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course is available for online registration and also open by Permission of the Instructor at Advising Day.

An historical survey of documentary (or non-fiction) tradition in motion pictures and its major genre: the exploration film, the ethnographic film, the travel film, historical reconstruction and essay film. Offered by the Program in Film and Video. Maybe repeated for credit.

FAIC411 - History of Documentary Film II

General

Course Long Title

History of Documentary Film II

Subject Code

FAIC

Course Number

411

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course is available for online registration and also open by Permission of the Instructor at Advising Day.

An historical survey of documentary (or non-fiction) tradition in motion pictures, with special emphasis on the development of the origins and development of cinema verité, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970- 2016.

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FAIC412 - Documentary Inquiries

General

Course Long Title

Documentary Inquiries

Subject Code

FAIC

Course Number

412

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments with new technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time. Offered by Program in Film and Video.

FAIC415 - Questions of Third Cinema

General

Course Long Title

Questions of Third Cinema

Subject Code

FAIC

Course Number

415

FAIC413 - Documenting Conflict: Palestine, Israel

General

Course Long Title

Documenting Conflict: Palestine, Israel

Subject Code

FAIC

Course Number

413

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a course in documentary theory / studies through the lens of films made in or about Palestine and Israel. We may also include works from other zones of conflict chosen by the students. Issues of politics and form, ethics and aesthetics are central to all nonfiction film. In the context of ongoing and seemingly intractable political conflict, this is even more the case. We will examine the work of numerous filmmakers including Avi Mograbi, Raed Andoni, Kamal Aljafari, Ra'anan Alexandrowicz, Palestinian-Israeli collaborative teams, and many more. Questions of reception, political impact and censorship will also be addressed.

Course includes weekly discussion posts on readings, an analytical paper, research paper and a visual project. Students will be able to critically analyze nonfiction film and to eloquently articulate the aesthetic approaches of a given documentary as well as ethical issues raised or addressed by documentary film.

Registration Restrictions

RGAFV - School of Film/Video Students Only

No Requirements

FAIC416 - Cinema and Media: East Central Europe

General

Course Long Title

Cinema and Media: East Central Europe

Subject Code

FAIC

Course Number

416

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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, 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. Offered by Program in Film and Video. May be repeated for credit.

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course open to BFA3 and BFA4 students across the institute. This course will also have spaces available to enroll at Course Advising Day. This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ("diamonds of the everyday"); the often dark and experimental "documentary fictions" of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), the austere realism of the "hard to live in" post-socialist society reflected in New Romanian Cinema (2000s), and work from other countries that contribute insights to contemporary directions in the "former East" will also be explored.

FAIC420 - Film History I - 1895-1950

General

Course Long Title

Film History I - 1895-1950

Subject Code

FAIC

Course Number

420

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.
Film History is a two semester survey of cinema

FAIC421 - Film History II - 1950-PRESENT

General

Course Long Title

Film History II - 1950-PRESENT

Subject Code

FAIC

Course Number

421

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.
Film History is a two semester survey of cinema

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from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films.

Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper.

Offered by Program in Film and Video. Required of PFV BFA1 and EA BFA1. May be repeated for credit.

from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films.

Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper.

Offered by Program in Film and Video. Required of PFV BFA1 and EA BFA1. May be repeated for credit.

FAIC422 - History of Film: Women Directors

General

Course Long Title

History of Film: Women Directors

Subject Code

FAIC

Course Number

422

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Women have been routinely excluded from filmic participation and from the cinematic canon on multiple levels. BFI's famous "50 best films of all time" list (<https://www.bfi.org.uk/news/50-greatest-films-all-time>) includes only one female director. This course is designed to repair decades of erasure, by presenting superb films directed by women, from 1920's- the present. Weekly screenings will

FAIC424 - Sexuality, Gender, Destruction in Cinema

General

Course Long Title

Sexuality, Gender, Destruction in Cinema

Subject Code

FAIC

Course Number

424

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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

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include works by Lotte Reiniger, Dorothy Arzner, Agnes Varda, Julie Dash, the instructor (Nina Menkes) and many more. We will focus on issues of representation, the way male dominance is coded cinematically, questions of form-can we use the master's tools to dismantle the master's house? What does it mean to speak from the dominant position versus from a marginal position both cinematically and narratively? The accumulated impact of screenings, and related readings, week after week, of powerful work by female directors will serve to undercut the oppressive impression many of us carry that most "important" or "classic" films are directed by men. Readings will focus on feminist film theory.

emphasis on works in which the knife, so to speak, is pointed in the 'wrong direction'.
Offered by Program in Film and Video.

FAIC425 - History of Sound in Animation

General

Course Long Title

History of Sound in Animation

Subject Code

FAIC

Course Number

425

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Animation sound uses a combination of dialogue, effects, and music to complement moving images. A fair amount has been written about the use of music in animation, but very little has been written about the overall role of sound in animation. Or, how the technological development of sound recording has influenced the evolution of the animated film. Or, how the creative language of sound for hand-crafted images has developed.

This class will, in some ways, be an experiment in correcting and expanding the historical record, and creating a coherent narrative of the sometimes uneasy alliance between picture and sound in animation. As technology has changed, each studio and filmmaker has adapted more or less independently.

FAIC426 - Cinema of Exile

General

Course Long Title

Cinema of Exile

Subject Code

FAIC

Course Number

426

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Cinema of Exile: Perspectives on Palestine and Israel

The course addresses the experience of exile and displacement understood both as a physical and psychic condition, as expressed in films and texts from Palestine and Israel. Through screening a variety of documentary, narrative and experimental films, the course provides an opportunity for an expanded perspective on the region and its history, one that goes far beyond the usual news reports and headlines. This is primarily a screening class, but students will also be encouraged to make work (media or written) that relates to the subject matter. The instructor recently returned from one year in the region as a MENA (Middle East and North Africa) Fulbright Fellow. This course is open to the institute, available for online registration and also open by Permission of the Instructor at Advising Day. Critical Studies credit.

FAIC428 - Prostitution in Film

General

Course Long Title

Prostitution in Film

Subject Code

FAIC

Course Number

428

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

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 questions of the representation of sexuality, and exploitation in a more global sense. Offered by Program in Film and Video.

FAIC430 - History of Video Art

General

Course Long Title

History of Video Art

Subject Code

FAIC

Course Number

430

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in the late 1960s. This term the course will also specifically integrate video art from various Latin American and Caribbean cultural scenes in conjunction with the Getty-sponsored LA/LA exhibitions held in various museums and galleries throughout the southern California. Guest speakers will include two Getty video curators and LA/LA artists. From both North American and Latin American video scenes we will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product, where artists explored properties of the electronic signal, and how media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. We will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital and new technologies in the mid 1990s will set the stage for "new media" and the net cultural environment. Readings will focus on critical texts by curators and critics and writings by artists. Students will keep a weekly journal and also complete a short written assignment. The course is open to both BFAs and MFAs, and fulfills Critical Studies criteria. Permission of instructor required.

FAIC432 - Women in Cinema: Femininity /Performance

FAIC435 - The Room: a Critical Seminar

General

California Institute of the Arts

General

Course Long Title

Women in Cinema: Femininity/Performance

Subject Code

FAIC

Course Number

432

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

More spots are available at Course Advising Day. Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference. Offered by Program in Film and Video. May be repeated for credit.

Course Long Title

The Room: a Critical Seminar

Subject Code

FAIC

Course Number

435

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This seminar is an attempt to reflect critically on our past/recent/or current experience of the Covid 19 pandemic, and acquire critical tools to think about life, filmmaking, writing and art making in a situation of confinement or quarantine. Even though the confinement might be over - at least in California - it has profoundly affected our memory, our sense of the self and the other. We will discuss the concepts of door, window, perspective, vista, entrance and exit, the intimate, the blocked gaze (analyzing the role of the off-screen space); as well as the relationship between the inside and the outside, between seeing and hearing; surveillance, autonomy and freedom; architecture, memory, gender, and subjectivity.

FAIC439 - Fourteen Questions to Jean-Luc Godard

General

Course Long Title

Fourteen Questions to Jean-Luc Godard

Subject Code

FAIC

Course Number

439

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Fourteen Questions to Jean-Luc Godard. There will be additional spaces available at Course Advising Day.

FAIC442 - Cinema Against the Grain

General

Course Long Title

Cinema Against the Grain

Subject Code

FAIC

Course Number

442

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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

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Since 1960 till his death in 2022, Jean-Luc Godard directed more than 100 features, shorts, series, essay films, television programs, etc. It would be futile to try and teach such complex and abundant oeuvre in one, even two semesters. The course will be articulated around points of entry to the work, formulated as questions to Godard.

The questions will be chosen among the following ones: How and why did you start making films? / What is a woman? / What is a young girl? / What is an actress? / What is love? / What are the ethics of political representation? / How to represent contemporary youth? / What is a cultural icon? / What is your relationship to the history of cinema? / What is autobiography? / What is montage? / What is language? / What is the relationship between sound and image? / What is an image?

No Requirements

FAIC444 - EA Alumni Network: Building Connections

General

Course Long Title

EA Alumni Network: Building Connections

Subject Code

FAIC

Course Number

444

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on building connections with alumni from the Experimental Animation program. We start by examining the histories and qualities that makes CalArts Experimental Animation the unique place that it is. After they graduate, many students from this program go into the film and art world, some as teachers, others in creative practice. This course locates those individuals who graduated and now serve as inspiration to our current students and to practitioners outside of our program. Students in the course will engage with notable alumni and produce an online "up close" look at a selection of representatives of the EA Program, interviewing them based on questions that class participants determined. All creative decisions will be made by the students enrolled in the course.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

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 Michaeux, 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. Offered by Program in Film and Video.

FAIC445 - Jean-Luc/Cinema/Godard

General

Course Long Title

Jean-Luc/Cinema/Godard

Subject Code

FAIC

Course Number

445

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

Jean-Luc Godard once said, "as long as I'm alive, [the cinema] shall live." No other film director has identified himself so intimately and passionately with the cinema and its history. And no other director has created so many new cinematic forms and connections between images, as his motto demands: "An image is not strong because it is brutal or fantastic, but because the association of ideas is distant and true." We can certainly learn something from Godard about images and sounds and montage. To create cinema, you have to know what it is.

The course will concentrate on his lesser-known films, from *Le petit soldat* to *Helas pour moi* and

Eloge de l'amour. The primary text will be Everything is Cinema: The Working Life of Jean-Luc Godard by Richard Brody. Brody's accounts of Godard's films are often reductionist, but this failing has the virtue of demystifying the films, which can seem daunting and obscure on a first or second viewing. Students will be required to watch Godard's other films and write short papers on five of them.

FAIC450 - Special Topics: Realist Style

General

Course Long Title

Special Topics: Realist Style

Subject Code

FAIC

Course Number

450

School(s)

School of Film/Video

Program(s)

Film Directing

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to the LA Rebellion, Renoir 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, a screening and discussion each week. Students are required to participate in discussions, write a weekly journal entry, read weekly critical and theoretical texts, and complete a final project (either a research paper or an original creative work accompanied by a paper contextualizing it in the content of the course). Please note early start time: do not enroll for the course if you cannot commit to prompt weekly attendance.

No Requirements

FAIC451 - Spec Topic: Curious Art of Autobiography

General

Course Long Title

Spec Topic: Curious Art of Autobiography

Subject Code

FAIC

Course Number

451

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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 raises 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.

FAIC452 - Special Topics: Rock & Roll Movies

General

Course Long Title

Special Topics: Rock & Roll Movies

Subject Code

FAIC

FAIC453 - Special Topics: The Western

General

Course Long Title

Special Topics: The Western

Subject Code

FAIC

California Institute of the Arts

Course Number

452

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

3

Description

Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

Course Number

453

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

3

Description

Course available by Permission of Instructor only.

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.

FAIC454 - Special Topics:Utopia & Its Shadowlands

General**Course Long Title**

Special Topics:Utopia & Its Shadowlands

Subject Code

FAIC

Course Number

454

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

3

Description

Course available by Permission of Instructor only. The current age of Trump, Brexit, and climate disaster have brought discourses of the apocalypse into the U.S. and global mainstream. To some, we have entered a dystopic shadowland of alternative facts and fascist demagoguery. To others, this is America at last showing its true colors, the 'banality of evil' normalizing alt-right populism. In the face of this, the writer Junot Diaz has called for us to fight despair by using 'radical hope' as a weapon. Some have done just that: Black Lives Matter, the Occupy movement, the Women's Marches and the

FAIC455 - Politics, Paranoia & Porn 'staches: '70

General**Course Long Title**

Politics, Paranoia & Porn 'staches: '70

Subject Code

FAIC

Course Number

455

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

3

Description

POLITICS, PARANOIA AND PORN 'STACHES: '70s
GENRE REVISIONISM

Course available by permission of instructor only.

The "New Hollywood" of 1967-1975 was an endlessly rich and eccentric period of American filmmaking. A generation of young filmmakers took advantage of the freedoms afforded by the desperation of the failing studio system and the collapse of the Production Code to make a body of work that managed to be both personal and occasionally quite popular. This class will explore this era

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Standing Rock Sioux have led broad waves of resistance, but the struggle is long and complex.

Can radical hope be a weapon of cinema? How might we dream futures and parallel worlds that articulate resistance, remedy and revolution? Is imagining utopia a call to action or a fool's paradise? "Utopia and Its Shadowlands" is an investigation of utopic and dystopic art and cinema, as well as a practicum for students' own work investigating the dreamlands and purgatories of the impossible. This is not science fiction in the strict sense of the genre; rather, we will look at manifestoes and movements, at imagined and prophetic futures, at parallel worlds, and at transformations and elevations of this world. Most importantly, we will study cinemas of resistance as models for filmmaking today, including anti-colonial, feminist, queer, satirical and underground works from Chris Marker to Kidlat Tahimik, Lizzie Borden to Apitchatpong Weerasethakul, Ben Rivers to Ciro Guerra, and filmmaking collectives such as The Black Audio Film Collective, the Anti-Banality Union and Groupe Dziga Vertov.

In addition to screenings, discussion and readings, students will complete two short photo/video sketches and a final project consisting of either a short film/video work or a critical, academic essay.

No Requirements

through its genre filmmaking: many of the major films of the Hollywood Renaissance are self-conscious attempts to rethink genre, employing the Western, the road movie, the horror film, the musical and the gangster film to explore and embody the divisions and conflicts of a particularly charged, divisive era.

The class will be taught as a seminar, with short contextual lectures introducing screenings, followed by discussion.

The readings will include historical/critical assessments of the films discussed, contemporary criticism and accounts of the history and politics of the era. Auditing is encouraged depending on class size.

The class consists of brief lectures, screenings and discussions.

Requirements include strict regular attendance, weekly readings, weekly journals, a final project, and active participation in class discussions.

Students will demonstrate their developing ideas both in weekly journal writing and in class discussions that will take in both the critical/theoretical readings and the films screened in class. They will develop an original research topic to be completed either as a research paper or a creative work accompanied by a short paper.

No Requirements

FAIC465 - Chantal Akerman: An Intimate Passion

General

Course Long Title

Chantal Akerman: An Intimate Passion

Subject Code

FAIC

Course Number

465

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course is available for online registration. It will also be open by Permission of Instructor

FAIC475 - History of Experimental Animation

General

Course Long Title

History of Experimental Animation

Subject Code

FAIC

Course Number

475

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is by Permission of Instructor Only. This thematically organized trip through the

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at Advising Day for additional enrollment. When Chantal Akerman (1950-2015) committed suicide, she left behind a prolific and singular oeuvre. A truly independent filmmaker, she used to write or co-write all her screenplays, and her films outline an autobiography of sorts. She worked in a variety of formats, exploring both documentary, fiction and the personal essay form - in most than 60 works: 18 features, countless shorts and featurettes, and a dozen multiple-screen installations that were often variations of her single-channel films - always mixing high art with popular culture, minimalist rigor with physical exuberance. Through this multiplicity of formats, though, a unique tone, the specific quality of the gaze, an inimitable mastery of the mise en scène constituted a style that can be immediately spotted.

Her presence in her films was the index of a new way of performing femininity, as well as queerness and the anguish felt by the children of Holocaust survivors. Hers was an unclassifiable body willfully exploding the boundaries of sex, race, ethnicity, genre, language, and geography - or, at the border of the image, at the border between documentary and fiction (to allude to the title of one of her installations), as an inimitable voice, talking and singing, the thinly melodious voice of a child, later made husky by the smoke of a thousand cigarettes.

Many of her films are about a girl/a woman whose desires, passions, longings, and obsession with an unspoken past are too big to be contained. Women run away, cut classes, hitch-hike, sleeplessly walk the streets at night, love two people at the same time, strive to marry the wrong person, stalk female ex-lovers, commit murders, travel throughout Europe, go to America, to Eastern Europe, to Asia, illegally cross borders - in situations that go from the banal to the surreal. The excess contained in Akerman's signature frontal shots pours out in language, in pleasure.

Having been a friend of Akerman's, co-curated two major retrospectives of her work, edited a dossier on her legacy shortly after her death, and written a number of articles about her, I have access to DVDs and VHS not commercially available and will contextualize them, as well as more "mainstream" examples of her work, within a discussion of - gender politics - queer theory - the ethics of representation of the Shoah and the question of "the witness" - questions of mise en scène and cinematic representation (composition of shots, editing, off-screen space, relationship

history of experimental animation will look at work from pre-cinema to the present day, with an eye towards connecting disparate time periods, traditions, and techniques by finding and exploring some common threads. In our class attempt to define what "experimental animation" is, we will arrive at a more complex understanding of the concept of animation itself. By the end of the semester, students will have been exposed to a radically diverse selection of work, and ideally come away from the experience with a rich, impressionistic understanding of the history, scope, and possibilities in experimental animation. Each class session will include screenings of multiple works, as well as contextualizing and supplemental information. Discussion will be greatly encouraged in class.

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between image and sound). Requirements: One 4-5 page paper mid-semester; one 10-12 page term paper.

FAIC570 - Seminar in Animation History

General

Course Long Title

Seminar in Animation History

Subject Code

FAIC

Course Number

570

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Seminar in Animation History is a course for graduate students focusing on animation history and related research. The course includes related readings and seminar discussions on a range of topics, in-depth research on a topic of the student's choosing, a resulting 15-page paper utilizing multiple sources, a class presentation, a research interview, and development of writing skills. Course topics include historical research techniques, interviewing, conference papers, and publication strategies, and other graduate-level issues related to writing.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FAIC572 - Women of Animation History

General

Course Long Title

Women of Animation History

Subject Code

FAIC

Course Number

572

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

From the beginning, women and underrepresented groups have held a strong presence within animation, yet when examining history, minimal emphasis is placed on their contributions. The truth is, throughout most of the 20th century, leading women artists established, defined and expanded the animated art form, yet very little is recorded of their work, and their films are rarely examined.

This first-of-its-kind course delves into these artists and their artistic contributions within the animated art form. Through lecture, screenings, presentations and guest speakers, students will achieve a comprehensive understanding of this previously invisible half of our collective animated past.

Students should expect to spend approx \$60 on additional materials and supplies.

FAIC573 - Animation, Design and Cultural Identity

General

Course Long Title

Animation, Design and Cultural Identity

Subject Code

FAIC

Course Number

573

School(s)

School of Film/Video

Academic Level

GR - Graduate

FAIC574 - Commentary Through Cartoons

General

Course Long Title

Commentary Through Cartoons

Subject Code

FAIC

Course Number

574

School(s)

School of Film/Video

Academic Level

GR - Graduate

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Credit Hours

Min Credit
Hours
3

Description

This is a class where theory meets practice. Animators have to design and create their characters from scratch, and whatever designs they come up with convey social and cultural meaning, whether consciously or not. This class aims to raise awareness of these meanings through screenings, readings and discussion. A range of animation - both historical and contemporary - will be screened, plus related visual material from the history of art and popular culture. Students will be required to read basic texts, plus further reading related to their chosen area of research. The aim is to give students a working knowledge of cultural theory related to the area of diversity and representation. Students will be expected to participate in critique and discussion in class and in written work, as well as create original designs for characters that reflect their research. Films that will be examined include He Named Me Malala, Persepolis, The Breadwinner, Coco, and more.

Students should expect to spend up to \$40 on additional course supplies.

Registration Restrictions

RGAFV - School of Film/Video Students Only

Credit Hours

Min Credit
Hours
3

Description

Political cartooning is a vital element of a free press in a democracy and contributes to the critique of the modern political landscape. Through an examination of the history of political cartooning in the United States, as well as specific cartoonists who have elevated the use of visual language and metaphors in their work, students will gain an understanding of this important medium and its contributions to democracy.

Additionally, students will learn how to create cartoons that comment on social and political issues, whether in multi-panel format, animation, live-sketching or the traditional one-panel format. Students will be encouraged to use their skills in storytelling and design to produce strong visual statements, as well as apply their research in order to write knowledgeably about this subject.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FAIC580 - Survey of CG Art & Animation

General

Course Long Title
Survey of CG Art & Animation
Subject Code
FAIC
Course Number
580
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Historical survey of CG (computer graphic) art

FAIC585 - Seminar in Black Experimental Film/Video

General

Course Long Title
Seminar in Black Experimental Film/Video
Subject Code
FAIC
Course Number
585
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

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and animation from the early introduction of digital technology to current developments. The course will engage in frequent discussions about the theory and practice of CG art and animation. Class sessions will consist of lectures, screenings and readings that focus on the historical, social, and cultural contexts of related topics.

Seminar in Black Experimental Film/Video
This seminar is designed to facilitate a creative and rigorous conversation around Blackness and the audiovisual, particularly in experimental film/animation, documentary/non-fiction, and video art. Particular attention will be paid to work that is oriented around imagined futurity, resourceful fugitivity, and what is potentially reparative in the everyday. How can filmic media avoid the spectacularization of Black suffering? What does it mean to contend with trauma without reinscribing it into the visual medium? How do we open up pathways to radical methodologies? How can we elevate an ethic of care in Black cultural production? This course is neither a survey of Black film/video nor an introduction to recent Black Diasporic humanities scholarship. The films herein aren't necessarily answers to the aforementioned questions, but rather points of entry into these considerations. Imagining Fugitivity and Futurity in Film/Video is a space to think with and through contemporary film/video and scholarship that opens up new possibilities to think and create.

FAIC590 - Screenwriting for Animators

General

Course Long Title

Screenwriting for Animators

Subject Code

FAIC

Course Number

590

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to MFA students on a limited basis by permission of instructor only.

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.

FAIC592 - The Writers' Room

General

Course Long Title

The Writers' Room

Subject Code

FAIC

Course Number

592

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course teaches students the fundamentals of how to collaboratively write screenplays for animated network television. "The Writers' Room" will be modeled from a real-life network television writers' room scenario. The teacher will provide instruction, as well as oversee and give feedback on each step of the process the students engage in: working collaboratively, brainstorming, drafting, revising, table reads, and more. Students will work on two script projects for the semester (approximately 5-6 weeks per 11-minute script).

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FAIC594 - History of Character Anim

General

Course Long Title

History of Character Anim

Subject Code

FAIC

Course Number

594

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course covers the history of character animation, mainly focusing on the American studio system. 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 they will engage in critical discussion in class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles. Course receives Critical Studies credit in the Arts in Context (AIC) category.

FAIC595 - Character Animation in Disney Features

General

Course Long Title

Character Animation in Disney Features

Subject Code

FAIC

Course Number

595

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only (enroll online; a few spots will be available on Course Advising Day as well). Course receives Critical Studies credit in the Arts in Context(AIC) category. In this course, students will learn about Disney 2D animated features from the studio's beginnings through the 1960s. Readings, lectures, and screenings will be prepare students for discussion of the films. They will analyze developments in narrative, adaptation, character design, animated movement, backgrounds, and other aesthetic elements. They will also learn about the role of individual artists at the Disney studio. Students will keep weekly notes on films, generate short papers, and take written exams.

FAIC600 - Film Today

General

Course Long Title

Film Today

Subject Code

FAIC

Course Number

600

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

FAIC605 - History of Experimental Film

General

Course Long Title

History of Experimental Film

Subject Code

FAIC

Course Number

605

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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A beloved CalArts tradition "Film Today," offered by the Program of Film and Video, is open to the entire Institute, to graduate student and undergraduate students in all programs, for Critical Studies credits. Opening a window into the world as well as into our own subjectivity, the art of the moving image is changing rapidly. This course is taught by scholars and/or professionals active in the field, who closely follow these changes. It is designed to offer a context and critical tools for a better understanding of the moving image in its different manifestations. We will show narrative features from all over the world, crafted within different cultural, racial and sexual communities - as well as cutting-edge documentaries, essay films, experimental works and hybrid creations at the boundaries of several art practices. Lectures and active discussions will provide a context and build bridges between your respective métiers and the aesthetics of the moving image. Your contribution to the discussion as well as your weekly papers (1 to 12 pages, 12 point font) are an essential component of this exciting, necessary conversation of our times. This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. Attendance to this class is mandatory. May be repeated for credit.

FAIC610 - History of Documentary Film I

General

Course Long Title

History of Documentary Film I

Subject Code

FAIC

Course Number

610

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course is available for online registration and also open by Permission of the Instructor at Advising Day.

An historical survey of documentary (or non-fiction) tradition in motion pictures and its major genre: the exploration film, the ethnographic film, the travel film, historical

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

FAIC611 - History of Documentary Film II

General

Course Long Title

History of Documentary Film II

Subject Code

FAIC

Course Number

611

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course is available for online registration and also open by Permission of the Instructor at Advising Day.

An historical survey of documentary (or non-fiction) tradition in motion pictures, with special emphasis on the development of the origins and development of cinema

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reconstruction and essay film. Offered by the Program in Film and Video.
Maybe repeated for credit.

verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970- 2016.

FAIC612 - Documentary Inquiries

General

Course Long Title

Documentary Inquiries

Subject Code

FAIC

Course Number

612

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments with new technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time. Offered by Program in Film and Video.

FAIC613 - Documenting Conflict: Palestine, Israel

General

Course Long Title

Documenting Conflict: Palestine, Israel

Subject Code

FAIC

Course Number

613

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a course in documentary theory / studies through the lens of films made in or about Palestine and Israel. We may also include works from other zones of conflict chosen by the students. Issues of politics and form, ethics and aesthetics are central to all nonfiction film. In the context of ongoing and seemingly intractable political conflict, this is even more the case. We will examine the work of numerous filmmakers including Avi Mograbi, Raed Andoni, Kamal Aljafari, Ra'anan Alexandrowicz, Palestinian-Israeli collaborative teams, and many more. Questions of reception, political impact and censorship will also be addressed.

Course includes weekly discussion posts on readings, an analytical paper, research paper and a visual project. Students will be able to critically analyze nonfiction film and to eloquently articulate the aesthetic approaches of a given documentary as well as ethical issues raised or addressed by documentary film.

FAIC615 - Questions of Third Cinema

General

Course Long Title

Questions of Third Cinema

Subject Code

FAIC

Course Number

615

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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, 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. Offered by Program in Film and Video. May be repeated for credit.

FAIC616 - Cinema and Media: East Central Europe

General

Course Long Title

Cinema and Media: East Central Europe

Subject Code

FAIC

Course Number

616

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will also have spaces available to enroll at Course Advising Day. This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ("diamonds of the everyday"); the often dark and experimental "documentary fictions" of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), the austere realism of the "hard to live in" post-socialist society reflected in New Romanian Cinema (2000s), and work from other countries that contribute insights to contemporary directions in the "former East" will also be explored.

FAIC620 - Film History I - 1895-1950

General

Course Long Title

Film History I - 1895-1950

Subject Code

FAIC

Course Number

620

School(s)

School of Film/Video

Academic Level

FAIC621 - Film History II - 1950-PRESENT

General

Course Long Title

Film History II - 1950-PRESENT

Subject Code

FAIC

Course Number

621

School(s)

School of Film/Video

Academic Level

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GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Course available by Permission of Instructor only.

Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films.

Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper.

Offered by Program in Film and Video. PFV MFA are required to take one semester of FAIC620 or FAIC621. Required of FDP MFA1. May be repeated for credit.

FAIC622 - History of Film: Women Directors

General

Course Long Title

History of Film: Women Directors

Subject Code

FAIC

Course Number

622

School(s)

School of Film/Video

Academic Level

GR - Graduate

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Course available by permission of instructor only.

Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films.

Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper.

Offered by Program in Film and Video. PFV MFA are required to take one semester of FAIC620 or FAIC621. Required of FDP MFA1. May be repeated for credit.

FAIC624 - Sexuality, Gender, Destruction in Cinema

General

Course Long Title

Sexuality, Gender, Destruction in Cinema

Subject Code

FAIC

Course Number

624

School(s)

School of Film/Video

Academic Level

GR - Graduate

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Credit Hours

Min Credit
Hours
3

Description

Women have been routinely excluded from filmic participation and from the cinematic canon on multiple levels. BFI's famous "50 best films of all time" list (<https://www.bfi.org.uk/news/50-greatest-films-all-time>) includes only one female director. This course is designed to repair decades of erasure, by presenting superb films directed by women, from 1920's- the present. Weekly screenings will include works by Lotte Reiniger, Dorothy Arzner, Agnes Varda, Julie Dash, the instructor (Nina Menkes) and many more. We will focus on issues of representation, the way male dominance is coded cinematically, questions of form- can we use the master's tools to dismantle the master's house? What does it mean to speak from the dominant position versus from a marginal position both cinematically and narratively? The accumulated impact of screenings, and related readings, week after week, of powerful work by female directors will serve to undercut the oppressive impression many of us carry that most "important" or "classic" films are directed by men. Readings will focus on feminist film theory.

Credit Hours

Min Credit
Hours
3

Description

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'. Offered by Program in Film and Video.

FAIC625 - History of Sound in Animation

General

Course Long Title
History of Sound in Animation

Subject Code
FAIC

Course Number
625

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Animation sound uses a combination of dialogue, effects, and music to complement moving images. A fair amount has been written about the use of music in animation, but very little has been written about the overall role of sound in animation. Or, how the technological development

FAIC626 - Cinema of Exile

General

Course Long Title
Cinema of Exile

Subject Code
FAIC

Course Number
626

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Cinema of Exile: Perspectives on Palestine and Israel

The course addresses the experience of exile and displacement understood both as a physical and psychic condition, as expressed in films and

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of sound recording has influenced the evolution of the animated film. Or, how the creative language of sound for hand-crafted images has developed.

This class will, in some ways, be an experiment in correcting and expanding the historical record, and creating a coherent narrative of the sometimes uneasy alliance between picture and sound in animation. As technology has changed, each studio and filmmaker has adapted more or less independently.

texts from Palestine and Israel. Through screening a variety of documentary, narrative and experimental films, the course provides an opportunity for an expanded perspective on the region and its history, one that goes far beyond the usual news reports and headlines. This is primarily a screening class, but students will also be encouraged to make work (media or written) that relates to the subject matter. The instructor recently returned from one year in the region as a MENA (Middle East and North Africa) Fulbright Fellow. This course is open to the institute, available for online registration and also open by Permission of the Instructor at Advising Day. Critical Studies credit.

FAIC628 - Prostitution in Film

General

Course Long Title

Prostitution in Film

Subject Code

FAIC

Course Number

628

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

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 questions of the representation of sexuality, and exploitation in a more global sense. Offered by Program in Film and Video.

FAIC630 - History of Video Art

General

Course Long Title

History of Video Art

Subject Code

FAIC

Course Number

630

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in the late 1960s. This term the course will also specifically integrate video art from various Latin American and Caribbean cultural scenes in conjunction with the Getty-sponsored LA/LA exhibitions held in various museums and galleries throughout the southern California. Guest speakers will include two Getty video curators and LA/LA artists. From both North American and Latin American video scenes we will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product, where artists explored properties of the electronic signal, and how media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. We will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new

subjectivities. And an examination of the impact of digital and new technologies in the mid 1990s will set the stage for "new media" and the net cultural environment. Readings will focus on critical texts by curators and critics and writings by artists. Students will keep a weekly journal and also complete a short written assignment. The course is open to both BFAs and MFAs, and fulfills Critical Studies criteria. Permission of instructor required.

FAIC632 - Women in Cinema: Femininity/Performance

General

Course Long Title

Women in Cinema: Femininity/Performance

Subject Code

FAIC

Course Number

632

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

More spots are available at Course Advising Day. Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference. Offered by Program in Film and Video. May be repeated for credit.

FAIC635 - The Room: a Critical Seminar

General

Course Long Title

The Room: a Critical Seminar

Subject Code

FAIC

Course Number

635

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This seminar is an attempt to reflect critically on our past/recent/or current experience of the Covid 19 pandemic, and acquire critical tools to think about life, filmmaking, writing and art making in a situation of confinement or quarantine. Even though the confinement might be over - at least in California - it has profoundly affected our memory, our sense of the self and the other. We will discuss the concepts of door, window, perspective, vista, entrance and exit, the intimate, the blocked gaze (analyzing the role of the off-screen space); as well as the relationship between the inside and the outside, between seeing and hearing; surveillance, autonomy and freedom; architecture, memory, gender, and subjectivity.

FAIC639 - Fourteen Questions to Jean-Luc Godard

General

Course Long Title

Fourteen Questions to Jean-Luc Godard

Subject Code

FAIC

Course Number

639

FAIC642 - Cinema Against the Grain

General

Course Long Title

Cinema Against the Grain

Subject Code

FAIC

Course Number

642

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Fourteen Questions to Jean-Luc Godard. There will be additional spaces available at Course Advising Day.

Since 1960 till his death in 2022, Jean-Luc Godard directed more than 100 features, shorts, series, essay films, television programs, etc. It would be futile to try and teach such complex and abundant oeuvre in one, even two semesters. The course will be articulated around points of entry to the work, formulated as questions to Godard.

The questions will be chosen among the following ones: How and why did you start making films? / What is a woman? / What is a young girl? / What is an actress? / What is love? / What are the ethics of political representation? / How to represent contemporary youth? / What is a cultural icon? / What is your relationship to the history of cinema? / What is autobiography? / What is montage? / What is language? / What is the relationship between sound and image? / What is an image?

No Requirements

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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 Michaeux, 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. Offered by Program in Film and Video.

FAIC644 - EA Alumni Network: Building Connections

General

Course Long Title

EA Alumni Network: Building Connections

Subject Code

FAIC

Course Number

644

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

FAIC650 - Special Topics: Realist Style

General

Course Long Title

Special Topics: Realist Style

Subject Code

FAIC

Course Number

650

School(s)

School of Film/Video

Program(s)

Film Directing

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

California Institute of the Arts

Description

This course focuses on building connections with alumni from the Experimental Animation program. We start by examining the histories and qualities that makes CalArts Experimental Animation the unique place that it is. After they graduate, many students from this program go into the film and art world, some as teachers, others in creative practice. This course locates those individuals who graduated and now serve as inspiration to our current students and and to practitioners outside of our program . Students in the course will engage with notable alumni and produce an online "up close" look at a selection of representatives of the EA Program, interviewing them based on questions that class participants determined. All creative decisions will be made by the students enrolled in the course.

FAIC651 - Spc Topics: Curious Art of Autobiography

General

Course Long Title

Spc Topics: Curious Art of Autobiography

Subject Code

FAIC

Course Number

651

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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 raises 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.

Description

An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to the LA Rebellion, Renoir 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, a screening and discussion each week. Students are required to participate in discussions, write a weekly journal entry, read weekly critical and theoretical texts, and complete a final project (either a research paper or an original creative work accompanied by a paper contextualizing it in the content of the course). Please note early start time: do not enroll for the course if you cannot commit to prompt weekly attendance.

FAIC652 - Special Topics: Rock & Roll Movies

General

Course Long Title

Special Topics: Rock & Roll Movies

Subject Code

FAIC

Course Number

652

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

FAIC653 - Special Topics: The Western

General

Course Long Title

Special Topics: The Western

Subject Code

FAIC

Course Number

653

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

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.

Registration Restrictions

RGINSAPP

FAIC654 - Special Topics:Utopia & Its Shadowlands

General

Course Long Title

Special Topics:Utopia & Its Shadowlands

Subject Code

FAIC

Course Number

654

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only. The current age of Trump, Brexit, and climate disaster have brought discourses of the apocalypse into the U.S. and global mainstream. To some, we have entered a dystopic shadowland of alternative facts and fascist demagoguery. To others, this is America at last showing its true colors, the 'banality of evil' normalizing alt-right populism. In the face of this, the writer Junot Diaz has called for us to fight despair by using 'radical hope' as a weapon. Some have done just that: Black Lives Matter, the Occupy movement, the Women's Marches and the Standing Rock Sioux have led broad waves of resistance, but the struggle is long and complex.

Can radical hope be a weapon of cinema? How might we dream futures and parallel worlds that articulate resistance, remedy and revolution? Is imagining utopia a call to action or a fool's paradise? "Utopia and Its Shadowlands" is an investigation of utopic and dystopic art and cinema, as well as a practicum for students' own work investigating the dreamlands and purgatories of the impossible. This is not science fiction in the strict sense of the genre; rather, we will look at manifestoes and movements, at imagined and prophetic futures, at parallel worlds, and at transformations and elevations of this world. Most importantly, we will study cinemas of resistance as models for filmmaking today, including anti-colonial, feminist, queer, satirical and underground works from Chris Marker to Kidlat Tahimik, Lizzie Borden to Apitchatpong Weerasethakul, Ben Rivers to Ciro Guerra, and filmmaking collectives such as The Black Audio Film Collective, the Anti-Banality Union and Groupe Dziga Vertov.

In addition to screenings, discussion and readings, students will complete two short photo/video sketches and a final project consisting of either a short film/video work or a critical, academic essay.

No Requirements

FAIC655 - Politics, Paranoia & Porn 'staches: '70s

General

Course Long Title

Politics, Paranoia & Porn 'staches: '70s

Subject Code

FAIC

Course Number

655

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

POLITICS, PARANOIA AND PORN 'STACHES: '70s
GENRE REVISIONISM

Course available by permission of instructor only.

The "New Hollywood" of 1967-1975 was an endlessly rich and eccentric period of American filmmaking. A generation of young filmmakers took advantage of the freedoms afforded by the desperation of the failing studio system and the collapse of the Production Code to make a body of work that managed to be both personal and occasionally quite popular. This class will explore this era through its genre filmmaking: many of the major films of the Hollywood Renaissance are self-conscious attempts to rethink genre, employing the Western, the road movie, the horror film, the musical and the gangster film to explore and embody the divisions and conflicts of a particularly charged, divisive era.

The class will be taught as a seminar, with short contextual lectures introducing screenings, followed by discussion.

The readings will include historical/critical assessments of the films discussed, contemporary criticism and accounts of the history and politics of the era. Auditing is encouraged depending on class size.

FAIC665 - Chantal Akerman: An Intimate Passion

General

Course Long Title

Chantal Akerman: An Intimate Passion

Subject Code

FAIC

Course Number

665

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. When Chantal Akerman (1950-2015) committed suicide, she left behind a prolific and singular oeuvre. A truly independent filmmaker, she used to write or co-write all her screenplays, and her films outline an autobiography of sorts. She worked in a variety of formats, exploring both documentary, fiction and the personal essay form - in most than 60 works: 18 features, countless shorts and featurettes, and a dozen multiple-screen installations that were often variations of her single-channel films - always mixing high art with popular culture, minimalist rigor with physical exuberance. Through this multiplicity of formats, though, a unique tone, the specific quality of the gaze, an inimitable mastery of the mise en scène constituted a style that can be immediately spotted.

Her presence in her films was the index of a new way of performing femininity, as well as queerness and the anguish felt by the children of Holocaust survivors. Hers was an unclassifiable body willfully exploding the boundaries of sex, race, ethnicity, genre, language, and geography - or, at the border of the image, at the border between documentary and fiction (to allude to the title of one of her installations), as an

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The class consists of brief lectures, screenings and discussions.

Requirements include strict regular attendance, weekly readings, weekly journals, a final project, and active participation in class discussions.

Students will demonstrate their developing ideas both in weekly journal writing and in class discussions that will take in both the critical/theoretical readings and the films screened in class. They will develop an original research topic to be completed either as a research paper or a creative work accompanied by a short paper.

Fulfills the FDP History and Context requirement.

No Requirements

inimitable voice, talking and singing, the thinly melodious voice of a child, later made husky by the smoke of a thousand cigarettes.

Many of her films are about a girl/a woman whose desires, passions, longings, and obsession with an unspoken past are too big to be contained. Women run away, cut classes, hitch-hike, sleeplessly walk the streets at night, love two people at the same time, strive to marry the wrong person, stalk female ex-lovers, commit murders, travel throughout Europe, go to America, to Eastern Europe, to Asia, illegally cross borders - in situations that go from the banal to the surreal. The excess contained in Akerman's signature frontal shots pours out in language, in pleasure.

Having been a friend of Akerman's, co-curated two major retrospectives of her work, edited a dossier on her legacy shortly after her death, and written a number of articles about her, I have access to DVDs and VHS not commercially available and will contextualize them, as well as more "mainstream" examples of her work, within a discussion of - gender politics - queer theory - the ethics of representation of the Shoah and the question of "the witness" - questions of mise en scène and cinematic representation (composition of shots, editing, off-screen space, relationship between image and sound). Requirements: One 4-5 page paper mid-semester; one 10-12 page term paper.

FAIC675 - History of Experimental Animation

General

Course Long Title

History of Experimental Animation

Subject Code

FAIC

Course Number

675

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Description

This thematically organized trip through the history of experimental animation will look at work from pre-cinema to the present day, with an eye towards connecting disparate time periods, traditions, and techniques by finding and

FCOM364 - Adobe Animate (Flash)

General

Course Long Title

Adobe Animate (Flash)

Subject Code

FCOM

Course Number

364

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Description

Course receives Critical Studies credit in the Computing and Research Skills category. Fundamentals of Adobe Animate (Flash), for digital art and animation, as well as the study of digital

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exploring some common threads. In our class attempt to define what "experimental animation" is, we will arrive at a more complex understanding of the concept of animation itself. By the end of the semester, students will have been exposed to a radically diverse selection of work, and ideally come away from the experience with a rich, impressionistic understanding of the history, scope, and possibilities in experimental animation. Each class session will include screenings of multiple works, as well as contextualizing and supplemental information. Discussion will be greatly encouraged in class.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

art-making online. Adapted for students of varying experience levels, including those who haven't used Adobe Animate before.

Registration Restrictions

RGFVCA - Character Animation Program Only

FCOM564 - Adobe Animate (Flash)

General

Course Long Title

Adobe Animate (Flash)

Subject Code

FCOM

Course Number

564

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course receives Critical Studies credit in the Computing and Research Skills category. Fundamentals of Adobe Animate (Flash), for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels, including those who haven't used Adobe Animate before.

FFDP345 - FDP Narrative Methodologies

General

Course Long Title

FDP Narrative Methodologies

Subject Code

FFDP

Course Number

345

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A course taught in rotation by core faculty and visiting artists that focuses on specific methodologies and practices of Narrative in Film and time based making.

FFDP399 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FFDP

Course Number

399

School(s)

FFDP404 - Acting Workshop

General

Course Long Title

Acting Workshop

Subject Code

FFDP

Course Number

404

School(s)

California Institute of the Arts

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

9

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FFDP405 - Advanced Acting Workshop

General

Course Long Title

Advanced Acting Workshop

Subject Code

FFDP

Course Number

405

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Acting Workshop:

The focus is on the craft of acting and the examination of multiple methodologies. Character development is arrived at through script analysis, exercises, monologues, writing and scene work. This class works to create true & credible performance, and to be able to recognize it as well. Work also includes honing observational skills and the investigation of self, space & others. Will craft behavior that illustrates the world of the story through specific intentions/actions, gesture & physicality. All participants should expect to work on a weekly basis. Recommended highly for all artists across all disciplines. Course available by Permission of Instructor only. Course available by Permission of Instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work, 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. Acting Workshop 2 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.

FFDP406 - Cinematheque

General

Course Long Title

Cinematheque

Subject Code

FFDP

Course Number

406

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.

An in-depth investigation of the acting process through exercises using improvisation, prepared scene work. 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. Acting Workshop 2 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.

Credit Hours

Min Credit
Hours
0.5

Description

Course available by Permission of instructor only

A student curated screening course; a student teacher is selected each year from proposals submitted by students and selected by the FDP faculty. Precise topics and concentrations vary by year.

Recommended for MFA One FDP students, but open to all.

FFDP407 - Rehearsal Crews & Performance

General

Course Long Title
Rehearsal Crews & Performance

Subject Code
FFDP

Course Number
407

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

Course available by Permission of Instructor only. Students will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen. Required of FDP MFA1s and MFA2s.

FFDP412 - Scene Study

General

Course Long Title
Scene Study

Subject Code
FFDP

Course Number
412

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

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; fundamentals will be developed through scene work both improvised and scripted, and by breaking down material on paper, on stage and through critical analysis of film clips. Performance in class work encourages the director to challenge their vulnerability and willingness to risk.

Scene study teaches the director to evaluate the events materializing in front of them and make effective adjustments to the scene while working on the floor.

FFDP413 - Advanced Scene Study

General

Course Long Title

Advanced Scene Study

Subject Code

FFDP

Course Number

413

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Advanced Scene Study:

Available by permission of instructor only

This course advances principles addressed in Scene Study 1: text analysis, working with actors, staging and dramatic construction. Exercises apply a variety of methodologies to the development of scene work and cinematic storytelling. Directors rehearse and/or produce adapted or self-generated material for in-class presentations. Critiques are guided by the Instructor with participation from the full class. Pre-Requisite: FDP Scene Study 1 or comparable course.

FFDP415 - 16MM Production for Directors

General

Course Long Title

16MM Production for Directors

Subject Code

FFDP

Course Number

415

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only. Students will learn the basics of 16mm film production and gain access to Bolex and Arriflex film cameras and learn the basics of 16mm cinematography., film stocks and characteristics. The class will include telecine and some phases of post-production. Students will work in groups for shooting assignments to gain experience in 16mm film production and will be able to shoot an independent project at the end of the semester.

FFDP416 - Narrative Collaboration Workshop

General

Course Long Title

Narrative Collaboration Workshop

Subject Code

FFDP

Course Number

416

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FFDP422 - Looking At The Sky

General

Course Long Title

Looking At The Sky

Subject Code

FFDP

Course Number

422

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.

This workshop will foster cinema-making collaborations in the Zoom space with artists from diverse disciplines including actors, puppeteers, production designers, musicians, and dancers. Each student will explore the intricate relationship between text, performance, staging and technology in traditional filmmaking forms, or redefined narrative universes such as desktop filmmaking, or Zoom "theater". The final project will comprise a portfolio of several short works, or one ambitious film made in collaboration with cohorts from across the globe including students from other colleges or institutes.

Credit Hours

Min Credit
Hours
1

Description

This course is available by Permission of Instructor only on Advising Day.

The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of, and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.

FFDP423 - FDP Screenwriting Workshop: Long Form

General

Course Long Title

FDP Screenwriting Workshop: Long Form

Subject Code

FFDP

Course Number

423

School(s)

School of Film/Video

Program(s)

Film Directing

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Course available by Permission of Instructor only. Prerequisite: Screenwriting Workshop Short Forms FFDP-425. Advanced work in screenwriting, focusing on the creation of long form narrative scripts. Operates as both a lecture on narrative and dramatic forms and a workshop to create and critique advanced, long form student work. Screenwriting tools such as story beats, scene cards and treatments support writers toward completion of a feature length screenplay or series pilot/episodes.

FFDP424 - Cinematic Storytelling

General

Course Long Title

Cinematic Storytelling

Subject Code

FFDP

Course Number

424

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.

Fashioning cinematic stories from the artist's developing ideas while exploring the storytelling strategies of influential cinema artists. The use of film clips, screenplays 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.

No Requirements

FFDP425 - FDP Screenwriting Workshop: Short Form

General

Course Long Title

FDP Screenwriting Workshop: Short Form

Subject Code

FFDP

Course Number

425

School(s)

School of Film/Video

Program(s)

Film Directing

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only. Operates as both a discussion on dramatic narrative form and a workshop to create and critique short form narrative work. Screenwriting tools such as story beats, scene cards and treatments support writers toward completion of a short form screenplay. Can be taken more than once.

FFDP427 - Screenwriting: NarrativeRumble

General

Course Long Title

Screenwriting: NarrativeRumble

Subject Code

FFDP

Course Number

427

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Screenwriting: NarrativeRumble-Eclectic
Approaches to Storytelling

This course is a series of eclectic, short term (maximum 2 to 3 weeks) writing workshops taught by a rotation of different artists. The instructors use a variety of themes and prompt to spark adventurous storytelling. While the emphasis is cinema, the course will allow students to unleash their ideas in a variety of narrative expressions not limited to words, but perhaps drawn or photographed (still or moving images). Specific themes for each session are yet to be finalized but the following list offers a sense of the potential. Screaming in Your Dreams: The Horror, Suspense, Thriller Genre and its application to heightened emotional expression. Love, Hate and Other Stories: Mine the depth of human emotions by sitting in memories of heartbreak, passion or lust (real or imagined). Students will grapple with filial, paternal or maternal love, celebrity worship and many other forms of intense emotions. Threading Stories from Historical Dress and Fashion: Utilizing the forms of fashion silhouettes from a variety of eras, students will develop characters and their backstories or histories from the shapes of celebrated clothing and accessories. Cheap and Cheesy: By making "terrible" scripts, we learn what elements are needed to create emotionally true, sophisticated, or dynamically inventive ones. Students examine cheesy 1-hour movie of the week scripts, telenovelas and American Soap operas among other genre driven "product" in order to tease out personal, original work.

FFDP430 - Cinematography for Directors

General

Course Long Title

Cinematography for Directors

Subject Code

FFDP

Course Number

430

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a course aimed to deepen filmmakers' knowledge on the concepts and uses of the various elements of cinematography; both technical and conceptual. The class will focus on directorial decisions regarding framing, camera movement, depth of field, lighting styles and a variety of other formal choices concerning image-making and how they shape the discourse of each individual work. We will mainly work with digital cameras and formats with the objective of investigating their specificity. The class will also address the interconnectedness of pre-production, production and post-production in digital cinematography, and the ways in which our various uses of technology inform our aesthetics as makers. We will discuss set protocols and center our assignments on the creative advantages of working with limited resources. Finally, we will discuss different modes and models of production, and the ways that each implements and affects the development of concept, process, and politics.

Registration Restrictions

RGFDPFV - Film Directing & Film Video Program

FFDP432 - Advanced Staging

General

Course Long Title

Advanced Staging

Subject Code

FFDP

Course Number

432

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

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.

FFDP433 - Real World Survival Skills

General

Course Long Title

Real World Survival Skills

Subject Code

FFDP

Course Number

433

School(s)

School of Film/Video

FFDP435 - Visual Design

General

Course Long Title

Visual Design

Subject Code

FFDP

Course Number

435

School(s)

School of Film/Video

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Course available by permission of instructor only.

The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class covers topics such as: Film financing from equity to crowdfunding. Film festival strategy. "Independent and/or Personal Filmmaking" vs. "Film Industry" and other types of film production. Agents, Managers, Lawyers. How to pitch a project. Emphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models.

FFDP440 - Guest Artist Workshop

General

Course Long Title

Guest Artist Workshop

Subject Code

FFDP

Course Number

440

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

This course brings students into conversation with visiting filmmakers and artists from a variety of disciplines including film, performance, installation, music, photography, etc. in order to access and engage with a variety of professional and aesthetic models. Workshops vary: some are dedicated to conversation with an artist, others

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This directing workshop draws on ideas and investigations about filmmaking that were introduced in first year, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class. Undergraduates must have previously taken a foundational production workshop course in order to enroll.

FFDP445 - Editing Aesthetics

General

Course Long Title

Editing Aesthetics

Subject Code

FFDP

Course Number

445

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Editing Aesthetics looks at the post-production process as an aesthetic practice. We examine different examples of picture and sound editing strategies and discuss their potential to produce meaning in film. Through analyzing different films and readings the class focuses on editing as a generative practice - a phase where films are

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to working in a hands-on situation. FDP students must take GAW for 2 semesters during their time in the program, but may enroll as many times as they like.

created too. We discuss key concepts such as time, space, rhythm, structure, meaning, dialectics, sequencing, continuity, fragmentation, immersiveness, among others. Conversations about the history and politics of editing in film will be a crucial part of the class, as well as the ethics of representation on screen. Rather than workshopping a single project in the class, students will be asked to complete several editing assignments that will culminate in a final short film piece. This piece should investigate one or multiple editing techniques or theoretical approaches to editing sound and picture.

Registration Restrictions

RGAFV - School of Film/Video Students Only

No Requirements

FFDP454 - Aesthetic Moral and Political Dimensions

General

Course Long Title

Aesthetic Moral and Political Dimensions

Subject Code

FFDP

Course Number

454

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

What's So Funny?

Film Comedy: Aesthetic, Moral, and Political Dimensions.

Since the early days of cinema, comedy has been a constant shaping presence of the art form. Harnessing the prowess of jokes, and always in search of humorous outcomes, filmmakers have adopted and expanded on long standing comedic traditions: sketch comedy, screwball comedy, slapstick comedy, parody, satire, black humor, farce, among others. Performative figures such as the clown, the trickster or the joker have found new solace in film.

These are some of the key elements and modalities of comedy that will comprise the focus of this seminar. We will read some of the most influential

FFDP457 - Special Topics: Love Stories

General

Course Long Title

Special Topics: Love Stories

Subject Code

FFDP

Course Number

457

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, films unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics.

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theories and critical accounts in relation to humor and comedy, but our main focus will always fall back to the films selected for his class. We will watch and discuss a variety of film comedies, both in short and long form, covering a diverse set of references across different periods of time and transnational contexts. Our goal is to come as close as possible to the inner workings of a perennial art form, while paying close attention to the socio-historical contexts from which these works emerged. What are the stakes of comedy, socially, politically and ethically speaking?

Ambiguity, paradox and incongruity are often invoked and played out through comedy. The nonsensical, the absurd, and even the grotesque are comedy's currency, with the carnivalesque as one of its most transgressive modes. As such, comedy enriches our understanding of human complexities, and might even lead to radical transformation.

The course will be divided into two parts. First we will explore a variety of examples addressing the formal and socio-cultural elements of the artistic form (performance, verbal and visual gags, narrative structure, visual style, etc.), students are expected to cover assigned weekly readings and films and take part in in-class discussion analyzing these materials. Towards the second half of the semester we will aim at putting these features into practice; students will workshop their ideas aimed at producing and presenting short comedic pieces of their own.

Films watched and discussed will draw on both fiction and documentary work; screening will be supp

FFDP458 - Special Topics: Coming of Age Stories

General

Course Long Title

Special Topics: Coming of Age Stories

Subject Code

FFDP

Course Number

458

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

This course proposes a broad reading of the coming of age story, framing it not just as a

FFDP472 - Fictions of Completion

General

Course Long Title

Fictions of Completion

Subject Code

FFDP

Course Number

472

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class explores alternative, non-linear methodologies of cinema production-from filming and editing as a path to writing a script to shooting dramatic scenes without a screenplay to

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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 issues 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.

constructing characters throughout the entire production process. The aim of the class is for students to discover their own processes when producing their work and feel encouraged to challenge the conventional, linear mode of dramatic production: pre-production, production, post-production.

This course also centers its discussion on the idea of completion: when is a film a film? Does a film-a work of art-ever reach completion? This is all with the goal that students discover which method of production is more suitable for their temperament and artistic objectives. Furthermore, we will approach filmmaking as a holistic craft in which one person is able to create a cinematic work from start to finish. The course will incorporate screenings and discussions that present a variety of narrative and formal explorations from filmmakers across the world.

FFDP473 - Directorizing!

General

Course Long Title

Directorizing!

Subject Code

FFDP

Course Number

473

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a hybrid studio/discussion class focusing on experimental improvisation and non-traditional directing methods to create persona based performance. Some questions we will be asking: How does a performer create a persona out of their personal experience? What is the difference between persona and character? How do we "direct" ourselves as solo performers? What are ways to access different points of performative inspirational diamonds? How do we sift through the unnecessary sludge so that the necessary may speak? Is directing performing?

In class improvisation, assignments around persona, and improvisation will be accompanied of study of film/video and performance work as well as artists who work in persona.

FFDP475 - Thesis Workshop

General

Course Long Title

Thesis Workshop

Subject Code

FFDP

Course Number

475

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This seminar is a creative and practical environment designed to facilitate the completion of the student's thesis project. While much of the work will center around group critiques and discussions of the editing of each student's individual film, the class will also include discussions about sound design, sound mixing, post-production, festival/exhibition preparation and materials, and professional life after graduation.

Students will complete their thesis films and develop their skills in critical discussion and debate about creative work. They will move towards developing their own process as art makers through working on their own film and witnessing the completion of major works by their peers.

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In class film and video viewing and discussion of persona and directing:
Fires In the Mirror, PeeWee's Big Adventure, The Double Life of Veronique, Vertigo, Showgirls, Do The Right Thing

Artists/Personas:

Grace Jones, Klaus Nomi, Muhammad Ali, Andy Kauffman, Carmelita Tropicana, Vaginal Creme Davis, Christeene, Hillary Clinton

Students are to show work in the workshop AT LEAST twice. The course will be graded on attendance and participation; students are expected to be critical, active members of the workshop discussion. The course is predominantly a discussion among the students as makers; faculty are there to facilitate that discussion.

FFDP477 - Narrative Editing

General

Course Long Title

Narrative Editing

Subject Code

FFDP

Course Number

477

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions.

FFDP482 - Project Development

General

Course Long Title

Project Development

Subject Code

FFDP

Course Number

482

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.

FFDP490 - Film School to Film World: Pitching Wksp

General

Course Long Title

Film School to Film World: Pitching Wksp

Subject Code

FFDP

Course Number

FFDP499 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FFDP

Course Number

499

California Institute of the Arts

490

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This 2-semester course aims to provide students with a deep understanding of the Film & TV industry, both in terms of career and creative opportunities. It is strongly suggested that students take both semesters of the sequence; additional students will be added in the Spring based on capacity.

Through a combination of lectures, workshop and guest speaker Q&A sessions, the students are encouraged to think about their future beyond graduation as both artists and professionals, analyzing different career paths, creative practices and resources, learning what it means to be a "working director", and identifying goals for themselves. It will also discuss potential career paths in Narrative Cinema beyond directing or in cooperation with a career as a Narrative Director.

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

9

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FFDP504 - Acting Workshop I

General

Course Long Title

Acting Workshop I

Subject Code

FFDP

Course Number

504

School(s)

School of Film/Video

Academic Level

GR - Graduate

FFDP506 - Cinematheque

General

Course Long Title

Cinematheque

Subject Code

FFDP

Course Number

506

School(s)

School of Film/Video

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Acting Workshop:

The focus is on the craft of acting and the examination of multiple methodologies. Character development is arrived at through script analysis, exercises, monologues, writing and scene work. This class works to create true & credible performance, and to be able to recognize it as well. Work also includes honing observational skills and the investigation of self, space & others. Will craft behavior that illustrates the world of the story through specific intentions/actions, gesture & physicality. All participants should expect to work on a weekly basis. Recommended highly for all artists across all disciplines. Course available by Permission of Instructor only. Course available by Permission of Instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work, 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. Acting Workshop 2 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.

Credit Hours

Min Credit
Hours
0.5

Description

Course available by Permission of instructor only

A student curated screening course; a student teacher is selected each year from proposals submitted by students and selected by the FDP faculty. Precise topics and concentrations vary by year. Recommended for MFA One FDP students, but open to all.

FFDP507 - Rehearsal Crews & Performance

General

Course Long Title
Rehearsal Crews & Performance

Subject Code
FFDP

Course Number
507

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

FFDP512 - Scene Study

General

Course Long Title
Scene Study

Subject Code
FFDP

Course Number
512

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

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Description

Course available by Permission of Instructor only. Students will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen. Required of FDP MFA1s and MFA2s.

Description

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; fundamentals will be developed through scene work both improvised and scripted, and by breaking down material on paper, on stage and through critical analysis of film clips. Performance in class work encourages the director to challenge their vulnerability and willingness to risk. Scene study teaches the director to evaluate the events materializing in front of them and make effective adjustments to the scene while working on the floor.

FFDP513 - Advanced Scene Study

General

Course Long Title

Advanced Scene Study

Subject Code

FFDP

Course Number

513

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Advanced Scene Study:

Pre-Requisite: FDP Scene Study 1 or comparable course.

Available by permission of instructor only.

This course advances principles addressed in Scene Study 1: text analysis, working with actors, staging and dramatic construction. Exercises apply a variety of methodologies to the development of scene work and cinematic storytelling. Directors rehearse and/or produce adapted or self-generated material for in-class presentations. Critiques are guided by the Instructor with participation from the full class.

FFDP515 - 16MM Production for Directors

General

Course Long Title

16MM Production for Directors

Subject Code

FFDP

Course Number

515

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

Students will learn the basics of 16mm film production and gain access to Bolex and Arriflex film cameras and learn the basics of 16mm cinematography, film stocks and characteristics. The class will include telecine and some phases of post-production. Students will work in groups for shooting assignments to gain experience in 16mm film production and will be able to shoot an independent project at the end of the semester.

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FFDP520 - Narrative Fundamentals

General

Course Long Title

Narrative Fundamentals

Subject Code

FFDP

Course Number

520

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Max Credit

Hours

4

Description

Course open to MFA1 Film Directing students only, by Permission of Instructor only.

This course is taught by core FDP faculty as a hands-on, exploratory introduction to narrative filmmaking. Over the semester, students move through five modular block sessions, each several weeks long. In each block, they will complete a cinematic assignment, including a 52 second silent "Lumiere" film, a cinematic landscape project, an observation exercise, a collaborative narrative work, and the depiction of an event that provokes an emotional and visceral response. The final "block" is the completion of a 3-5 minute film, which each student prepares and completes independently. The course explores different methods and approaches towards making narrative work, positing the idea that process and form are inextricably linked. Its intention is to begin the dialogue about form focused on critique and exploration of the student's own voice, method and body of work.

FFDP522 - Looking At The Sky

General

Course Long Title

Looking At The Sky

Subject Code

FFDP

Course Number

522

School(s)

School of Film/Video

Academic Level

GR - Graduate

FFDP521 - Narrative Structure and Form

General

Course Long Title

Narrative Structure and Form

Subject Code

FFDP

Course Number

521

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Narrative Structure and Form

Course open to MFA1 Film Directing students only, by Permission of Instructor only.

This course is an examination of narrative film structure and form. The course examines the construction of narrative works ranging from dramatic narrative to epic, episodic and anecdotal forms. 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. 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 analysis, writing and shooting assignments.

FFDP523 - FDP Screenwriting Workshop: Long Form

General

Course Long Title

FDP Screenwriting Workshop: Long Form

Subject Code

FFDP

Course Number

523

School(s)

School of Film/Video

Program(s)

Film Directing

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

This course is available by Permission of Instructor only on Advising Day.

The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Course available by Permission of Instructor only. Prerequisite: Screenwriting Workshop Short Forms FFDP-625. Advanced work in screenwriting, focusing on the creation of long form narrative scripts. Operates as both a lecture on narrative and dramatic forms and a workshop to create and critique advanced, long form student work. Screenwriting tools such as story beats, scene cards and treatments support writers toward completion of a feature length screenplay or series pilot/episodes.

No Requirements

FFDP524 - Cinematic Storytelling

General

Course Long Title
Cinematic Storytelling

Subject Code
FFDP

Course Number
524

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.

Fashioning cinematic stories from the artist's developing ideas while exploring the storytelling strategies of influential cinema artists. The use of film clips, screenplays 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.

FFDP529 - Post-Production Cinema Workshop

General

Course Long Title
Post-Production Cinema Workshop

Subject Code
FFDP

Course Number
529

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.

Students will learn fundamental technical concerns of video production including video cameras and signal flow information. In conjunction with FD 579A Production Workshop, students will complete several small exercises in shooting and editing to help practice and integrate material covered in class.

California Institute of the Arts

FFDP530 - Cinematography for Directors

General

Course Long Title

Cinematography for Directors

Subject Code

FFDP

Course Number

530

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a course aimed to deepen filmmakers' knowledge on the concepts and uses of the various elements of cinematography; both technical and conceptual. The class will focus on directorial decisions regarding framing, camera movement, depth of field, lighting styles and a variety of other formal choices concerning image-making and how they shape the discourse of each individual work. We will mainly work with digital cameras and formats with the objective of investigating their specificity. The class will also address the interconnectedness of pre-production, production and post-production in digital cinematography, and the ways in which our various uses of technology inform our aesthetics as makers. We will discuss set protocols and center our assignments on the creative advantages of working with limited resources. Finally, we will discuss different modes and models of production, and the ways that each implements and affects the development of concept, process, and politics.

Registration Restrictions

RGFDPFV - Film Directing & Film Video Program

FFDP534 - Digital Editing & Workflows

General

Course Long Title

Digital Editing & Workflows

Subject Code

FFDP

Course Number

534

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course available by Permission of Instructor only.

This course will provide a foundation for working in a digital environment applied to filmmaking. The fundamentals of non-linear editing will be practiced, and editing theory will be discussed. Students will learn contemporary practices and technologies used in the post-production process of filmmaking, focusing on the "digital pipeline" from camera file ingesting, digital editing, to multi-venue delivery methods.

FFDP535 - Visual Design

General

Course Long Title

Visual Design

Subject Code

FFDP

Course Number

535

School(s)

School of Film/Video

Academic Level

FFDP540 - Guest Artist Workshop

General

Course Long Title

Guest Artist Workshop

Subject Code

FFDP

Course Number

540

School(s)

School of Film/Video

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This directing workshop draws on ideas and investigations about filmmaking that were introduced in first year, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class.

FFDP545 - FDP Narrative Methodologies

General

Course Long Title
FDP Narrative Methodologies

Subject Code
FFDP

Course Number
545

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

A course taught in rotation by core faculty and visiting artists that focuses on specific methodologies and practices of Narrative in Film and time based making.

GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

This course brings students into conversation with visiting filmmakers and artists from a variety of disciplines including film, performance, installation, music, photography, etc. in order to access and engage with a variety of professional and aesthetic models. Workshops vary: some are dedicated to conversation with an artist, others to working in a hands-on situation. FDP students must take GAW for 2 semesters during their time in the program, but may enroll as many times as they like.

FFDP578 - Cinema Production Workshop

General

Course Long Title
Cinema Production Workshop

Subject Code
FFDP

Course Number
578

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

An 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. In conjunction with FD 528A Technical Workshop, students will

complete several small exercises in shooting and editing to help practice and integrate material covered in class.

FFDP580 - Production Sound

General

Course Long Title
Production Sound

Subject Code
FFDP

Course Number
580

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

Course available by Permission of Instructor only.

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.

FFDP599 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FFDP

Course Number
599

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	9

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

California Institute of the Arts

FFDP600 - Symposium: Film Directing Program

General

Course Long Title

Symposium: Film Directing Program

Subject Code

FFDP

Course Number

600

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Symposium is designed for all levels of the FDP program; it is a common place for the entire student and faculty community to discuss the shifting landscape of making and thinking about narrative practice in film. It contemplates the breadth of methodologies taught in the program through interactions with visiting filmmakers and the faculty in focused discussion around their ways of conceiving, making, producing and distributing work.

Supplementing these conversations will be program-wide dialogues about the role of the maker, the politics of making, and the way that the recent constraints of the pandemic have altered ideas of making and exhibiting. In addition, as a multinational community of makers we hope to discuss how citizenship, race and identity affect our diverse and complex experiences and the systems we operate within.

The class is conceived as a community dialogue; while it will be facilitated by the faculty, students are equal co participants and expected to be part of developing this evolving dialogue.

Registration Restrictions

RGFFDP - Film Directing Program Only

FFDP601 - A Taste of Film: or Filmmaker's Table

General

Course Long Title

A Taste of Film: or Filmmaker's Table

Subject Code

FFDP

Course Number

601

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

In this special topics course, students will have the opportunity to present, cook, and share their personal recipes with their peers in class. Although, this is not a traditional cooking class or a seminar focused on food in film. Rather, this exploration of the connection between food and cinema takes place within the broader context of art creation, filmmaking practices, and methodology.

Specifically, the goal of this course is to use food as a starting point for reimagining cinema. We will challenge the conventional notion of the proximal senses, often given a humble role in tradition. This will serve as a platform to engage in a thoughtful discussion about why we create, and, for the purposes of this discussion, how the act of cooking and eating, as an aesthetic and multi-sensory experience, can prompt us to not only reconsider the ethics of food but also to rethink the very foundations of the cinematic experience on a broader scale.

The course will examine the process of how a maker imagines, seeks and articulates a certain flavor in their imagemaking. The impetus for this course is to set up a "Filmmaker's Table" where participants come together to prepare and share a meal, while meditating on various aspects of their very own filmmaking process with PLEASURE.

Registration Restrictions

RGFFDP - Film Directing Program Only

FFDP604 - Advanced Acting Workshop

General

Course Long Title

Advanced Acting Workshop

Subject Code

FFDP

Course Number

604

School(s)

FFDP616 - Narrative Collaboration Workshop

General

Course Long Title

Narrative Collaboration Workshop

Subject Code

FFDP

Course Number

616

School(s)

California Institute of the Arts

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

An in-depth investigation of the acting process through exercises using improvisation, prepared scene work. 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. Acting Workshop 2 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.

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

This workshop will foster cinema-making collaborations in the Zoom space with artists from diverse disciplines including actors, puppeteers, production designers, musicians, and dancers. Each student will explore the intricate relationship between text, performance, staging and technology in traditional filmmaking forms, or redefined narrative universes such as desktop filmmaking, or Zoom "theater". The final project will comprise a portfolio of several short works, or one ambitious film made in collaboration with cohorts from across the globe including students from other colleges or institutes.

FFDP625 - FDP Screenwriting Workshop: Short Form

General

Course Long Title

FDP Screenwriting Workshop: Short Form

Subject Code

FFDP

Course Number

625

School(s)

School of Film/Video

Program(s)

Film Directing

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only. Operates as both a discussion on dramatic narrative form and a workshop to create and critique short form narrative work. Screenwriting tools such as story beats, scene cards and treatments support writers toward completion of a short form screenplay. Can be taken more than once.

FFDP627 - Screenwriting: NarrativeRumble

General

Course Long Title

Screenwriting: NarrativeRumble

Subject Code

FFDP

Course Number

627

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Screenwriting: NarrativeRumble-Eclectic Approaches to Storytelling

This course is a series of eclectic, short term (maximum 2 to 3 weeks) writing workshops taught by a rotation of different artists. The instructors use a variety of themes and prompt to spark adventurous storytelling. While the emphasis is cinema, the course will allow students to unleash their ideas in a variety of

narrative expressions not limited to words, but perhaps drawn or photographed (still or moving images). Specific themes for each session are yet to be finalized but the following list offers a sense of the potential. Screaming in Your Dreams: The Horror, Suspense, Thriller Genre and its application to heightened emotional expression. Love, Hate and Other Stories: Mine the depth of human emotions by sitting in memories of heartbreak, passion or lust (real or imagined). Students will grapple with filial, paternal or maternal love, celebrity worship and many other forms of intense emotions. Threading Stories from Historical Dress and Fashion: Utilizing the forms of fashion silhouettes from a variety of eras, students will develop characters and their backstories or histories from the shapes of celebrated clothing and accessories. Cheap and Cheesy: By making "terrible" scripts, we learn what elements are needed to create emotionally true, sophisticated, or dynamically inventive ones. Students examine cheesy 1-hour movie of the week scripts, telenovelas and American Soap operas among other genre driven "product" in order to tease out personal, original work.

FFDP632 - Advanced Staging

General

Course Long Title

Advanced Staging

Subject Code

FFDP

Course Number

632

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

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

FFDP633 - Real World Survival Skills

General

Course Long Title

Real World Survival Skills

Subject Code

FFDP

Course Number

633

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class

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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.

FFDP645 - Editing Aesthetics

General

Course Long Title

Editing Aesthetics

Subject Code

FFDP

Course Number

645

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Editing Aesthetics looks at the post-production process as an aesthetic practice. We examine different examples of picture and sound editing strategies and discuss their potential to produce meaning in film. Through analyzing different films and readings the class focuses on editing as a generative practice - a phase where films are created too. We discuss key concepts such as time, space, rhythm, structure, meaning, dialectics, sequencing, continuity, fragmentation, immersiveness, among others. Conversations about the history and politics of editing in film will be a crucial part of the class, as well as the ethics of representation on screen. Rather than workshopping a single project in the class, students will be asked to complete several editing assignments that will culminate in a final short film piece. This piece should investigate one or multiple editing techniques or theoretical approaches to editing sound and picture.

Registration Restrictions

RGAFV - School of Film/Video Students Only

No Requirements

covers topics such as: Film financing from equity to crowdfunding. Film festival strategy. "Independent and/or Personal Filmmaking" vs. "Film Industry" and other types of film production. Agents, Managers, Lawyers. How to pitch a project. Emphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models.

FFDP654 - Aesthetic Moral and Political Dimensions

General

Course Long Title

Aesthetic Moral and Political Dimensions

Subject Code

FFDP

Course Number

654

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

What's So Funny?

Film Comedy: Aesthetic, Moral, and Political Dimensions.

Since the early days of cinema, comedy has been a constant shaping presence of the art form. Harnessing the prowess of jokes, and always in search of humorous outcomes, filmmakers have adopted and expanded on long standing comedic traditions: sketch comedy, screwball comedy, slapstick comedy, parody, satire, black humor, farce, among others. Performative figures such as the clown, the trickster or the joker have found new solace in film.

These are some of the key elements and modalities of comedy that will comprise the focus of this seminar. We will read some of the most influential theories and critical accounts in relation to humor and comedy, but our main focus will always fall back to the films selected for his class. We will watch and discuss a variety of film comedies, both in short and long form, covering a diverse set of references across different periods of time and transnational contexts. Our goal is to come as close as possible to the inner workings of a perennial art form, while paying close attention

to the socio-historical contexts from which these works emerged. What are the stakes of comedy, socially, politically and ethically speaking?

Ambiguity, paradox and incongruity are often invoked and played out through comedy. The nonsensical, the absurd, and even the grotesque are comedy's currency, with the carnivalesque as one of its most transgressive modes. As such, comedy enriches our understanding of human complexities, and might even lead to radical transformation.

The course will be divided into two parts. First we will explore a variety of examples addressing the formal and socio-cultural elements of the artistic form (performance, verbal and visual gags, narrative structure, visual style, etc.), students are expected to cover assigned weekly readings and films and take part in in-class discussion analyzing these materials. Towards the second half of the semester we will aim at putting these features into practice; students will workshop their ideas aimed at producing and presenting short comedic pieces of their own.

FFDP655 - Heroes and Villains

General

Course Long Title

Heroes and Villains

Subject Code

FFDP

Course Number

655

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Heroics and Villainy: The Majesty of Good vs. Evil

This is a course that explores heroics & villainy in storytelling as filtered through cinematic tropes. It is a journey into the origins and creation of mythic archetypes that have populated narrative forms from primitive storytelling to the silver screen. The majesty of any hero is only as good as the villain that opposes him. And is the image of villain devoid of heroic impulse? Is a sympathetic villain the antithesis to the antihero? What characteristics form our

FFDP657 - Special Topics: Love Stories

General

Course Long Title

Special Topics: Love Stories

Subject Code

FFDP

Course Number

657

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, films unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such

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notions of heroism? What has led a person to engage in villainy? Why do we romanticize the hero and vilify the villain? What is the difference between heroes & villains and protagonist & antagonist? Through lectures and discussions, examination of film clips and storytelling exercises, we will find our way to answering why strong drama is grounded in conflict, how tropes emerge from contemporary issues influencing the cinema of its time and discover cultural impulses that lead to celebration of these characters. Throughout the class scripted scenes will be used to diagnose and "act" the complex architecture of hero, villain. This will be a class geared to practical application by allowing students to enact the elements of heroism or villainy in scenes realized through some rehearsal, and through coursework culminating in either a 5 page script or short film, capturing each students personal version of heroism or villainy.

Additional course fees \$75.00

FFDP658 - Special Topics: Coming of Age Stories

General

Course Long Title

Special Topics: Coming of Age Stories

Subject Code

FFDP

Course Number

658

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

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 issues that arise in the making of such films, such as

moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supported.

FFDP672 - Fictions of Completion

General

Course Long Title

Fictions of Completion

Subject Code

FFDP

Course Number

672

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class explores alternative, non-linear methodologies of cinema production-from filming and editing as a path to writing a script to shooting dramatic scenes without a screenplay to constructing characters throughout the entire production process. The aim of the class is for students to discover their own processes when producing their work and feel encouraged to challenge the conventional, linear mode of dramatic production: pre-production, production, post-production.

This course also centers its discussion on the idea of completion: when is a film a film? Does a film-a work of art-ever reach completion? This is

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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.

FFDP673 - Directorizing!

General

Course Long Title

Directorizing!

Subject Code

FFDP

Course Number

673

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a hybrid studio/discussion class focusing on experimental improvisation and non-traditional directing methods to create persona based performance. Some questions we will be asking: How does a performer create a persona out of their personal experience? What is the difference between persona and character? How do we "direct" ourselves as solo performers? What are ways to access different points of performative inspirational diamonds? How do we sift through the unnecessary sludge so that the necessary may speak? Is directing performing?

In class improvisation, assignments around persona, and improvisation will be accompanied of study of film/video and performance work as well as artists who work in persona.

In class film and video viewing and discussion of persona and directing:
Fires In the Mirror, PeeWee's Big Adventure, The Double Life of Veronique, Vertigo, Showgirls, Do The Right Thing

Artists/Personas:

Grace Jones, Klaus Nomi, Muhammad Ali, Andy Kauffman, Carmelita Tropicana, Vaginal Creme Davis, Christeene, Hillary Clinton

all with the goal that students discover which method of production is more suitable for their temperament and artistic objectives. Furthermore, we will approach filmmaking as a holistic craft in which one person is able to create a cinematic work from start to finish. The course will incorporate screenings and discussions that present a variety of narrative and formal explorations from filmmakers across the world.

FFDP675 - Thesis Workshop

General

Course Long Title

Thesis Workshop

Subject Code

FFDP

Course Number

675

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This seminar is a creative and practical environment designed to facilitate the completion of the student's thesis project. While much of the work will center around group critiques and discussions of the editing of each student's individual film, the class will also include discussions about sound design, sound mixing, post-production, festival/exhibition preparation and materials, and professional life after graduation.

Students will complete their thesis films and develop their skills in critical discussion and debate about creative work. They will move towards developing their own process as art makers through working on their own film and witnessing the completion of major works by their peers.

Students are to show work in the workshop AT LEAST twice. The course will be graded on attendance and participation; students are expected to be critical, active members of the workshop discussion. The course is predominantly a discussion among the students as makers; faculty are there to facilitate that discussion.

FFDP677 - Narrative Editing

General

Course Long Title

Narrative Editing

Subject Code

FFDP

Course Number

677

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions.

Prerequisite could be FFDP-534 or equivalent. To be taken for FDP meter credit.

FFDP680 - Post Production Sound

General

Course Long Title

Post Production Sound

Subject Code

FFDP

Course Number

680

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is by Permission of Instructor. It is required of MFA1 Film Directing students. 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.

No Requirements

FFDP682 - Project Development

General

Course Long Title

Project Development

Subject Code

FFDP

Course Number

682

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

FFDP690 - Film School to Film World: Pitching Wksp

General

Course Long Title

Film School to Film World: Pitching Wksp

Subject Code

FFDP

Course Number

690

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This 2-semester course aims to provide students

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An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.

with a deep understanding of the Film & TV industry, both in terms of career and creative opportunities. It is strongly suggested that students take both semesters of the sequence; additional students will be added in the Spring based on capacity.

Through a combination of lectures, workshop and guest speaker Q&A sessions, the students are encouraged to think about their future beyond graduation as both artists and professionals, analyzing different career paths, creative practices and resources, learning what it means to be a "working director", and identifying goals for themselves. It will also discuss potential career paths in Narrative Cinema beyond directing or in cooperation with a career as a Narrative Director.

FFDP699 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FFDP

Course Number
699

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	9

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found

FFDP799 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FFDP

Course Number
799

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	9

Description

Available by permission of instructor only.

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This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found

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here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FINT199 - Film/Video - Internship

General

Course Long Title
Film/Video - Internship

Subject Code
FINT

Course Number
199

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	6

Registration Restrictions

RGAFV - School of Film/Video Students Only

here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FINT299 - Film/Video - Internship

General

Course Long Title
Film/Video - Internship

Subject Code
FINT

Course Number
299

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	6

Registration Restrictions

RGAFV - School of Film/Video Students Only

FPFV101 - Filmmaking Fundamentals I

General

Course Long Title
Filmmaking Fundamentals I

Subject Code
FPFV

Course Number
101

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Course open to Film/Video Program only, by Permission of Instructor only.

FPFV102 - Filmmaking Fundamentals II

General

Course Long Title
Filmmaking Fundamentals II

Subject Code
FPFV

Course Number
102

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Course open to Film/Video Program only, by Permission of Instructor only. An

California Institute of the Arts

An investigation of the aesthetics and language of film and video. Students will be encouraged to make personal works. Class will include analysis and the beginning of a critical dialogue. Required of all PFV BFA1s and incoming transfer students.

FPFV134 - Digital Editing

General

Course Long Title

Digital Editing

Subject Code

FPFV

Course Number

134

School(s)

School of Film/Video

Program(s)

Film and Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A comprehensive introduction to digital editing strategies, aesthetics and techniques using post-production workflows in Davinci software. Adobe CC and related software will be overviewed also. Topics will include media management, transcoding, picture and sound editing, effects, color correction, prep for sending to sound mix and export/delivery. Required of, and limited to all incoming PFV students.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

No Requirements

examination of contemporary visual culture and production techniques. Participants are expected to finish several short projects. Required of all PFV BFA1s and incoming transfer students

FPFV153 - Cinematic Voices: Film & Video In-Person

General

Course Long Title

Cinematic Voices: Film & Video In-Person

Subject Code

FPFV

Course Number

153

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

A screening and analysis class in which members of the Film/Video faculty and visiting artists 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. There will be reading requirements and students will be expected to write two short papers. Required of all PFV incoming students for both Fall and Spring semesters. May be repeated for credit.

FPFV199 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FPFV

Course Number

199

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FPFV203 - Creative Cinematography

General

Course Long Title

Creative Cinematography

Subject Code

FPFV

Course Number

203

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
4

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

Credit Hours

Min Credit
Hours
3

Description

This course is designed for students to explore cinematic language and the artistic possibilities of the moving image. Students will be evaluated on their mastery of core concepts of camera functions and image construction - including lighting, composition, focus and movement. The cameras used for class will be the Sony A7S and Canon XC15, however an emphasis on understanding universal concepts of depth of focus, light metering, lens choice and movement will be prioritized over camera-specific knowledge. The aim of the class is to understand how technical choices impact the interpretation of images, and to exercise intentional, artistic choices from behind the camera.

No Requirements

FPFV204 - Film Production Workshop I

General

Course Long Title
Film Production Workshop I

Subject Code
FPFV

Course Number
204

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

FPFV206 - Finishing on 16MM Film

General

Course Long Title
Finishing on 16MM Film

Subject Code
FPFV

Course Number
206

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

California Institute of the Arts

Description

Course available by Permission of Instructor only. Students will learn the basics of 16mm film production and will gain access to Bolex and Arriflex film cameras as well. They will also learn the basics of light readings, exposure, and will be introduced to some of the hand-made potentials of emulsion based filmmaking and direct film techniques. The class will include telecine and some phases of post-production. Each student will shoot 100' of film and complete a one-minute project with a digital finish. In this way students will become familiar with analog film equipment and techniques and how they are integrated into the digital workflow. Students will also collaborate on a class 16mm synch-sound film which will also finish on digital. Some lab time is required. Required of all PFV BFA 2s.

No Requirements

Description

In this course, you will learn the 16mm editorial process from cutting on a flatbed viewer to finishing an answer print. You will shoot a two minute film or expand on your one-minute film from the fall semester. The course will be taken concurrently with Editing on Avid, emphasizing a hybrid approach to finishing a film print, working between analogue and digital formats. You will also be simultaneously enrolled in the Post-Production Sound class, where you'll design a soundtrack for your one-minute film using Protools. At the end of the course, we will create a composite film print using your picture and soundtrack elements generated throughout the semester.

No Requirements

FPFV210 - Together At Last

General

Course Long Title

Together At Last

Subject Code

FPFV

Course Number

210

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

TOGETHER AT LAST is designed for students who took FPFV203/503 Cinematography, FPFV134/534 Digital Editing and FPFV285/585 Production Sound remotely during the pandemic. The course will go over essential hands-on skills and introduce students to campus facilities and equipment that were not available during our remote year. This will include the shooting studios, editing suites and a variety of equipment. Team taught by three faculty members, the students will work in small crews to produce a short remake that will include shooting in the studios and on location and give students the opportunity to each edit their own version of the collaborative film.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

FPFV220 - Color Correction and Grading

General

Course Long Title

Color Correction and Grading

Subject Code

FPFV

Course Number

220

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a practice based workshop class designed to introduce students to the manipulation of color in digital video. We will approach color correction and grading in through hands on experience with the understanding that the concepts behind the theory and technology of color are most useful and comprehensible through their application in filmmaking. Primarily using the tools in DaVinci Resolve, and with reference to cinematic examples, we will explore technical and theoretical fundamentals, differences between color correction and color grading, working with documentary and narrative, video and film, live action and animation, and explore common and advanced problems, considerations, and techniques in the color process. This course will include a variety of short assignments and two longer color

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No Requirements

grading projects. No prior experience with DaVinci Resolve is necessary, however students must already know the fundamentals of editing and cinematography. Additional seats are available on class sign up day.

Each student will require an external harddrive - recommended with a speed of 7200RPM (or SSD) and at least 1TB (~\$70-\$200).

No Requirements

FPFV234 - Intermediate Digital Editing

General

Course Long Title

Intermediate Digital Editing

Subject Code

FPFV

Course Number

234

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is Permission of Instructor only.

This is an intermediate editing course that will expand on topics covered in FPFV 134/534: Digital Editing. Through lecture, demonstration, and work on individual projects, students will learn intermediate editing techniques and post-production workflows, as well as explore strategies and aesthetics of editing in documentary, experimental, narrative, and hybrid forms. Students will be required to bring in a current work-in-progress or be prepared to begin post-production on a new project.

FPFV246 - Composing in Space

General

Course Long Title

Composing in Space

Subject Code

FPFV

Course Number

246

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This cinematography class is focused on solidifying the knowledge of students who have a foundation in cinematography by looking at and working with specific aspect ratios, textures and camera movements. The students will analyze and practice different techniques in film examples and then work on blocking scenes for different formats like academy, cinemascope or small screen. Throughout the class, the students will learn (using 16 mm film and digital RED cameras) to work with different lenses, and creative use of look up tables (LUTs). The students will also practice working on combining different camera formats, depending on the needs in a project for documentary, narrative, experimental or installation projects. Because cinematography can't be separated from the essential work of lighting, we will analyze lightning practices in original locations looking at different light sources and techniques (e.g. controlling saturation, exposure, contrast ratios, and texture for fictional and documentary scenes). The class will be led through in-class lectures and hands-on demonstrations.

Registration Restrictions

FPFV285 - Production Sound

General

Course Long Title
Production Sound

Subject Code
FPFV

Course Number
285

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.
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 PFV BFA 2 students.

FPFV286 - Post Production Sound

General

Course Long Title
Post Production Sound

Subject Code
FPFV

Course Number
286

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.
Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E105 basic studio. Required of all PFV BFA 2 students.

No Requirements

FPFV299 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FPFV

Course Number
299

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit	Max Credit
Hours	Hours
0.5	4

Description

Available by permission of instructor only.

FPFV302 - Cinematic Lighting

General

Course Long Title
Cinematic Lighting

Subject Code
FPFV

Course Number
302

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

A workshop that will look at essential working elements of lighting for motion pictures. Starting by analyzing different lighting styles in film history, this course will then cover a range of

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Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

lighting practices in original locations and in studio, looking at different light sources and techniques. The student will be guided through the conceptual process of designing a lighting plan, selecting units and rigs for single and multi-camera shoots. Through a series of in-class lectures, workshops, and practical lighting assignments, the student will gain a strong working knowledge of specific aesthetics with variables in controlling the various properties of light (direction, exposure, color, saturation, contrast ratios, and texture). Special emphasis is placed on lighting for story and emotional impact, with a focus on Genre and Period lighting.

FPFV303 - Looking at the Sky

General

Course Long Title

Looking at the Sky

Subject Code

FPFV

Course Number

303

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Urbanization and its overabundance of artificial light has left us blind to the wonders of the night sky, something our ancestors both took for granted and were profoundly influenced by. This course aims at regaining that awareness.

The entire sky then becomes a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. The course explores story structure through exposure to the history and practice of astronomy including how the constellations were named and placed in the heavens as well as the basic scientific models and theories that

FPFV306 - Bad Sound: Non-Traditional Ways

General

Course Long Title

Bad Sound: Non-Traditional Ways

Subject Code

FPFV

Course Number

306

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Bad Sound: Non-Traditional Ways to Create Sounds for Images

Erasing notions of hi-fidelity sound, this class acknowledges that the right sound for a film might be the result of an aleatory accident, ill-conceived experiment or unpolished performance. As such we will explore DIY and open source tools for making, recording and manipulating sound for image. Spanning both

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underpin modern astronomy. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally, this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips employing the basics of astrophotography and astrovideography. A creative project is required for completion of the course. Field trips will be a regular part of the class programming. The primary focus of the course will be observational and experiential.

digital and analog domains students will engage to cannibalize free sound libraries, resuscitate (and reimagine) obsolete media, misuse recording equipment, improvise musical instruments, as well as lightly bend/hack circuits and software.

FPFV307 - Adv Creative Cinematography

General

Course Long Title

Adv Creative Cinematography

Subject Code

FPFV

Course Number

307

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In this workshop class we expand your knowledge from the fundamentals of cinematography, toward harnessing the technical tools of the craft for creating impactful images in advanced productions, while strengthening your unique voice as an artist. You will gain fluency working with RED cameras and introduced to other professional Digital Cine cameras while creating work collaboratively. We will explore aesthetic and blocking concepts working with specific formats, optics, textures and camera movements, and refine lighting techniques. Projects you shoot inside and outside the class will hone your understanding of the cinematographer's role from pre-production through post, including the creative use of look up tables (LUTs) and color grading. Practical work includes designing dynamic blocking and camera moves, shooting with multiple cameras and on-set DIT look management. Visits to vendors (and possible rental of ARRI Alexa and high-end optics for in-class shoots) will extend our knowledge beyond the technical realm of CalArts.

Prerequisites: FPFV-246 Intermediate

Cinematography, and a solid understanding of exposure, fundamentals of lighting, grip and electric, and safety on set

FPFV311 - Screen Action: Curation in Practice

General

Course Long Title

Screen Action: Curation in Practice

Subject Code

FPFV

Course Number

311

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In this course, students will work in small groups to curate and produce screening programs to be presented during Winter Session. They will develop a curatorial direction and select work, communicate with distributors and filmmakers, secure screening copies all while working within a small budget. They will write film notes, produce publicity materials and present a program to the CalArts community.

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FPFV320 - Opening the Film & Video Vault

General

Course Long Title

Opening the Film & Video Vault

Subject Code

FPFV

Course Number

320

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This is an intensive film and video viewing course focusing on major works from the history of avant-garde, or experimental, film. The majority of titles will be selected from CalArts' film and video archive, including special film prints that have not been or rarely have been shown on campus.

We will watch several long-form films and videos that depend on extended duration and sustained concentration, but important short work will also be shown. If possible, additional titles will be rented to extend an appreciation of an filmmaker's work or milieu. Artists being considered include Vito Acconci, Chantal Akerman, Thom Andersen, Stan Brakhage, Betzy Bromberg, Charles Burnett, Nathaniel Dorksy, Kevin Jerome Everson, Hollis Frampton, Su Friedrich, Ken Jacobs, Kurt Kren, Gunvor Nelson, Carolee Schneemann, Harry Smith, Michael Snow, Phil Solomon, Joyce Wieland and Frederick Wiseman. Students will be asked to keep a weekly journal and write one seven-page paper.

No Requirements

FPFV330 - Moving Image and Creative Curating

General

Course Long Title

Moving Image and Creative Curating

Subject Code

FPFV

Course Number

330

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This is a course on curating film, video, performance and installation; how creative programming can integrate and amplify individual works within larger contexts and help build communities for the experience and appreciation of this kind of art.

The course is only available by permission of instructor.

Students will explore and discuss the practice of curating moving image art works, either within a theatrical, gallery or other public setting.

We will explore the concept and practice of exhibiting (or sharing) film, video and other projectable media in all kinds of settings as this has been done over the past century as well as in the myriad ways moving imagery is part of contemporary culture.

Students will be asked to write a research paper and curate a program for the class. In addition to gaining knowledge and first-hand experience in curating, they will learn to publicize an event, prepare program notes and present programs to audiences.

FPFV340 - Undergraduate Critique

General

Course Long Title

Undergraduate Critique

Subject Code

FPFV

Course Number

340

FPFV399 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FPFV

Course Number

399

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School(s)
School of Film/Video
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.

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 semester are required of PFV students during their BFA3 and/or BFA4 semester.

School(s)
School of Film/Video
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	4

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FPFV401 - Intermediate Digital Production/Post

General

Course Long Title
Intermediate Digital Production/Post

Subject Code
FPFV

Course Number
401

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

FPFV402 - Light and Lighting

General

Course Long Title
Light and Lighting

Subject Code
FPFV

Course Number
402

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

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Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.

Students will be exposed to video production and post-production methodologies necessary for becoming self-sufficient video makers within the CalArts environment. Various methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered. Limited to upper level PFV students.

No Requirements

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.

A practical and aesthetic introduction to light in all its forms, from natural radiations to darkness and the many worlds of artificial light, including its use in moving image works, still works and light art.

The first half of the class will be dedicated to observing and analyzing the qualities and mood of light in artistic expression as well as lived experience. The second part of the class will be dedicated to the craft of designing and using artificial light. Technical workshops will be supplemented with screenings and field trips.

No Requirements

FPFV405 - Writing About Film

General

Course Long Title
Writing About Film

Subject Code
FPFV

Course Number
405

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Course available by Permission of Instructor only.

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.

FPFV409 - Optical Printing

General

Course Long Title
Optical Printing

Subject Code
FPFV

Course Number
409

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.

This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand.

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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.

* Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible.

*Priority given to Film/Video students.

Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood spectacles to B-movie mayhem to avant-garde wonders. Students will be required to complete a series of short assignments and produce a short film.

No Requirements

FPFV410 - Documentary Production

General

Course Long Title

Documentary Production

Subject Code

FPFV

Course Number

410

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

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.

FPFV410A - Documentary Prod: The Virtual Field

General

Course Long Title

Documentary Prod: The Virtual Field

Subject Code

FPFV

Course Number

410A

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Documentary Production: Fieldwork in the Virtual Field

This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.

FPFV411 - Memories, Dreamscapes, and the Archive

FPFV412 - Shadowlands

General

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General

Course Long Title

Memories, Dreamscapes, and the Archive

Subject Code

FPFV

Course Number

411

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Course Long Title

Shadowlands

Subject Code

FPFV

Course Number

412

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will explore the intimate use of memories and dreamscapes within the art of moving images to employ radical re-examinations of identity, culture, and history. We will analyze experimental methods used to decolonize the archive within film and video, serving as a medium for constructing, deconstructing, and reconstructing individual and collective realities. Often blurring the line between truth and fiction, our selection of boundary-pushing films and videos poses the question of what is real and imagined, where the dream begins and ends, and who has the right to dictate one's truth. While the course is rooted in a Black feminist framework, a range of films are viewed and considered through the lens of gender and sexuality, collective memory, and alternative histories. This seminar will guide us on a multidimensional journey and excavation that redefines, shifts and challenges traditional narrative forms and archival practices.

Description

Shadowlands: Haunted Media, Spectral images

From the beginning, film and photography have been characterized by their ability to record the world as it appears - and yet coincidentally spurred a fascination with unseen worlds, even seeming to offer proof of them. In this class we will examine the technical and aesthetic entanglement of the cinematic and the uncanny. Through in-class workshops in 16mm, screenings, readings and performances we shall investigate the aesthetics of mysterious terrain where the familiar becomes unfamiliar, and vice versa.

The class is structured around five topics of inquiry: Shadows, Manifestations, Exorcisms, Second Sight, and Specters. A week devoted to aesthetics, readings, discussion and screenings will alternate with a week devoted to workshop investigations.

Students will be required to make five short projects which may take the form of films, photographs, performances, constructions or texts.

FPFV413 - Devices of Illusion

General

Course Long Title

Devices of Illusion

Subject Code

FPFV

Course Number

413

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FPFV414 - Editing With Avid Intermediate Editing:avid Media Composer

General

Course Long Title

Editing With Avid Intermediate Editing:avid Media Composer

Subject Code

FPFV

Course Number

414

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

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Credit Hours

Min Credit
Hours
3

Description

Course available by Permission of Instructor only.

This is a hands-on course in which students adapt, modify, 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.

No Requirements

Credit Hours

Min Credit
Hours
2

Description

In this course, students will learn editing techniques and methodology using Avid Media Composer through lectures and hands on exercises. Topics will include: media organization, ingesting, transcoding, three point editing, trimming, sound editing, working with effects, color correction, titles, output, compression, and delivery, as well as techniques specific to digital to 16mm workflow, such as creating handles and pull lists. In addition, editing theory, history, and aesthetics will be covered. This class provides students with the knowledge to edit 16mm footage from a telecine in Avid and then go back to a 16mm film print. Students who are interested in taking Finishing on 16mm film may take this class before or at the same time as Finishing on 16mm. However, students who seek a basic introduction to Avid but are not working on 16mm are welcome in the class. Students must have an external hard drive.

No Requirements

FPFV415 - Production Crews

General

Course Long Title
Production Crews

Subject Code
FPFV

Course Number
415

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	1

Description

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.

FPFV416 - Post Production Crews

General

Course Long Title
Post Production Crews

Subject Code
FPFV

Course Number
416

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	1

Description

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: editing, sound editing and sound design. Must be supervised by appropriate faculty member.

FPFV417 - Videographics

General

Course Long Title

Videographics

Subject Code

FPFV

Course Number

417

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

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.

FPFV418 - Film and Family Archives

General

Course Long Title

Film and Family Archives

Subject Code

FPFV

Course Number

418

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Family portraits, letters, home-videos, notes, diaries, and small objects and accessories are often key to tracing hidden secrets and desires within one's own family. Beyond this, by examining family archives we can gain a deeper understanding of regional and national histories. This seminar pays attention to filmmakers from different latitudes whose work draws from family archives—or, at times, found archives. Considering Lourdes Portillo, Natalia Almada, Naomi Kawase, Sergio Oksman, Joao Moreira Salles, Chantal Akerman, Karim Anouz, and Juan Carlos Rulfo, to mention but a few, we will explore how their use of archival materials pushes them to experiment with the documentary form. In this interdisciplinary course, we will also examine the ways in which their use of family archives not only shapes the stories they tell, but constitutes them as persons and artists. Finally, we will delve into the porous quality of personal histories and how they permeate into other, larger political narratives. Students will keep a journal on weekly discussions and produce a paper or short cinematic piece that reflects that topics discussed in class.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FPFV419 - Experimental Visions: Women & Others

General

Course Long Title

Experimental Visions: Women & Others

Subject Code

FPFV

Course Number

419

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FPFV420 - Teaching, Research & ...

General

Course Long Title

Teaching, Research & ...

Subject Code

FPFV

Course Number

420

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

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Credit Hours

Min Credit
Hours
3

Description

This course examines influential women and non-binary filmmakers who advocate for experimental forms in their moving image work and writing. We will focus primarily on a non-narrative avant-garde and on artists that argue for the importance of form, the embodied and sensual depiction of experience, or a subversion of a normative politics of representation. Beginning with Germaine Dulac, the 1920s feminist surrealist who was an important advocate for the avant-garde, we will look at films and writings by/about some of the major figures including Maya Deren, Joyce Wieland, Barbara Hammer, Chick Strand, Rose Lowder. In the last third of the class we will look at recent makers who might include Cauleen Smith, Hito Steyerl, Ja'Tovia Gary, Dani and Sheila ReStack. We will collectively reflect on the role of the avant-garde in the past and present and ask whether a non-narrative avant-garde can still play an important political and ideological role.

Credit Hours

Min Credit
Hours
3

Description

Course available by Permission of Instructor only.

This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. Each student will prepare a two-hour teaching presentation and each week a different student will perform/teach their presentation. The course will pursue both innovative and creative ways of disseminating information and ideas. Students will be encouraged to consider the research they are currently undertaking for their thesis projects, but presentations will not only be limited to such research. Research in general is an essential element of this course. The demands for research and alternatives will be extensive. The final hour of each class will be used for general group critique of the teaching and presentation techniques. Graduate students only.

FPFV421 - Babelisms: Multilingual Film Aesthetics

General

Course Long Title
Babelisms: Multilingual Film Aesthetics

Subject Code
FPFV

Course Number
421

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This class will explore the aesthetic and political openings provided by incorporating multiple languages in film and moving image media. While the use of different spoken languages and dialects will be the starting point, the class will also encompass broader notions, like cinematic languages (classical narrative, modernist, documentary, avant-garde) and other practices we may explore (music, body language, computer code, etc.).

If language is the most common way in which we

FPFV422 - The You-Tube Class

General

Course Long Title
The You-Tube Class

Subject Code
FPFV

Course Number
422

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Films will be taken from YouTube and reworked using a digital editing system.

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engage with the world and describe it, then using multiple languages may expand our experience of it and question our basic assumptions. Through this inquiry, the students will build a more perceptive and involved practice and understanding of cinematic form and practice.

These ideas will be approached through screenings, lectures/discussions, exercises and critique, with an emphasis on how this interrogation of language can take different forms and potentially inform the students' artistic practice. Students will make a final project or write a critical paper engaging with the course's themes.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FPFV423 - Composing in Space

General

Course Long Title

Composing in Space

Subject Code

FPFV

Course Number

423

School(s)

School of Film/Video

Program(s)

Film and Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class is an in-depth study of movement and composition through both sound and image. The potential for movement is one of the main distinguishing features of time-based practices, perhaps most of all in filmmaking. To explore this we will consider the way movement is perceived through the senses and encourage creative uses of camera movement, sound and blocking through class exercises and assignments. In workshops you will be introduced to various production techniques and equipment related to camera movement and sound. The class will also have a screening and discussion component, where student projects and a diverse range of audio-visual pieces will be viewed and discussed. Areas covered will include movement and perception, embodied camera, choreographed camera movement, movement and sound, movement and machine, movement and architecture.

FPFV425 - Graduate Critique

General

FPFV424 - Aesthetics of Sound and Image

General

Course Long Title

Aesthetics of Sound and Image

Subject Code

FPFV

Course Number

424

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

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. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. A broad range of work will be presented plus lots of listening in the dark. May be repeated for credit.

FPFV427 - 'i'-Sight: First-Person Cinema

General

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Course Long Title

Graduate Critique

Subject Code

FPFV

Course Number

425

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Course available by Permission of Instructor only.

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 PFV 2nd and 3rd year Graduate students. May be repeated for credit.

Course Long Title

'i'-Sight: First-Person Cinema

Subject Code

FPFV

Course Number

427

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The 'I' is the moment of failure in every narrative effort to give an account of oneself. - Judith Butler

We now see subjectivities and truths as plural not only among subjects, but within a given subject, the self that is divided, and even in part unknown to itself. - Maureen Turim

Who and what is the "I" that claims to see and speak through constructed images in first-person films? Is "I" one or multiple, an authentic 'performance' or a simulated projection, an entrenched monologue or an active dialogue? Is this "I" best expressed literally or figuratively; verbally or visually; through exposition or through lyrical association and juxtaposition?

This course examines the theory and practice of first-person filmmaking in both historical and contemporary practice. Beginning with a theoretical examination of the first-person filmmaking that flourished starting in the late 1960s (mostly white and male) and was reignited by women and minority makers the 1980s and '90s, the latter half of the course will focus on films from 2010s and 20s emerging from this tradition. We will examine a variety of films in which the filmmaker leaves or interrogates their corporeal trace on the medium, whether through embodied presence, personified voice, or gestural camera movements. First-person films raise a number of issues about 'voice' in film; about the nature and performance of 'self;' about the desire to be seen and to authentically see; and about the power and politics of representation. From the naïve to the self-reflexive or strategic "I," and with poetic or political intention, first-person cinema offers a range of affective potential and epistemological complexity. Acknowledging the position from which they speak, or interrogating conventional boundaries between private and public, first-person filmmakers frequently reflect on the

filmmaking process to explore strategies of representation and to acknowledge the labor that comprises their process.

We will look at a broad selection of work that is geographically, politically, ethnically and gender-diverse. Students will be responsible for researching the work of given filmmakers and presenting to the class so as to expand our range over the fourteen weeks of the semester. Filmmakers examined include Jon Jost, Kazuo Hara, Marlon Riggs, Marlon Fuentes, Marilu Mallet, and well as many working in the short form. Recent films of the last five years include work by Khalik Allah, Carolina Moscosa, Madsen Minax, Jason Lord, and Jean-Baptiste de Laubier (contemporary filmmakers may shift depending on class interests and knowledge).

No Requirements

FPFV429 - Installation Design for Film and Art

General

Course Long Title

Installation Design for Film and Art

Subject Code

FPFV

Course Number

429

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

A course on site specific film and art installation design. Students will be encouraged to design site specific installations without financial limitations, that is, from CalArts room D301 to the Guggenheim. These designs will include architectural plans with mockups, list and cost of equipment and materials needed, and an artist statement. Each student will present at least two different speculative installation designs.

No Requirements

FPFV430 - Multi-Ch. & Video Installation

General

Course Long Title

Multi-Ch. & Video Installation

Subject Code

FPFV

Course Number

430

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

The objectives of this course are to learn how to work with the moving image and sound in the form of video installation. We will focus on creating understanding through intentional relations between content, space and scale. We will contemplate the essential component of video (time), the definitive condition of installation (space), and how to work with them to create kinesthetic insight: understanding on the level of the body. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi-channel works, we will study how framing and duration contribute to the form and experience of the installation. There are screenings and assigned readings with written

responses. Each student will produce and exhibit one video installation which they will work on for the majority of the semester. Each student will have one individual meeting. Students will be given substantial time to present content and ideas, pose questions, and receive thoughtful feedback.

*Students with a current project in mind are encouraged to enroll.

Open to Institute with priority given to Film Students.

FPFV431 - "Autrice" Studies: Women Film Directors

General

Course Long Title

"Autrice" Studies: Women Film Directors

Subject Code

FPFV

Course Number

431

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Of course, the *politique des auteurs* is the application to the cinema of a notion that is widely accepted in the individual arts. -André Bazin, 1957

Coined as an expression in English by critic Andrew Sarris in the 1960s, "Auteur Theory" and auteur studies have been alternately defended, qualified or reviled in cinema studies. Sarris based his term on the "*politique des auteurs*" that emerged from the writings of French film theorists Alexandre Astruc, André Bazin and filmmaker Francois Truffaut in the 1950s and which foregrounded the centrality of the director-as-auteur in defining a film's visual style and thematic concerns. At that time, both American and French auteurist approaches were largely analyses by male critics and theorists about male directors working in Euro-American cinematic traditions.

In this course on Autrice Studies we playfully deploy the feminine version of the French term 'auteur' to interrogate auteur theory in the context of women artists and directors. Here we

FPFV436 - Experimental Film Techniques I

General

Course Long Title

Experimental Film Techniques I

Subject Code

FPFV

Course Number

436

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only. Advanced explorations into various aspects of the 16mm filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. Students will learn and gain access to 16mm intervalometer and high-speed cameras. The class includes lectures, class shoots, and the viewing of many short experimental films. This class seeks to inspire and encourage alternative cinematic visions. Advanced celluloid-based cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film.

No Requirements

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will examine how and why cinema studies from the 1970s on challenged an auteurist approach - from genre-based, psychoanalytic/feminist and ideological perspectives. At the same time as we interrogate whether a version of "autrice" studies can be useful for exploring the work of women filmmakers and moving image artists today, we will consider whether or how gender is an important aspect of such study. Is there, as some have claimed, a feminine or feminist "écriture" that extends to visual work? Or does such an approach simply perpetuate reductive binaries and have limited strategic value?

As part of our theoretical interrogation, we will select two or three women artists of different generations (for example Chantal Akerman, Shirin Neshat, or Ja'Tovia Gary) to do an in-depth study of their work and the (auteurist or not) critical analyses written about them. The last third of the semester will consist of students doing in-depth research on a filmmaker or moving image artist of their choosing. Possibilities abound, including feature, documentary and experimental filmmakers such as Andrea Arnold, Kathryn Bigelow, Catherine Breillat, Jane Campion, Claire Denis, Cheryl Dunye, Ava Duvernay, Kitty Green, Lucretia Martel, Nina Menkes, Sally Potter, Kelly Reichardt, Trinh T. Minh-ha, Athina Rachel Tsangari, Li Yu. Final projects will be an article or video essay that can be submitted to a journal.

Registration Restrictions

RGAFV - School of Film/Video Students Only

No Requirements

FPFV438 - Color Grading & Adv Workflows

General

Course Long Title

Color Grading & Adv Workflows

Subject Code

FPFV

Course Number

438

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course available by permission of instructor

FPFV440 - Finding Money

General

Course Long Title

Finding Money

Subject Code

FPFV

Course Number

440

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor

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only.

Filmmakers will get an introduction to the color correction/grading of digital footage. Our primary tool will be Davinci Resolve, but also grading within the primary NLE's. A foundation of color science and theory will be covered. You will be involved in evaluating images, making contrast and color adjustments, secondary corrections, creating looks and matching shots. The history and impact of cinematic color will be examined through screenings, readings and discussions. Also covered will be working with contemporary 4K (and above) RAW, Log, DNG, etc., camera files, including acquisition and workflows to and from editing software. This class will provide the necessary color grading skills in order to finish your film. You will work with your own projects, as well as examples provided by the instructor.

Limit 12. Open to upper level PFV students only.

Prerequisite: FPFV134.

No Requirements

only.

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 will learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. When possible, there will be presentations by industry professionals. Recommended for MFAs and BFA3s & BFA4s.

FPFV441 - Pre-Production/Visualization

General

Course Long Title

Pre-Production/Visualization

Subject Code

FPFV

Course Number

441

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement.

All film genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be

FPFV442 - Radicalizing Sound & Image

General

Course Long Title

Radicalizing Sound & Image

Subject Code

FPFV

Course Number

442

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

This class will present a survey of recent and historical avant-garde films that stretch the limits of cinematic expression. Equal time will be dedicated to innovative works of sound, music and the spoken word, either in combination with or separate from the visual form. The class will present a range of work in different formats that are radical in both form and content, and will examine how and if unconventional approaches are able to translate between mediums.

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considered. Lectures, practice and location field trips will take place during the class period, except for one evening lecture.

Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.

FPFV446 - The Essay Film

General

Course Long Title

The Essay Film

Subject Code

FPFV

Course Number

446

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Permission of Instructor required.

"We spend a long time thinking about how to create an image where the image refuses the expectations or refuses the pleasures of what an image is. And I think that's partly the essayistic. To me, the essayistic is not about a particular generic fascination for voiceover or montage, the essayistic is dissatisfaction, it's discontent with the duties of an image and the obligations of a sound." --Kodwo Eshun, The Otolith Group

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, meditations and inquiries. Essay films are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms. This class will include screenings, readings and lively discussion. Students will produce three short videos over the course to the semester in response to directives provided by the instructor. Priority give to MFA students and upper level undergraduates.

FPFV448 - Advanced Production

FPFV447 - Under 15 Min. Workshop

General

Course Long Title

Under 15 Min. Workshop

Subject Code

FPFV

Course Number

447

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

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.

FPFV449 - On the Edge of Narrative

California Institute of the Arts

General

Course Long Title
Advanced Production

Subject Code
FPFV

Course Number
448

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
3

Description

Experimental, Narrative and Documentary work, this is the place to do it.

You will direct your own chosen genre script the time and location of your production.

Class meets on Friday, production weekends.

*Pre-requisite: by permission of instructor.

No Requirements

General

Course Long Title
On the Edge of Narrative

Subject Code
FPFV

Course Number
449

School(s)
School of Film/Video

Program(s)
Film and Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
3

Description

This is a production workshop for students creating film/video projects of any length or format with an experimental approach to narrative. We will focus on creative interpretations of the traditional facets of narrative filmmaking (character development, dialogue, tension-building and dramatic arcs) while studying a wide variety of contemporary and historical filmmakers and artists blurring the edges between storytelling and experimentation. Students will develop a primary project over the course of the semester, while participating in numerous exercises, workshops and weekly screenings and discussions.

FPFV450 - Visiting Filmmaker Workshop

General

Course Long Title
Visiting Filmmaker Workshop

Subject Code
FPFV

Course Number
450

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
0.5

Description

Course available by Permission of Instructor only.

Intensive small workshops with visiting filmmakers. There will be individual sign-ups per Visiting Artist.

FPFV451 - The Feminist Moving Image

General

Course Long Title
The Feminist Moving Image

Subject Code
FPFV

Course Number
451

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

The Feminist Moving Image Across Discipline is a new course that will consider work across disciplines of several women and feminist filmmakers and moving-image practitioners, covering a wide range of practices and forms-film-editing, diary-writing, experimental documentary, art installation, figurative

painting, critical scholarship, screenplay, short story, dance and theatrical performance, and narrative cinema, to name a few-from the 1920s to the present day.

When grounded in filmmaking, can a political vision be found in the interdisciplinary artist who moves from form to form? What common threads can be found in these geographically and historically disparate figures' strategies of archival collage, reappearance, repetition, dislocation, wandering, staging, and reenactment? We will also periodically return to questions around the boundaries of artistry and language: How is "women" still a demanding category, today? How does an artistic medium become a "discipline"? Is activism a medium an artist could move into? Is acting a form, like painting, that an artist could reject? And we will also look for connections in intertexts, reading excerpts from socialist Flora Tristan's diary, as referenced in Claudia von Alemann's *Blind Spot* (1981), for instance; or Etel Adnan's poetry and writing, which served as inspiration for filmmaker Jocelyne Saab's *Beirut* trilogy.

Other practitioners we may look at include Esfir Shub, Maya Deren, Madeline Anderson, Marguerite Duras, Marjorie Keller, Assia Djebar, Zeinabu irene Davis, Alanis Obomsawin, Chantal Akerman, Joyce Wieland, Barbara Loden, Yvonne Rainer, Kathleen Collins, Maria Lassnig, Theresa Hak Kyung Cha, Trinh T. Minh-ha, Qiu Miaojin, Cecilia Vicuña; and more contemporary makers like Moyra Davey, Larissa Sansour, Iva Radivojevic, Sílvia das Fadas, and Steffani Jemison (or others to be determined). Guest speakers will help us make embodied connections to contemporary practice, and we may also make one or two visits to off-campus venues to watch films relevant to our conversations.

FPFV452 - Cinema of Transformation

General

Course Long Title

Cinema of Transformation

Subject Code

FPFV

Course Number

452

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FPFV454 - Radicalizing Vision Workshop

General

Course Long Title

Radicalizing Vision Workshop

Subject Code

FPFV

Course Number

454

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

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.

Additional spaces may be available on Course Advising Day.

Credit Hours

Min Credit
Hours
2

Description

This class is a workshop extension of FPFV-442-01/642-01, Radicalizing Sound and Image. In a smaller workshop setting and with the aim of making a radically innovative final film project, students will explore and research experimental work made in mediums other than their own, i.e. music, photography, painting, literature, poetry. Students will be encouraged to discover parallel inspirations, illuminating ideas, unexpected roadmaps and innovative methodologies by examining artworks other than film. They will be urged to explore and identify unconventional structures and alternative approaches to both form and content in order to discover different strategies for making their own radical moving image work. To begin, students will be assigned research projects that they will present to the class. As the semester progresses, students will develop their ideas with the aim of completing a film (or at least having one well on its way) by the end of the semester. Works in progress will be critiqued. Graduate students may use this class to further develop their thesis projects. There will be required readings. It is recommended, but not required, that students have either previously taken FPFV-442-01/642-01 or are concurrently enrolled.

FPFV456 - Listening/Seeing

General

Course Long Title
Listening/Seeing
Subject Code
FPFV
Course Number
456
School(s)
School of Film/Video
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
4

Description

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

FPFV457 - Adaptations

General

Course Long Title
Adaptations
Subject Code
FPFV
Course Number
457
School(s)
School of Film/Video
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Adaptation is the process of change by which an organism becomes better suited to its environment. It is coincidentally, the term used to describe the process by which one art form - traditionally

California Institute of the Arts

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.

the written word - is modified and transformed into a play, a movie or a film. Moving image works can in turn be adapted to other media forms. Through workshops and case studies this class will explore the complex journey of ideas inspired by texts, stories, biographies, images and objects, as they are reshaped from one medium to another.

The class will commence with a series of exercises to generate ideas and methodologies. Short assignments will be supplemented with screenings, readings and analysis. In the second half of the semester students will apply the techniques learned to create unique and individual works. The final project may take the form of a text, a moving image work, an object, or a performance.

This class is designed for the student who is ready to experiment, take risks and playfully engage with the process of adaptation.

FPFV458 - A Practical Theory of Art Making

General

Course Long Title

A Practical Theory of Art Making

Subject Code

FPFV

Course Number

458

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A discussion course that will end with a manifesto on art making written by the class. Topics will include finding and developing ideas, structuring work, choosing the right medium, the personal becoming universal, integrity, and political and social models. Students will be encouraged to make work that'll help define the manifesto.

FPFV459 - Participatory Filmmaking

General

Course Long Title

Participatory Filmmaking

Subject Code

FPFV

Course Number

459

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will explore filmmaking practices which rely upon and are motivated by long-term community involvement and activism. Students will watch films and engage with contemporary fiction and non-fiction filmmakers in conversations around social impact, ethics and representation. Many of the films will incorporate participatory elements of shared authorship by veteran filmmakers and first-time filmmakers. As we examine these films, students will also be required to conduct field research with a community partner throughout the semester. Research can be in the form of social activism, mentoring, volunteering, or some other form of direct action and/or active dialogue. Students will be provided a list of local organizations and nonprofits as potential collaborators.

FPFV460 - Shooting Landscapes

General

Course Long Title

Shooting Landscapes

Subject Code

FPFV

Course Number

460

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

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.

FPFV461 - Metacinema From 1960S to the Present

General

Course Long Title

Metacinema From 1960S to the Present

Subject Code

FPFV

Course Number

461

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Metacinematic gestures have been present since the earliest years of film. Like metafiction in literature, metacinema refers to films that make the audience aware of the filmmaking or viewing processes. Such films interrogate the medium and its history by rendering visible production practices, referencing the history and culture of cinema, or breaking conventions that encourage us to uncritically accept a film's diegetic world. Metacinema can be found in comedy, horror, musicals, socio-political films, experimental films, and documentary. First-person diary films are often inherently metacinematic as are essay films and video essays.

This seminar explores metacinema in various guises, genres, and geo-political contexts - from fiction and documentary features to experimental films, from feminist and Brechtian counter-cinemas to Iranian international festival favorites. We focus on films that have critical and political aims and that problematize or illuminate the paradoxes of cinematic representation. Works by Robert Frank, William Greaves, Jon Jost, Laura Mulvey and Peter Wollen, Abbas Kiarostami, Kitty Green, Joanna Hogg will be included as well as a number of experimental shorts. The class assumes some knowledge of film theory; readings will be provided for those who need them. Weekly reading, short papers and monthly presentations are required, but final projects can be in writing, film, performance or digital media.

FPFV462 - Advanced Narrative Production

General

Course Long Title

FPFV463 - Where Does Grief Go?

General

Course Long Title

California Institute of the Arts

Advanced Narrative Production

Subject Code

FPFV

Course Number

462

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Advanced Narrative Production and directing the Camera Workshop

Advanced Narrative Production (producing the 4 minute film, one day shoot) students will be placed into 2 teams of 6 and rotate production roles: director, assistant director, cinematographer, gaffer, and sound mix-boom operator. The class is divided into 3 parts: Pre-production, Production, and Post- Production. During the first 3 weeks students must complete their scripts and produce their films. During the lab period, students will engage in intensive production of coverage so as to prepare them for some of the problematic areas of camera coverage they may encounter on set. Students will learn set protocol and learn each position. Directors will have an opportunity to hone their directing and directing the camera skills. When in the director position, students will prepare a production dossier (including cast, location, directing notes, script breakdown, floor plans and shot list, and storyboards, director's tech scout with DP, and design), produce and cast their own films, complete a tech scout, and shoot their film. After a shoot, the class reconvenes to give a written assessment of their performance. The goal of this class is collaboration as well as building confidence in set protocol and skillfully and efficiently thinking on one's feet in order to achieve the impossible in a short shoot. Students are assigned randomly to their groups and have a chance to gain production experience in each role. Students are encouraged to focus on the role they are in while they are in that role.

Where Does Grief Go?

Subject Code

FPFV

Course Number

463

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

WHERE DOES GRIEF GO?

A brief glimpse of beauty, / A daydream of wayward lives and / extraordinary experiments / A taste of memory in the flesh.

The voice of Andre 3000 will be our guide as he sings a mournful dirge for his parents and we consider the following question: What happens at the intersection between theory, criticism, and poetry? The melancholic strum of Alice Coltrane's harp and Magdalene Odundo's sublime ceramic sculptures will draw us forward and backward. The tenor of Christina Sharpe's voice will anchor us as she tactfully considers if a photograph is a vessel. "What is or should or could a vessel be in times of refusal and resistance?" As Andre 3000 hums, we'll be swept into what Kamau Brathwaite calls the "psychic night", an infinite vista where language and fantasy coalesce into a familiar memorial expanse. There are multiple ends of the world depicted here, as well as multiple beginnings. Where do these moments reside and how will they transform over time? The class is a testament to life's banal impressions and nostalgic echoes, to love's chaotic pendulum, and death's immersive blueness, to cosmic, lived, and imaginary experiences; to "all breeds of knowledge" as Rickey Laurentiss so tenderly put it. The real phenomena of loss is both the inventory of what no longer exists and the impossible measure of what survives.

The course will explore the boundaries of experimental storytelling and the possibilities of language by surfing between poetic and theoretical modalities, articulated by Denise Ferreira Da Silva as "different yet inseparable fields of personal expression." Each week we'll study a different network of ideas by which convention has been re-ordered through expressive (and often defiant) approaches to form, style, rhythm, and delivery. During the semester students will be encouraged to reflect on their relationship to these forms of writing, discuss ideas with the class, and craft their own myths, essays, and

songs. Assignments include regular writing in response to course materials, a critical review and/or presentation of a related artwork, proposal for an experiment/artistic project related to central course concepts.

FPFV464 - Aliens on Screen

General

Course Long Title

Aliens on Screen

Subject Code

FPFV

Course Number

464

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Aliens On Screen: Cosmopolitics and Extraterrestrials in Sci-Fi Cinema.

Aliens loom large on the horizon of our imagination. In culture, aliens manifest in multimedial forms: TV shows, video games, comic books, literature, and of course films. Although aliens seem as common and as regular a presence as the celestial bodies of the Solar System, they still inspire a sense of awe and mystery like few other figures in popular culture. Whether imbued with a sense of cosmic horror, or representing a chance for earthlings to leapfrog as a species, the trajectories that aliens follow onscreen tend to gravitate towards an amplified field of human passions and emotions.

This class proposes a critical reflection on what aliens onscreen represent for the present, past, and future of the human species. Following philosopher Peter Szendy's notion of cosmopolitics, we will unravel the convoluted relations that weave together extraterrestrials and the ontology of the human condition, as depicted in these movies, while further complicating them beyond national, global, and geocentric narratives.

From the humanoid-insect-like Selenite in Georges Méliès A Trip to the Moon (1902), all the way to

FPFV465 - Media Sketchbook: Light, Space and Time

General

Course Long Title

Media Sketchbook: Light, Space and Time

Subject Code

FPFV

Course Number

465

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

"Media are our infrastructures of being, the habitats and materials through which we act and are...at some level, expression and existence merge." (John Durham Peters, The Marvelous Clouds)

In this course students will plumb the reaches of their own archive of collected material; photo text video and film, creating works that encourage a heightened awareness of the means through which we absorb and share expressions of ourselves and our world. In workshop settings we look at what happens as hand speaks to eye, and how such primary gestures have evolved into a fugitive complex of remote cause and effect. Through screenings, readings, discussion and in-class collaborative exercises, we will consider the notion of speculative representations, media portraits and self in forms that both trouble and harmonize inner and outer worlds. Students will complete a fully realized work at the course conclusion.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

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the multi-species populated galaxy portrayed in Men in Black: International (2019), aliens perform a critical role in shaping humanity's attitudes towards its place in the universe. Most often these films convey incisive questions about personal identity; shine sharp critiques on power dynamics; and shape the ways in which to envision possible forms of social organization.

This class will do a concise but thorough revision of some of the most influential films in the history of this sub-genre, while paying close attention to lesser known productions from the transnational arena. Come join the flight onto a cinematic exploration out-of-this-world!

FPFV468 - Constructing Alternative Realities

General

Course Long Title

Constructing Alternative Realities

Subject Code

FPFV

Course Number

468

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Constructing Alternative Realities is a class that will begin by studying composition and characteristics of the film frame. How do time, space, rhythm, movement and sound contribute as key constituents? In this regard, the class will be a study in visual literacy. All films and videos construct alternative realities, but this class will concentrate on creating realities other than the physical world we know and inhabit. The emphasis, instead, will be on the portrayal of other dimensions: memory, trance, the mirror, illusion, the dreamscape, the hallucinatory, the haptic, the window. How can one create moving images that speak of other planes? What is abstraction? How does one create immersive screen experiences which are convincing, evocative, mysterious and strange?

Students will be asked to present analysis of film frames and scenes to identify key visual and aural components. There will be short assignments to

FPFV470 - Screenwriting

General

Course Long Title

Screenwriting

Subject Code

FPFV

Course Number

470

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

FPFV- The starting point of this discipline is the intention to create a working screenwriting practice dictated by the needs of each story being told and that rejects the "one size fits all" formulaic school of screenwriting. There is no magic bullet (or formula), but there is an enlightening, fun and fulfilling way to tease the story into being and into filmic form and that is the practice this class cultivates. Each story has its own unique organic flow and the instructor will guide the student in discovering it. The class takes a two-pronged approach to screenwriting and structuring both fictional & documentary stories utilizing the construction of a solid narrative combined with the creation of compelling characters who propel the narrative forward. The class is not a lecture class, it is primarily a workshop - the practice is created by writing, not talking about writing. The student will receive highly individualized instruction in a group setting. With the guidance of the instructor and open class discussion, each student

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shoot various types of images. In addition, students will be required to make a film that contains an alternative reality as a key element. The class is both a study in composition as well as a workshop/seminar in exploring ways to create alternative visions.

will write a first- draft feature-length screenplay over the course of the semester (or more, if the student takes the class again). With discipline, the writer can finish a completed screenplay. 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. Priority given to upper level PFV students, but those who feel strongly called to the discipline of screenwriting can make a case for early entry.

FPFV472 - Alternative Screenwriting

General

Course Long Title

Alternative Screenwriting

Subject Code

FPFV

Course Number

472

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Alternative Screenwriting for Short Films and Documentaries

In the first part of the course we will analyze different short films ("An Andalusian Dog", "Blackrider", "At Land", "The Street and the Ball") and their original screenplays discovering how the scripts help the filmmaker focus the story, and how it acts as a blueprint for the creative team. The students will then delve into how to develop an idea into a story (linear or non-linear, documentary, visual, etc.) that will be the basis for their script. Writing a script for a short film, documentary or experimental fictional short form needs specific attention to exposition and timing. Therefore the students will learn how to structure their film idea by defining their unique point of view while considering what the audience will experience on the screen. How does one write a script for a documentary? Aren't they real stories about real people? In the course we will also look at how researching and defining scenes pre-shooting can help construct a film out of real experiences. This course will provide some methodologies and techniques that combine experimentation with

FPFV473 - Acting Bad

General

Course Long Title

Acting Bad

Subject Code

FPFV

Course Number

473

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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.

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practical application, assisting the students in defining and developing their own perspectives while thinking about how they transmit their film ideas to an audience.

FPFV474 - Benning on Benning

General

Course Long Title

Benning on Benning

Subject Code

FPFV

Course Number

474

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This intensive course is a screening series of a selection of 12 films, both analog and digital, from a 50 year career. Students will produce art works (films, paintings, drawing, etc.) inspired by the discussions and screenings in class. The final sessions will be in class critiques of the student work.

FPFV476 - New Directions for Feminist Film History

General

Course Long Title

New Directions for Feminist Film History

Subject Code

FPFV

Course Number

476

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This seminar takes a transnational approach to exploring the history of cinema, video, documentary, and experimental film by examining the contributions of women, queer, and trans* filmmakers, directors, actors, and film collectives in a global context; and by charting key interventions in contemporary theories of gender and sexuality, feminist-film theory, and critical philosophy. Using CalArts's own history of feminist collaboration-the film and installation, "Womanhouse"-as a starting point, the course covers debates in feminist movements, paying attention to the relationship between feminism, diaspora, and nationalism; and arguments about the race, color, class, and sexual dimensions of gender in the building of feminist analysis and community. Through the lens offered by readings in postcolonial studies and critical race studies, poetry and translation, Native and queer theory, political theory, psychoanalysis, poststructuralism, and affect and emotion studies; and by studying such themes as authorship, form and aesthetics, spectatorship and audiences, media industries, media production, and local, national, and world cinemas, members of the course will interpret the work of renowned and unsung women and feminist cinema workers.

This course also investigates a range of interrelated questions around the social, cultural, economic, and industrial factors that have shaped the films and workers under discussion, to include Anna May Wong, Dorothy

Arzner, Martha Rosler, Susan Stryker, Julie Dash, Zeinabu irene Davis, Shirley Clarke, Elaine May, Sara Gómez, Pratibha Parmar, Penelope Spheeris, Cecilia Mangini, Cheryl Dunye, Tracey Moffatt, Agnès Varda, Sally Potter, Mira Nair, Trinh T. Minh-ha, Chick Strand, Chantal Akerman, Kira Muratova, Barbara Hammer, Jill Godmilow, Anne Charlotte Robertson, Helke Misselwitz, Shanta Apte, Jackie Raynal, Carole Roussopoulos and Delphine Seyrig, Margaret Tait, Shirin Neshat, Sarah Polley, Deborah Stratman; French, Italian, British, Korean, Greek, and Latin American feminist-film collectives; and contemporary practitioners Madeline Hunt-Erich, Maryam Tafakory, Sasha Wortzel, and Tourmaline. How does highlighting the experiences of such directors and participants in the film world cause us to rewrite dominant film histories? Creative, collaborative, and interdisciplinary responses to assignments encouraged. Assignments will include independent presentations; keeping a weekly screening-response journal, to be submitted in intervals; and turning in one final creative project or academic paper.

FPFV477 - Prepro: Creative Approaches to Pre-Prod.

General

Course Long Title

Prepro: Creative Approaches to Pre-Prod.

Subject Code

FPFV

Course Number

477

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

PrePro: Creative Approaches to Pre-Production

Pre-production is an essential step in the creation of a film. Whether it is a fictional narrative with crew and actors, a non fiction project, or a more poetic or structural experimental film, video or installation, all projects benefit from a creative approach to planning.

To harness and guide students through the solid planning of their film projects, this class will consist of research, readings, presentations, and a series of pre-production exercises. Exercises

FPFV478 - Cinema of Resistance

General

Course Long Title

Cinema of Resistance

Subject Code

FPFV

Course Number

478

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Cinema of Resistance: Political Filmmaking, Revolutionary Movements, Art, and Social Change

"(W)hat we call the political is society itself, it is the form of history itself. film and revolution, or film and arts, or politics and arts, are inseparable." - filmmaker Masao Adachi in 2006

In this course we will view works that explore what the revolutionary potential of the film medium is and has been, at what point the camera becomes a tool for effecting social change, and how cinema has existed as both a means and a site of resistance.

Drawing upon the rich history of political

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will be project-specific and customized for each student's individual project. We will integrate writing (research, treatments etc.) and previsualization modes (mood boards, character design, storyboarding) as well as the logistical steps involved in the making of a film.

In the first week of classes you will be expected to come prepared with an idea about the project you'd like to develop. The goal will be to have all the necessary tools to dive right into the production of your project by the end of the semester.

filmmaking and the myriad approaches to the form, works shown will be from a broad range including films by individual makers, collectives, and groups; and films from various revolutionary and historic moments, as well as contemporary struggles.

A number of important feature-length narrative films will be presented but the course will primarily focus on non-fiction films, personal filmmaking, essay films, and works that engage testimony and shared memory. We will also critically engage with contemporary advocacy documentaries, agitprop, activist videos, the recent use of live internet streaming in political protest (such as Occupy, Standing Rock, Ferguson), to explore how marginalized groups and marginalized voices use moving images as a way to affect social change. Contemporary artists and filmmakers will join the class via skype, and in person for in-depth discussion.

Through screenings, readings, class discussion and self-reflective writing exercises, students will develop a deeper understanding of social issues and their formal realization in film; the various modes of exposition in cinema and their subsequent political values; and the many ways films have defined events in the world and shaped our memory of them.

FPFV479 - Site Specific

General

Course Long Title

Site Specific

Subject Code

FPFV

Course Number

479

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Site Specific: Moving Images in the Cinema, the White Cube, and Online

The present moment for exhibiting moving images is a fluid one. Artists who may have traditionally exhibited in a gallery are finding their way into cinemas, while filmmakers are finding new opportunities in the gallery or "white cube" space. The default space for viewing has shifted from the traditionally communal space

FPFV480 - Archives and The Archive

General

Course Long Title

Archives and The Archive

Subject Code

FPFV

Course Number

480

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Archives and the Archive

The word "archive/s" holds a strange power these days. It is at once the title of organizations that preserve, arrange and provide access to historical materials, those collections of materials themselves, a synonym for memory, and a high-falutin word to legitimize your group of stuff (as if it needed anyone's legitimization!). - Dorothy Berry

In this project-based class we will engage with a range of definitions for the archive and for archives. Institutional archives are repositories of historical

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of a cinema to viewing works online. Moving image work can now be thought of as site-specific; and "cinema" is no longer a physical space, but a distinct mode of attention.

Each kind of exhibition platform has its own particular conditions that shape the production of work and how viewers engage with it. For artists developing their practice, one needs a more engaged consideration of the contexts and conditions in which the work will be screened or exhibited. In this course students will gain a knowledge and fluency in the theoretical and practical aspects that define an ever-evolving media exhibition environment.

What kinds of pressures come to bear on artworks in such socially dynamic spaces and can they maintain an original autonomy in definition and intention in such a fluid environment?

We will take a critical look at some of the antagonizing issues of politic, cultural and social friction that exert themselves around works made in social spaces such as the white cube, cinema, online or public sites.

Through screenings, discussions with invited artists, supported readings, as well as presentations by curators, we will look at the effects site has on the content and perception of the moving image artwork. In one or more field trips we will acquaint ourselves with the primary experience how this affects the politic and perception of a work.

During the first half of the course, students will be introduced to the technical developments and social history of moving-image exhibition spaces that have defined and influenced reception of the work. These space include galleries, cinemas, the internet, as well as projection in public spaces, broadcast television, and VR. Discussions will be supplemented by readings exploring relevant contemporary conceptual issues. The second half of the course will focus on practical issues facing students as artists working with moving image media including an examination the world of film festivals; the roles of film curators, programmers and distributors; online distribution and various other exhibition platforms. Numerous works will be screened along with visits from artists and curators throughout the course.

materials, organized in ways that in themselves produce meaning. They aim to preserve documents and objects, films and photographs with deliberation. They are also sites of power which can both amplify and suppress versions of the past. Personal archives can be albums of snapshots, folders of certificates, diplomas, deeds and postcards, film reels, broken pots and bits of embroidery. The body has been called an archive as it bears the marks, sensations and memory of its (one's) history. "The archive" is also used as a metaphor for memory. What does alternately contracting and expanding the definition of an archive/the archive tell us about history, memory and historiography? We will encounter work by artists who engage with archives, both in practice and in concept. We will also consider some fundamental issues surrounding archives: What constitutes an archive? Why do we create archives? What role do archives play in the writing of history? What are the power relationships visible (and invisible) in archives? What is of archival value? How do archivists decide what should be included and what excluded? How does an archival context create meaning? How do developments in technology affect archival practices? How do they redefine what an archive is? Are archives places of memory or forgetting? Related to these questions are those regarding image appropriation. How have artists historically worked with recycled images, both archival and "found"? What issues arise with appropriation? What happens to the meaning of an image when it is taken out one context and placed in another? Is it meaningful to distinguish between archival and found imagery? Why or why not?

Activities will include readings, screenings and discussions. Students will be asked to visit a brick and mortar archive and to make a final project in response to the topics covered in class.

FPFV484 - Cinema and Representation: Latin America

General

Course Long Title

Cinema and Representation: Latin America

Subject Code

FPFV

Course Number

484

FPFV485 - Dangerous Filmmaking: A Production Wksh

General

Course Long Title

Dangerous Filmmaking: A Production Wksh

Subject Code

FPFV

Course Number

485

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School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class centers on the ways in which the idea of Latin America has been constructed through cinema, from the first productions that took place in the region (ca. 1930s) to our days. Looking at a wide range of cinematic practices from both "Latin American" filmmakers, as well as "foreign" ones, this course asks: What is "Latin America"? What do we mean by "Latin American" cinema? Is there a "good" way to represent Latin America? Intended as a kaleidoscopic approach to the region where themes are privileged over chronologies, this survey course examines some of the discourses (cinematic, political, social, and so on) surrounding the region, as well as their ideological implications. Thus, one central question undergirding this class regards what is at stake in representation--representing oneself, representing the other, representing a region, a place. To delve further into these questions, screenings will be placed in conversation with companion readings written by key thinkers in the interdisciplinary fields of Film and Media Studies, Visual Culture Studies, Postcolonial Studies, Gender and Queer Studies, Urban Studies, among others. Ultimately, this course's overall aim is to complicate dominant ideas about what representation can and should do by looking at an idiosyncratic range of "Latin American" cinematic productions. No specialty experience is required and a number of places will be held open for Course Advising Day.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

No Requirements

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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. As a sub-plot, the class is also open to students whose "dangerous" topics involve international issues -- questions of exile, displacement and disconnection. 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.

Additional seats may be available on Course Advising Day

FPFV486 - Surveying the Black Futurist Movement

General

Course Long Title

Surveying the Black Futurist Movement

Subject Code

FPFV

Course Number

486

School(s)

School of Film/Video

FPFV488 - Post-Production

General

Course Long Title

Post-Production

Subject Code

FPFV

Course Number

488

School(s)

School of Film/Video

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Surveying the Black Futurist Movement is positioned at the intersection of various African American traditions including music, performance, poetry, and filmmaking. The course will

vacillate between sound and cinema as we investigate the language and function of abstraction.

Derived from an expanded meditation on Afrofuturism, conceptual art, and various aesthetic

methods, this class will interrogate the radical and imaginative innovations of Black artists. The ideas

explored by these auteurs, writers, and musicians rely on looking beyond traditional interpretations of time and space, fact and fiction, history and myth. Our listening will follow the moods of Alice Coltrane, Erykah Badu and Sun Ra. Our screenings will analyze the intentions of Bill Gunn, George Clinton, and Rickey Laurentiis. We will discuss a variety of questions, debate our own theories, and engage

with artists, filmmakers, and critics.

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A practical course designed to take the student through the post-production process toward the completion of a finished work. This class is designed for students in the process of finishing their thesis or senior projects and will include group as well as one-on-one meetings.

Through continued exploration of software introduced in CalArts Film/Video introductory courses such as FPFV134 Digital Editing in addition to more advanced workflows in various software and analog-to-digital techniques, its purpose will be to aid the student in finding and applying the optimal methodology and technological procedure in the finishing of their project.

Student will have access to the advanced post-production facilities in the Digital Editing and Post area such as the Ultra Studio 4K w/ Resolve suite as well as a full array of software in the individual Editing Suites to include Adobe CC, Davinci, Audacity, Avid, and DCP creation.

Participants will be required to bring current work in progress. Additional lab time will be required for anyone seeking independent access to advanced post-production suites. * Prerequisite: FPFV205 or FPFV305, FPFV126 and FPFV134. * Required for advanced editing suite access. * Recommended for PFV MFA2/3 students and PFV BFA3/4 students. * Permission of instructor required. * May be repeated for credit.

FPFV497 - Alchemical Cinema

General

Course Long Title

Alchemical Cinema

Subject Code

FPFV

Course Number

497

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FPFV499 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FPFV

Course Number

499

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.

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.

No Requirements

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	4

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FPFV501 - Filmmaking Fundamentals

General

Course Long Title
Filmmaking Fundamentals

Subject Code
FPFV

Course Number
501

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

FPFV502 - Cinematic Lighting

General

Course Long Title
Cinematic Lighting

Subject Code
FPFV

Course Number
502

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

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Description

Course available by Permission of Instructor only.

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.

Description

A workshop that will look at essential working elements of lighting for motion pictures. Starting by analyzing different lighting styles in film history, this course will then cover a range of lighting practices in original locations and in studio, looking at different light sources and techniques. The student will be guided through the conceptual process of designing a lighting plan, selecting units and rigs for single and multi-camera shoots. Through a series of in-class lectures, workshops, and practical lighting assignments, the student will gain a strong working knowledge of specific aesthetics with variables in controlling the various properties of light (direction, exposure, color, saturation, contrast ratios, and texture). Special emphasis is placed on lighting for story and emotional impact, with a focus on Genre and Period lighting.

FPFV503 - Cinematography

General

Course Long Title
Cinematography

Subject Code
FPFV

Course Number
503

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This course is designed for students to explore cinematic language and the artistic possibilities of the moving image. Students will be evaluated on their mastery of core concepts of camera functions and image construction - including lighting, composition, focus and movement. The cameras used for class will be the Sony A7S and Canon XC15, however an emphasis on understanding universal concepts of depth of focus, light metering, lens choice and movement will be prioritized over camera-specific knowledge. The aim of the class is to understand how technical choices impact the interpretation of images, and to exercise intentional, artistic choices from behind the camera.

No Requirements

FPFV504 - Film Production Workshop

General

Course Long Title
Film Production Workshop

Subject Code
FPFV

Course Number
504

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only. Students will learn the basics of 16mm film production and will gain access to Bolex and Arriflex film cameras. They will also learn the basics of light readings, exposure, and will be introduced to some of the hand-made potentials of emulsion based filmmaking and direct film techniques. The class will include telecine and some phases of post-production. Students will also become familiar with analogue film equipment. Each student will shoot 100' of film and complete a one-minute project with a digital finish. Students will also collaborate on a class 16mm synch-sound film which will also finish on digital. Some lab time is required. Required of all PPFV MFA 1s.

No Requirements

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FPFV506 - Finishing on 16MM Film

General

Course Long Title

Finishing on 16MM Film

Subject Code

FPFV

Course Number

506

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this course, you will learn the 16mm editorial process from cutting on a flatbed viewer to finishing an answer print. You will shoot a two minute film or expand on your one-minute film from the fall semester. The course will be taken concurrently with Editing on Avid, emphasizing a hybrid approach to finishing a film print, working between analogue and digital formats. You will also be simultaneously enrolled in the Post-Production Sound class, where you'll design a soundtrack for your one-minute film using Protools. At the end of the course, we will create a composite film print using your picture and soundtrack elements generated throughout the semester.

No Requirements

FPFV510 - Together At Last

General

Course Long Title

Together At Last

Subject Code

FPFV

Course Number

510

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

TOGETHER AT LAST is designed for students who took FPFV203/503 Cinematography, FPFV134/534 Digital Editing and FPFV285/585 Production Sound remotely during the pandemic. The course will go over essential hands-on skills and introduce students to campus facilities and equipment that were not available during our remote year. This will include the shooting studios, editing suites and a variety of equipment. Team taught by three faculty members, the students will work in small crews to produce a short remake that will include shooting in the studios and on location and give students the opportunity to each edit their own version of the collaborative film.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

No Requirements

FPFV511 - Screen Action: Curation in Practice

General

Course Long Title

Screen Action: Curation in Practice

Subject Code

FPFV

Course Number

511

School(s)

School of Film/Video

Academic Level

GR - Graduate

FPFV514 - Editing With Avid

General

Course Long Title

Editing With Avid

Subject Code

FPFV

Course Number

514

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

In this course, students will work in small groups to curate and produce screening programs to be presented during Winter Session. They will develop a curatorial direction and select work, communicate with distributors and filmmakers, secure screening copies all while working within a small budget. They will write film notes, produce publicity materials and present a program to the CalArts community.

Credit Hours

Min Credit
Hours
2

Description

In this course, students will learn editing techniques and methodology using Avid Media Composer through lectures and hands on exercises. Topics will include: media organization, ingesting, transcoding, three point editing, trimming, sound editing, working with effects, color correction, titles, output, compression, and delivery, as well as techniques specific to digital to 16mm workflow, such as creating handles and pull lists. In addition, editing theory, history, and aesthetics will be covered. This class provides students with the knowledge to edit 16mm footage from a telecine in Avid and then go back to a 16mm film print. Students who are interested in taking Finishing on 16mm film may take this class before or at the same time as Finishing on 16mm. However, students who seek a basic introduction to Avid but are not working on 16mm are welcome in the class. Students must have an external hard drive.

No Requirements

FPFV520 - Opening the Film & Video Vault

General

Course Long Title
Opening the Film & Video Vault

Subject Code
FPFV

Course Number
520

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This is an intensive film and video viewing course focusing on major works from the history of avant-garde, or experimental, film. The majority of titles will be selected from CalArts' film and video archive, including special film prints that have not been or rarely have been shown on campus. We will watch several long-form films and videos that depend on extended duration and sustained

FPFV521 - Color Correction and Grading

General

Course Long Title
Color Correction and Grading

Subject Code
FPFV

Course Number
521

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This is a practice based workshop class designed to introduce students to the manipulation of color in digital video. We will approach color correction and grading in through hands on experience with the understanding that the concepts behind the theory and technology of color are most useful and comprehensible through their application in filmmaking. Primarily using

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concentration, but important short work will also be shown. If possible, additional titles will be rented to extend an appreciation of an filmmaker's work or milieu. Artists being considered include Vito Acconci, Chantal Akerman, Thom Andersen, Stan Brakhage, Betzy Bromberg, Charles Burnett, Nathaniel Dorksy, Kevin Jerome Everson, Hollis Frampton, Su Friedrich, Ken Jacobs, Kurt Kren, Gunvor Nelson, Carolee Schneemann, Harry Smith, Michael Snow, Phil Solomon, Joyce Wieland and Frederick Wiseman. Students will be asked to keep a weekly journal and write one seven-page paper.

No Requirements

the tools in DaVinci Resolve, and with reference to cinematic examples, we will explore technical and theoretical fundamentals, differences between color correction and color grading, working with documentary and narrative, video and film, live action and animation, and explore common and advanced problems, considerations, and techniques in the color process. This course will include a variety of short assignments and two longer color grading projects. No prior experience with DaVinci Resolve is necessary, however students must already know the fundamentals of editing and cinematography. Additional seats are available on class sign up day.

Each student will require an external harddrive - recommended with a speed of 7200RPM (or SSD) and at least 1TB (~\$70-\$200).

FPFV530 - Moving Image and Creative Curating

General

Course Long Title

Moving Image and Creative Curating

Subject Code

FPFV

Course Number

530

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This is a course on curating film, video, performance and installation; how creative programming can integrate and amplify individual works within larger contexts and help build communities for the experience and appreciation of this kind of art.

The course is only available by permission of instructor.

Students will explore and discuss the practice of curating moving image art works, either within a theatrical, gallery or other public setting.

We will explore the concept and practice of exhibiting (or sharing) film, video and other projectable media in all kinds of settings as this has been done over the past century as well as in the myriad ways moving imagery is part of

FPFV534 - Digital Editing

General

Course Long Title

Digital Editing

Subject Code

FPFV

Course Number

534

School(s)

School of Film/Video

Program(s)

Film and Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A comprehensive introduction to digital editing strategies, aesthetics and techniques using post-production workflows in Davinci software. Adobe CC and related software will be overviewed also . Topics will include media management, transcoding, picture and sound editing, effects, color correction, prep for sending to sound mix and export/delivery. Required of, and limited to all incoming PFV students.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

No Requirements

California Institute of the Arts

contemporary culture.

Students will be asked to write a research paper and curate a program for the class. In addition to gaining knowledge and first-hand experience in curating, they will learn to publicize an event, prepare program notes and present programs to audiences.

FPFV546 - Composing in Space

General

Course Long Title

Composing in Space

Subject Code

FPFV

Course Number

546

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This cinematography class is focused on solidifying the knowledge of students who have a foundation in cinematography by looking at and working with specific aspect ratios, textures and camera movements. The students will analyze and practice different techniques in film examples and then work on blocking scenes for different formats like academy, cinemascope or small screen. Throughout the class, the students will learn (using 16 mm film and digital RED cameras) to work with different lenses, and creative use of look up tables (LUTs). The students will also practice working on combining different camera formats, depending on the needs in a project for documentary, narrative, experimental or installation projects. Because cinematography can't be separated from the essential work of lighting, we will analyze lightning practices in original locations looking at different light sources and techniques (e.g. controlling saturation, exposure, contrast ratios, and texture for fictional and documentary scenes). The class will be led through in-class lectures and hands-on demonstrations.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

FPFV553 - Cinematic Voices: Film & Video In-Person

General

Course Long Title

Cinematic Voices: Film & Video In-Person

Subject Code

FPFV

Course Number

553

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A screening and analysis class in which members of the Film/Video faculty and visiting artists 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. There will be reading requirements and students will be expected to write two short papers. Required of all PPFV incoming students for both Fall and Spring semesters. May be repeated for credit.

California Institute of the Arts

FPFV585 - Production Sound

General

Course Long Title
Production Sound

Subject Code
FPFV

Course Number
585

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.
Through discussion, critique, technical workshops, we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. If we can capture appropriate, relevant sound during production, we have already beaten the toughest part of post-production sound. Gives access to field recorders and microphones. Required of all incoming PPFV MFA1 students.

FPFV586 - Post Production Sound

General

Course Long Title
Post Production Sound

Subject Code
FPFV

Course Number
586

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.
Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E105 basic studio. Required of all PPFV incoming students.

No Requirements

FPFV599 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FPFV

Course Number
599

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	6

Description

Available by permission of instructor only.

FPFV601 - Intermediate Digital Production/Post

General

Course Long Title
Intermediate Digital Production/Post

Subject Code
FPFV

Course Number
601

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.
Students will be exposed to video production and

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Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

post-production methodologies necessary for becoming self-sufficient video makers within the CalArts environment. Various methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered. Limited to upper level PFV students.

No Requirements

FPFV602 - Light and Lighting

General

Course Long Title

Light and Lighting

Subject Code

FPFV

Course Number

602

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

A practical and aesthetic introduction to light in all its forms, from natural radiations to darkness and the many worlds of artificial light, including its use in moving image works, still works and light art.

FPFV605 - Writing About Film

General

Course Long Title

Writing About Film

Subject Code

FPFV

Course Number

605

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

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,

California Institute of the Arts

The first half of the class will be dedicated to observing and analyzing the qualities and mood of light in artistic expression as well as lived experience. The second part of the class will be dedicated to the craft of designing and using artificial light. Technical workshops will be supplemented with screenings and field trips.

No Requirements

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.

* Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible.

*Priority given to Film/Video students.

FPFV606 - Bad Sound: Non-Traditional Ways

General

Course Long Title

Bad Sound: Non-Traditional Ways

Subject Code

FPFV

Course Number

606

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Bad Sound: Non-Traditional Ways to Create Sounds for Images

Erasing notions of hi-fidelity sound, this class acknowledges that the right sound for a film might be the result of an aleatory accident, ill-conceived experiment or unpolished performance. As such we will explore DIY and open source tools for making, recording and manipulating sound for image. Spanning both digital and analog domains students will engage to cannibalize free sound libraries, resuscitate (and reimagine) obsolete media, misuse recording equipment, improvise musical instruments, as well as lightly bend/hack circuits and software.

FPFV607 - Adv Creative Cinematography

General

Course Long Title

Adv Creative Cinematography

Subject Code

FPFV

Course Number

607

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

In this workshop class we expand your knowledge from the fundamentals of cinematography, toward harnessing the technical tools of the craft for creating impactful images in advanced productions, while strengthening your unique voice as an artist. You will gain fluency working with RED cameras and introduced to other professional Digital Cine cameras while creating work collaboratively. We will explore aesthetic and blocking concepts working with specific formats, optics, textures and camera movements, and refine lighting techniques. Projects you shoot inside and outside the class will hone your understanding of the cinematographer's role from pre-production through post, including the creative use of look up tables (LUTs) and color grading. Practical work includes designing dynamic blocking and camera moves, shooting with multiple cameras and on-set

DIT look management. Visits to vendors (and possible rental of ARRI Alexa and high-end optics for in-class shoots) will extend our knowledge beyond the technical realm of CalArts.

Prerequisites: FPFV-546 Intermediate Cinematography, and a solid understanding of exposure, fundamentals of lighting, grip and electric, and safety on set

FPFV609 - Optical Printing

General

Course Long Title

Optical Printing

Subject Code

FPFV

Course Number

609

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand.

Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood spectacles to B-movie mayhem to avant-garde wonders. Students will be required to complete a series of short assignments and produce a short film.

No Requirements

FPFV610 - Documentary Production

General

Course Long Title

Documentary Production

Subject Code

FPFV

Course Number

610

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

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.

FPFV610A - Documentary Prod: The Virtual Field

General

Course Long Title

Documentary Prod: The Virtual Field

Subject Code

FPFV611 - Memories, Dreamscapes, and the Archive

General

Course Long Title

Memories, Dreamscapes, and the Archive

California Institute of the Arts

FPFV

Course Number

610A

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Documentary Production: Fieldwork in the Virtual Field

This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.

Subject Code

FPFV

Course Number

611

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will explore the intimate use of memories and dreamscapes within the art of moving images to employ radical re-examinations of identity, culture, and history. We will analyze experimental methods used to decolonize the archive within film and video, serving as a medium for constructing, deconstructing, and reconstructing individual and collective realities. Often blurring the line between truth and fiction, our selection of boundary-pushing films and videos poses the question of what is real and imagined, where the dream begins and ends, and who has the right to dictate one's truth. While the course is rooted in a Black feminist framework, a range of films are viewed and considered through the lens of gender and sexuality, collective memory, and alternative histories. This seminar will guide us on a multidimensional journey and excavation that redefines, shifts and challenges traditional narrative forms and archival practices.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

FPFV612 - Shadowlands

General

Course Long Title

Shadowlands

Subject Code

FPFV

Course Number

612

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Shadowlands: Haunted Media, Spectral images

From the beginning, film and photography have been characterized by their ability to record the world as it appears - and yet coincidentally spurred a fascination with unseen worlds, even seeming to

FPFV613 - Devices of Illusion

General

Course Long Title

Devices of Illusion

Subject Code

FPFV

Course Number

613

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects

California Institute of the Arts

offer proof of them. In this class we will examine the technical and aesthetic entanglement of the cinematic and the uncanny. Through in-class workshops in 16mm, screenings, readings and performances we shall investigate the aesthetics of mysterious terrain where the familiar becomes unfamiliar, and vice versa.

The class is structured around five topics of inquiry: Shadows, Manifestations, Exorcisms, Second Sight, and Specters. A week devoted to aesthetics, readings, discussion and screenings will alternate with a week devoted to workshop investigations.

Students will be required to make five short projects which may take the form of films, photographs, performances, constructions or texts.

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.

No Requirements

FPFV615 - Production Crews

General

Course Long Title

Production Crews

Subject Code

FPFV

Course Number

615

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
1

Description

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.

FPFV616 - Post Production Crews

General

Course Long Title

Post Production Crews

Subject Code

FPFV

Course Number

616

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Max Credit
Hours
1

Description

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: editing, sound editing and sound design. Must be supervised by appropriate faculty member.

FPFV617 - Videographics

General

Course Long Title

Videographics

Subject Code

FPFV

Course Number

617

FPFV618 - Film and Family Archives

General

Course Long Title

Film and Family Archives

Subject Code

FPFV

Course Number

618

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

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.

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Family portraits, letters, home-videos, notes, diaries, and small objects and accessories are often key to tracing hidden secrets and desires within one's own family. Beyond this, by examining family archives we can gain a deeper understanding of regional and national histories. This seminar pays attention to filmmakers from different latitudes whose work draws from family archives or, at times, found archives. Considering Lourdes Portillo, Natalia Almada, Naomi Kawase, Sergio Oksman, Joao Moreira Salles, Chantal Akerman, Karim Anouz, and Juan Carlos Rulfo, to mention but a few, we will explore how their use of archival materials pushes them to experiment with the documentary form. In this interdisciplinary course, we will also examine the ways in which their use of family archives not only shapes the stories they tell, but constitutes them as persons and artists. Finally, we will delve into the porous quality of personal histories and how they permeate into other, larger political narratives. Students will keep a journal on weekly discussions and produce a paper or short cinematic piece that reflects that topics discussed in class.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FPFV619 - Experimental Visions: Women & Others

General

Course Long Title

Experimental Visions: Women & Others

Subject Code

FPFV

Course Number

619

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

FPFV620 - Teaching, Research & ...

General

Course Long Title

Teaching, Research & ...

Subject Code

FPFV

Course Number

620

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

California Institute of the Arts

This course examines influential women and non-binary filmmakers who advocate for experimental forms in their moving image work and writing. We will focus primarily on a non-narrative avant-garde and on artists that argue for the importance of form, the embodied and sensual depiction of experience, or a subversion of a normative politics of representation. Beginning with Germaine Dulac, the 1920s feminist surrealist who was an important advocate for the avant-garde, we will look at films and writings by/about some of the major figures including Maya Deren, Joyce Wieland, Barbara Hammer, Chick Strand, Rose Lowder. In the last third of the class we will look at recent makers who might include Cauleen Smith, Hito Steyerl, Ja' Tovia Gary, Dani and Sheila ReStack. We will collectively reflect on the role of the avant-garde in the past and present and ask whether a non-narrative avant-garde can still play an important political and ideological role.

Course available by Permission of Instructor only.

This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. Each student will prepare a two-hour teaching presentation and each week a different student will perform/teach their presentation. The course will pursue both innovative and creative ways of disseminating information and ideas. Students will be encouraged to consider the research they are currently undertaking for their thesis projects, but presentations will not only be limited to such research. Research in general is an essential element of this course. The demands for research and alternatives will be extensive. The final hour of each class will be used for general group critique of the teaching and presentation techniques. Graduate Students only.

FPFV621 - Babelisms: Multilingual Film Aesthetics

General

Course Long Title

Babelisms: Multilingual Film Aesthetics

Subject Code

FPFV

Course Number

621

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class will explore the aesthetic and political openings provided by incorporating multiple languages in film and moving image media. While the use of different spoken languages and dialects will be the starting point, the class will also encompass broader notions, like cinematic languages (classical narrative, modernist, documentary, avant-garde) and other practices we may explore (music, body language, computer code, etc.).

If language is the most common way in which we engage with the world and describe it, then using multiple languages may expand our experience of it and question our basic assumptions. Through this inquiry, the students will build a more perceptive and involved practice and understanding of cinematic form and practice.

FPFV622 - The You-Tube Class

General

Course Long Title

The You-Tube Class

Subject Code

FPFV

Course Number

622

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Films will be taken from YouTube and reworked using a digital editing system.

California Institute of the Arts

These ideas will be approached through screenings, lectures/discussions, exercises and critique, with an emphasis on how this interrogation of language can take different forms and potentially inform the students' artistic practice. Students will make a final project or write a critical paper engaging with the course's themes.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FPFV623 - Composing in Space

General

Course Long Title

Composing in Space

Subject Code

FPFV

Course Number

623

School(s)

School of Film/Video

Program(s)

Film and Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class is an in-depth study of movement and composition through both sound and image. The potential for movement is one of the main distinguishing features of time-based practices, perhaps most of all in filmmaking. To explore this we will consider the way movement is perceived through the senses and encourage creative uses of camera movement, sound and blocking through class exercises and assignments. In workshops you will be introduced to various production techniques and equipment related to camera movement and sound. The class will also have a screening and discussion component, where student projects and a diverse range of audio-visual pieces will be viewed and discussed. Areas covered will include movement and perception, embodied camera, choreographed camera movement, movement and sound, movement and machine, movement and architecture.

FPFV625 - Graduate Critique

General

Course Long Title

Graduate Critique

Subject Code

FPFV

Course Number

625

FPFV624 - Aesthetics of Sound and Image

General

Course Long Title

Aesthetics of Sound and Image

Subject Code

FPFV

Course Number

624

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

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. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. A broad range of work will be presented plus lots of listening in the dark. May be repeated for credit.

FPFV627 - 'i'-Sight: First-Person Cinema

General

Course Long Title

'i'-Sight: First-Person Cinema

Subject Code

FPFV

Course Number

627

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course available by Permission of Instructor only.

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 PFV 2nd and 3rd year Graduate students. May be repeated for credit.

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The 'I' is the moment of failure in every narrative effort to give an account of oneself. - Judith Butler

We now see subjectivities and truths as plural not only among subjects, but within a given subject, the self that is divided, and even in part unknown to itself. - Maureen Turim

Who and what is the "I" that claims to see and speak through constructed images in first-person films? Is "I" one or multiple, an authentic 'performance' or a simulated projection, an entrenched monologue or an active dialogue? Is this "I" best expressed literally or figuratively; verbally or visually; through exposition or through lyrical association and juxtaposition?

This course examines the theory and practice of first-person filmmaking in both historical and contemporary practice. Beginning with a theoretical examination of the first-person filmmaking that flourished starting in the late 1960s (mostly white and male) and was reignited by women and minority makers the 1980s and '90s, the latter half of the course will focus on films from 2010s and 20s emerging from this tradition. We will examine a variety of films in which the filmmaker leaves or interrogates their corporeal trace on the medium, whether through embodied presence, personified voice, or gestural camera movements. First-person films raise a number of issues about 'voice' in film; about the nature and performance of 'self;' about the desire to be seen and to authentically see; and about the power and politics of representation. From the naïve to the self-reflexive or strategic "I," and with poetic or political intention, first-person cinema offers a range of affective potential and epistemological complexity. Acknowledging the position from which they speak, or interrogating conventional boundaries between private and public, first-person filmmakers frequently reflect on the filmmaking process to explore strategies of representation and to acknowledge the labor that comprises their process.

We will look at a broad selection of work that is geographically, politically, ethnically and

gender-diverse. Students will be responsible for researching the work of given filmmakers and presenting to the class so as to expand our range over the fourteen weeks of the semester. Filmmakers examined include Jon Jost, Kazuo Hara, Marlon Riggs, Marlon Fuentes, Marilu Mallet, and well as many working in the short form. Recent films of the last five years include work by Khalik Allah, Carolina Moscosa, Madsen Minax, Jason Lord, and Jean-Baptiste de Laubier (contemporary filmmakers may shift depending on class interests and knowledge).

Registration Restrictions

RGAFV - School of Film/Video Students Only

No Requirements

FPFV629 - Installation Design for Film and Art

General

Course Long Title

Installation Design for Film and Art

Subject Code

FPFV

Course Number

629

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

A course on site specific film and art installation design. Students will be encouraged to design site specific installations without financial limitations, that is, from CalArts room D301 to the Guggenheim. These designs will include architectural plans with mockups, list and cost of equipment and materials needed, and an artist statement. Each student will present at least two different speculative installation designs.

FPFV630 - Multi-Ch. & Video Installation

General

Course Long Title

Multi-Ch. & Video Installation

Subject Code

FPFV

Course Number

630

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

The objectives of this course are to learn how to work with the moving image and sound in the form of video installation. We will focus on creating understanding through intentional relations between content, space and scale. We will contemplate the essential component of video (time), the definitive condition of installation (space), and how to work with them to create kinesthetic insight: understanding on the level of the body. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi-channel works, we will study how framing and duration contribute to the form and experience of the installation. There are screenings and assigned readings with written responses. Each student will produce and exhibit one video installation which they will work on for the majority of the semester. Each student will have one individual meeting. Students will be

given substantial time to present content and ideas, pose questions, and receive thoughtful feedback.

*Students with a current project in mind are encouraged to enroll.

Open to Institute with priority given to Film Students.

FPFV631 - "Autrice" Studies: Women Film Directors

General

Course Long Title

"Autrice" Studies: Women Film Directors

Subject Code

FPFV

Course Number

631

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Of course, the *politique des auteurs* is the application to the cinema of a notion that is widely accepted in the individual arts. -André Bazin, 1957

Coined as an expression in English by critic Andrew Sarris in the 1960s, "Auteur Theory" and auteur studies have been alternately defended, qualified or reviled in cinema studies. Sarris based his term on the "*politique des auteurs*" that emerged from the writings of French film theorists Alexandre Astruc, André Bazin and filmmaker Francois Truffaut in the 1950s and which foregrounded the centrality of the director-as-auteur in defining a film's visual style and thematic concerns. At that time, both American and French auteurist approaches were largely analysed by male critics and theorists about male directors working in Euro-American cinematic traditions.

In this course on Autrice Studies we playfully deploy the feminine version of the French term 'auteur' to interrogate auteur theory in the context of women artists and directors. Here we will examine how and why cinema studies from the 1970s on challenged an auteurist approach - from genre-based, psychoanalytic/feminist and ideological perspectives. At the same time as we

FPFV634 - Intermediate Digital Editing

General

Course Long Title

Intermediate Digital Editing

Subject Code

FPFV

Course Number

634

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is Permission of Instructor only.

This is an intermediate editing course that will expand on topics covered in FPFV 134/534: Digital Editing. Through lecture, demonstration, and work on individual projects, students will learn intermediate editing techniques and post-production workflows, as well as explore strategies and aesthetics of editing in documentary, experimental, narrative, and hybrid forms. Students will be required to bring in a current work-in-progress or be prepared to begin post-production on a new project.

No Requirements

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interrogate whether a version of "autrice" studies can be useful for exploring the work of women filmmakers and moving image artists today, we will consider whether or how gender is an important aspect of such study. Is there, as some have claimed, a feminine or feminist "écriture" that extends to visual work? Or does such an approach simply perpetuate reductive binaries and have limited strategic value?

As part of our theoretical interrogation, we will select two or three women artists of different generations (for example Chantal Akerman, Shirin Neshat, or Ja'Tovia Gary) to do an in-depth study of their work and the (auteurist or not) critical analyses written about them. The last third of the semester will consist of students doing in-depth research on a filmmaker or moving image artist of their choosing. Possibilities abound, including feature, documentary and experimental filmmakers such as Andrea Arnold, Kathryn Bigelow, Catherine Breillat, Jane Campion, Claire Denis, Cheryl Dunye, Ava Duvernay, Kitty Green, Lucretia Martel, Nina Menkes, Sally Potter, Kelly Reichardt, Trinh T. Minh-ha, Athina Rachel Tsangari, Li Yu. Final projects will be an article or video essay that can be submitted to a journal.

No Requirements

FPFV636 - Experimental Film Techniques I

General

Course Long Title

Experimental Film Techniques I

Subject Code

FPFV

Course Number

636

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only. Advanced explorations into various aspects of the 16mm filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. Students will learn and gain access to 16mm intervalometer and high-speed cameras. The class

FPFV638 - Color Grading & Adv Workflows

General

Course Long Title

Color Grading & Adv Workflows

Subject Code

FPFV

Course Number

638

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course available by permission of instructor only. Filmmakers will get an introduction to the color correction/grading of digital footage. Our primary tool will be Davinci Resolve, but also grading within the primary NLE's. A foundation of color science and theory will be covered. You

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includes lectures, class shoots, and the viewing of many short experimental films. This class seeks to inspire and encourage alternative cinematic visions. Advanced celluloid-based cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film.

No Requirements

will be involved in evaluating images, making contrast and color adjustments, secondary corrections, creating looks and matching shots. The history and impact of cinematic color will be examined through screenings, readings and discussions. Also covered will be working with contemporary 4K (and above) RAW, Log, DNG, etc., camera files, including acquisition and workflows to and from editing software. This class will provide the necessary color grading skills in order to finish your film. You will work with your own projects, as well as examples provided by the instructor.

Limit 12. Open to Upper level PFV students and FDP students only. Prerequisites: FFDP 534 or FPFV 534.

No Requirements

FPFV640 - Finding Money

General

Course Long Title

Finding Money

Subject Code

FPFV

Course Number

640

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

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 MFAs, BFA3s & BFA4s.

FPFV641 - Pre-Production/Visualization

General

Course Long Title

Pre-Production/Visualization

Subject Code

FPFV

Course Number

641

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement. All film genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be considered. Lectures, practice and location field trips will take place during the class period, except for one evening lecture.

Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.

FPFV642 - Radicalizing Sound & Image

General

Course Long Title

Radicalizing Sound & Image

Subject Code

FPFV

Course Number

642

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

This class will present a survey of recent and historical avant-garde films that stretch the limits of cinematic expression. Equal time will be dedicated to innovative works of sound, music and the spoken word, either in combination with or separate from the visual form. The class will present a range of work in different formats that are radical in both form and content, and will examine how and if unconventional approaches are able to translate between mediums.

FPFV646 - The Essay Film

General

Course Long Title

The Essay Film

Subject Code

FPFV

Course Number

646

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Permission of Instructor required. 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. We will screen film essays and read written essays paired to compliment the films. We will consider how these media can inform each other. Students will produce three short videos over the course to the semester in response to course directives. Priority give to MFA studnets and upper level undergraduates.

FPFV647 - Under 15 Minutes: A Short Film Workshop

General

Course Long Title

Under 15 Minutes: A Short Film Workshop

Subject Code

FPFV

Course Number

647

School(s)

School of Film/Video

Academic Level

GR - Graduate

FPFV648 - Advanced Production

General

Course Long Title

Advanced Production

Subject Code

FPFV

Course Number

648

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

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Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.

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.

Description

Experimental, Narrative and Documentary work, this is the place to do it.

You will direct your own chosen genre script the time and location of your production.

Class meets on Friday, production weekends.

*Pre-requisite: by permission of instructor.

No Requirements

FPFV649 - On the Edge of Narrative

General

Course Long Title

On the Edge of Narrative

Subject Code

FPFV

Course Number

649

School(s)

School of Film/Video

Program(s)

Film and Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This is a production workshop for students creating film/video projects of any length or format with an experimental approach to narrative. We will focus on creative interpretations of the traditional facets of narrative filmmaking (character development, dialogue, tension-building and dramatic arcs) while studying a wide variety of contemporary and historical filmmakers and artists blurring the edges between storytelling and experimentation. Students will develop a primary project over the course of the semester, while participating in numerous exercises, workshops and weekly screenings and discussions.

FPFV650 - Visiting Filmmaker Workshop

General

Course Long Title

Visiting Filmmaker Workshop

Subject Code

FPFV

Course Number

650

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

Course available by Permission of Instructor only.

Intensive small workshops with visiting filmmakers. There will be individual sign-ups per Visiting Artist.

FPFV651 - The Feminist Moving Image

General

Course Long Title

FPFV652 - Cinema of Transformation

General

Course Long Title

California Institute of the Arts

The Feminist Moving Image

Subject Code

FPFV

Course Number

651

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The Feminist Moving Image Across Discipline is a new course that will consider work across disciplines of several women and feminist filmmakers and moving-image practitioners, covering a wide range of practices and forms-film-editing, diary-writing, experimental documentary, art installation, figurative painting, critical scholarship, screenplay, short story, dance and theatrical performance, and narrative cinema, to name a few-from the 1920s to the present day.

When grounded in filmmaking, can a political vision be found in the interdisciplinary artist who moves from form to form? What common threads can be found in these geographically and historically disparate figures' strategies of archival collage, reappearance, repetition, dislocation, wandering, staging, and reenactment? We will also periodically return to questions around the boundaries of artistry and language: How is "women" still a demanding category, today? How does an artistic medium become a "discipline"? Is activism a medium an artist could move into? Is acting a form, like painting, that an artist could reject? And we will also look for connections in intertexts, reading excerpts from socialist Flora Tristan's diary, as referenced in Claudia von Alemann's *Blind Spot* (1981), for instance; or Etel Adnan's poetry and writing, which served as inspiration for filmmaker Jocelyne Saab's Beirut trilogy.

Other practitioners we may look at include Esfir Shub, Maya Deren, Madeline Anderson, Marguerite Duras, Marjorie Keller, Assia Djebar, Zeinabu irene Davis, Alanis Obomsawin, Chantal Akerman, Joyce Wieland, Barbara Loden, Yvonne Rainer, Kathleen Collins, Maria Lassnig, Theresa Hak Kyung Cha, Trinh T. Minh-ha, Qiu Miaojin, Cecilia Vicuña; and more contemporary makers like Moyra Davey, Larissa Sansour, Iva Radivojevic, Sílvia das Fadas, and Steffani Jemison (or others to be determined). Guest speakers will help us make embodied connections to contemporary practice, and

Cinema of Transformation

Subject Code

FPFV

Course Number

652

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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.

Additional seats may be available on Course Advising Day.

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we may also make one or two visits to off-campus venues to watch films relevant to our conversations.

FPFV654 - Radicalizing Vision Workshop

General

Course Long Title

Radicalizing Vision Workshop

Subject Code

FPFV

Course Number

654

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class is a workshop extension of FPFV-442-01/642-01, Radicalizing Sound and Image. In a smaller workshop setting and with the aim of making a radically innovative final film project, students will explore and research experimental work made in mediums other than their own, i.e. music, photography, painting, literature, poetry. Students will be encouraged to discover parallel inspirations, illuminating ideas, unexpected roadmaps and innovative methodologies by examining artworks other than film. They will be urged to explore and identify unconventional structures and alternative approaches to both form and content in order to discover different strategies for making their own radical moving image work. To begin, students will be assigned research projects that they will present to the class. As the semester progresses, students will develop their ideas with the aim of completing a film (or at least having one well on its way) by the end of the semester. Works in progress will be critiqued. Graduate students may use this class to further develop their thesis projects. There will be required readings. It is recommended, but not required that students have either previously taken FPFV-442-01/642-01 or are concurrently enrolled.

FPFV657 - Adaptations

General

Course Long Title

Adaptations

FPFV656 - Listening/Seeing

General

Course Long Title

Listening/Seeing

Subject Code

FPFV

Course Number

656

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

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.

FPFV658 - A Practical Theory of Art Making

General

Course Long Title

A Practical Theory of Art Making

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Subject Code

FPFV

Course Number

657

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

2

Description

Adaptation is the process of change by which an organism becomes better suited to its environment. It is coincidentally, the term used to describe the process by which one art form - traditionally the written word - is modified and transformed into a play, a movie or a film. Moving image works can in turn be adapted to other media forms. Through workshops and case studies this class will explore the complex journey of ideas inspired by texts, stories, biographies, images and objects, as they are reshaped from one medium to another.

The class will commence with a series of exercises to generate ideas and methodologies. Short assignments will be supplemented with screenings, readings and analysis. In the second half of the semester students will apply the techniques learned to create unique and individual works. The final project may take the form of a text, a moving image work, an object, or a performance.

This class is designed for the student who is ready to experiment, take risks and playfully engage with the process of adaptation.

FPFV659 - Participatory Filmmaking

General**Course Long Title**

Participatory Filmmaking

Subject Code

FPFV

Course Number

659

School(s)

School of Film/Video

Academic Level

GR - Graduate

Subject Code

FPFV

Course Number

658

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

2

Description

A discussion course that will end with a manifesto on art making written by the class. Topics will include finding and developing ideas, structuring work, choosing the right medium, the personal becoming universal, integrity, and political and social models. Students will be encouraged to make work that'll help define the manifesto.

FPFV660 - Shooting Landscapes

General**Course Long Title**

Shooting Landscapes

Subject Code

FPFV

Course Number

660

School(s)

School of Film/Video

Academic Level

GR - Graduate

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Credit Hours

Min Credit
Hours
2

Description

This course will explore filmmaking practices which rely upon and are motivated by long-term community involvement and activism. Students will watch films and engage with contemporary fiction and non-fiction filmmakers in conversations around social impact, ethics and representation. Many of the films will incorporate participatory elements of shared authorship by veteran filmmakers and first-time filmmakers. As we examine these films, students will also be required to conduct field research with a community partner throughout the semester. Research can be in the form of social activism, mentoring, volunteering, or some other form of direct action and/or active dialogue. Students will be provided a list of local organizations and nonprofits as potential collaborators.

FPFV661 - Metacinema From 1960S to the Present

General

Course Long Title

Metacinema From 1960S to the Present

Subject Code

FPFV

Course Number

661

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Metacinematic gestures have been present since the earliest years of film. Like metafiction in literature, metacinema refers to films that make the audience aware of the filmmaking or viewing processes. Such films interrogate the medium and its history by rendering visible production practices, referencing the history and culture of cinema, or breaking conventions that encourage us to uncritically accept a film's diegetic world. Metacinema can be found in comedy, horror, musicals, socio-political films, experimental films, and documentary. First-person diary films are often inherently metacinematic as are essay films and video essays.

Credit Hours

Min Credit
Hours
4

Description

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.

FPFV662 - Advanced Narrative Production

General

Course Long Title

Advanced Narrative Production

Subject Code

FPFV

Course Number

662

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Advanced Narrative Production and directing the Camera Workshop

Advanced Narrative Production (producing the 4 minute film, one day shoot) students will be placed into 2 teams of 6 and rotate production roles: director, assistant director, cinematographer, gaffer, and sound mix-boom operator. The class is divided into 3 parts: Pre-production, Production, and Post- Production. During the first 3 weeks students must complete their scripts and produce their films. During the lab period, students will engage in intensive production of coverage so as to prepare

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This seminar explores metacinema in various guises, genres, and geo-political contexts - from fiction and documentary features to experimental films, from feminist and Brechtian counter-cinemas to Iranian international festival favorites. We focus on films that have critical and political aims and that problematize or illuminate the paradoxes of cinematic representation. Works by Robert Frank, William Greaves, Jon Jost, Laura Mulvey and Peter Wollen, Abbas Kiarostami, Kitty Green, Joanna Hogg will be included as well as a number of experimental shorts. The class assumes some knowledge of film theory; readings will be provided for those who need them. Weekly reading, short papers and monthly presentations are required, but final projects can be in writing, film, performance or digital media.

them for some of the problematic areas of camera coverage they may encounter on set. Students will learn set protocol and learn each position. Directors will have an opportunity to hone their directing and directing the camera skills. When in the director position, students will prepare a production dossier (including cast, location, directing notes, script breakdown, floor plans and shot list, and storyboards, director's tech scout with DP, and design), produce and cast their own films, complete a tech scout, and shoot their film. After a shoot, the class reconvenes to give a written assessment of their performance. The goal of this class is collaboration as well as building confidence in set protocol and skillfully and efficiently thinking on one's feet in order to achieve the impossible in a short shoot. Students are assigned randomly to their groups and have a chance to gain production experience in each role. Students are encouraged to focus on the role they are in while they are in that role.

FPFV663 - Where Does Grief Go?

General

Course Long Title

Where Does Grief Go?

Subject Code

FPFV

Course Number

663

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

WHERE DOES GRIEF GO?

A brief glimpse of beauty, / A daydream of wayward lives and / extraordinary experiments / A taste of memory in the flesh.

The voice of Andre 3000 will be our guide as he sings a mournful dirge for his parents and we consider the following question: What happens at the intersection between theory, criticism, and poetry? The melancholic strum of Alice Coltrane's harp and Magdalene Odundo's sublime ceramic sculptures will draw us forward and backward. The tenor of Christina Sharpe's voice will anchor us as she tactfully considers if a photograph is a vessel. "What is or should or could a vessel be in

FPFV664 - Aliens on Screen

General

Course Long Title

Aliens on Screen

Subject Code

FPFV

Course Number

664

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Aliens On Screen: Cosmopolitics and Extraterrestrials in Sci-Fi Cinema.

Aliens loom large on the horizon of our imagination. In culture, aliens manifest in multimedial forms: TV shows, video games, comic books, literature, and of course films. Although aliens seem as common and as regular a presence as the celestial bodies of the Solar System, they still inspire a sense of awe and mystery like few other figures in popular culture. Whether imbued with a sense of cosmic horror, or representing a chance for earthlings to leapfrog as a species, the trajectories that aliens follow onscreen tend

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times of refusal and resistance?" As Andre 3000 hums, we'll be swept into what Kamau Brathwaite calls the "psychic night", an infinite vista where language and fantasy coalesce into a familiar memorial expanse. There are multiple ends of the world depicted here, as well as multiple beginnings. Where do these moments reside and how will they transform over time? The class is a testament to life's banal impressions and nostalgic echoes, to love's chaotic pendulum, and death's immersive blueness, to cosmic, lived, and imaginary experiences; to "all breeds of knowledge" as Rickey Laurentiss so tenderly put it. The real phenomena of loss is both the inventory of what no longer exists and the impossible measure of what survives.

The course will explore the boundaries of experimental storytelling and the possibilities of language by surfing between poetic and theoretical modalities, articulated by Denise Ferreira Da Silva as "different yet inseparable fields of personal expression." Each week we'll study a different network of ideas by which convention has been re-ordered through expressive (and often defiant) approaches to form, style, rhythm, and delivery. During the semester students will be encouraged to reflect on their relationship to these forms of writing, discuss ideas with the class, and craft their own myths, essays, and songs. Assignments include regular writing in response to course materials, a critical review and/or presentation of a related artwork, proposal for an experiment/artistic project related to central course concepts.

to gravitate towards an amplified field of human passions and emotions.

This class proposes a critical reflection on what aliens onscreen represent for the present, past, and future of the human species. Following philosopher Peter Szendy's notion of cosmopolitics, we will unravel the convoluted relations that weave together extraterrestrials and the ontology of the human condition, as depicted in these movies, while further complicating them beyond national, global, and geocentric narratives.

From the humanoid-insect-like Selenite in Georges Méliès A Trip to the Moon (1902), all the way to the multi-species populated galaxy portrayed in Men in Black: International (2019), aliens perform a critical role in shaping humanity's attitudes towards its place in the universe. Most often these films convey incisive questions about personal identity; shine sharp critiques on power dynamics; and shape the ways in which to envision possible forms of social organization.

This class will do a concise but thorough revision of some of the most influential films in the history of this sub-genre, while paying close attention to lesser known productions from the transnational arena. Come join the flight onto a cinematic exploration out-of-this-world!

FPFV665 - Media Sketchbook: Light, Space and Time

General

Course Long Title

Media Sketchbook: Light, Space and Time

Subject Code

FPFV

Course Number

665

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

"Media are our infrastructures of being, the habitats and materials through which we act and

FPFV668 - Constructing Alternative Realities

General

Course Long Title

Constructing Alternative Realities

Subject Code

FPFV

Course Number

668

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Constructing Alternative Realities is a class that will begin by studying composition and characteristics of the film frame. How do time,

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are...at some level, expression and existence merge." (John Durham Peters, The Marvelous Clouds)

In this course students will plumb the reaches of their own archive of collected material; photo text video and film, creating works that encourage a heightened awareness of the means through which we absorb and share expressions of ourselves and our world. In workshop settings we look at what happens as hand speaks to eye, and how such primary gestures have evolved into a fugitive complex of remote cause and effect. Through screenings, readings, discussion and in-class collaborative exercises, we will consider the notion of speculative representations, media portraits and self in forms that both trouble and harmonize inner and outer worlds. Students will complete a fully realized work at the course conclusion.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

space, rhythm, movement and sound contribute as key constituents? In this regard, the class will be a study in visual literacy. All films and videos construct alternative realities, but this class will concentrate on creating realities other than the physical world we know and inhabit. The emphasis, instead, will be on the portrayal of other dimensions: memory, trance, the mirror, illusion, the dreamscape, the hallucinatory, the haptic, the window. How can one create moving images that speak of other planes? What is abstraction? How does one create immersive screen experiences which are convincing, evocative, mysterious and strange?

Students will be asked to present analysis of film frames and scenes to identify key visual and aural components. There will be short assignments to shoot various types of images. In addition, students will be required to make a film that contains an alternative reality as a key element. The class is both a study in composition as well as a workshop/seminar in exploring ways to create alternative visions.

FPFV670 - Screenwriting

General

Course Long Title

Screenwriting

Subject Code

FPFV

Course Number

670

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

FPFV- The starting point of this discipline is the intention to create a working screenwriting practice dictated by the needs of each story being told and that rejects the "one size fits all" formulaic school of screenwriting. There is no magic bullet (or formula), but there is an enlightening, fun and fulfilling way to tease the story into being and into filmic form and that is the practice this class cultivates. Each story has its own unique organic flow and the instructor will guide the student in discovering it. The class takes a two-pronged approach to screenwriting and structuring both fictional &

FPFV672 - Alternative Screenwriting

General

Course Long Title

Alternative Screenwriting

Subject Code

FPFV

Course Number

672

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Alternative Screenwriting for Short Films and Documentaries

In the first part of the course we will analyze different short films ("An Andalusian Dog", "Blackrider", "At Land", "The Street and the Ball") and their original screenplays discovering how the scripts help the filmmaker focus the story, and how it acts as a blueprint for the creative team. The students will then delve into how to develop an idea into a story (linear or non-linear, documentary, visual, etc.) that will be the basis for their script. Writing a script

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documentary stories utilizing the construction of a solid narrative combined with the creation of compelling characters who propel the narrative forward. The class is not a lecture class, it is primarily a workshop - the practice is created by writing, not talking about writing. The student will receive highly individualized instruction in a group setting. 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 (or more, if the student takes the class again). With discipline, the writer can finish a completed screenplay. 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. Priority given to upper level PFV students, but those who feel strongly called to the discipline of screenwriting can make a case for early entry.

for a short film, documentary or experimental fictional short form needs specific attention to exposition and timing. Therefore the students will learn how to structure their film idea by defining their unique point of view while considering what the audience will experience on the screen. How does one write a script for a documentary? Aren't they real stories about real people? In the course we will also look at how researching and defining scenes pre-shooting can help construct a film out of real experiences. This course will provide some methodologies and techniques that combine experimentation with practical application, assisting the students in defining and developing their own perspectives while thinking about how they transmit their film ideas to an audience.

FPFV673 - Acting Bad

General

Course Long Title

Acting Bad

Subject Code

FPFV

Course Number

673

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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.

FPFV674 - Benning on Benning

General

Course Long Title

Benning on Benning

Subject Code

FPFV

Course Number

674

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This intensive course is a screening series of a selection of 12 films, both analog and digital, from a 50 year career. Students will produce art works (films, paintings, drawing, etc.) inspired by the discussions and screenings in class. The final sessions will be in class critiques of the student work.

FPFV676 - New Directions for Feminist Film History

General

FPFV677 - Prepro: Creative Approaches to Pre-Prod.

General

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Course Long Title

New Directions for Feminist Film History

Subject Code

FPFV

Course Number

676

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This seminar takes a transnational approach to exploring the history of cinema, video, documentary, and experimental film by examining the contributions of women, queer, and trans* filmmakers, directors, actors, and film collectives in a global context; and by charting key interventions in contemporary theories of gender and sexuality, feminist-film theory, and critical philosophy. Using CalArts's own history of feminist collaboration-the film and installation, "Womanhouse"-as a starting point, the course covers debates in feminist movements, paying attention to the relationship between feminism, diaspora, and nationalism; and arguments about the race, color, class, and sexual dimensions of gender in the building of feminist analysis and community. Through the lens offered by readings in postcolonial studies and critical race studies, poetry and translation, Native and queer theory, political theory, psychoanalysis, poststructuralism, and affect and emotion studies; and by studying such themes as authorship, form and aesthetics, spectatorship and audiences, media industries, media production, and local, national, and world cinemas, members of the course will interpret the work of renowned and unsung women and feminist cinema workers.

This course also investigates a range of interrelated questions around the social, cultural, economic, and industrial factors that have shaped the films and workers under discussion, to include Anna May Wong, Dorothy Arzner, Martha Rosler, Susan Stryker, Julie Dash, Zeinabu irene Davis, Shirley Clarke, Elaine May, Sara Gómez, Pratibha Parmar, Penelope Spheeris, Cecilia Mangini, Cheryl Dunye, Tracey Moffatt, Agnès Varda, Sally Potter, Mira Nair, Trinh T. Minh-ha, Chick Strand, Chantal Akerman, Kira Muratova, Barbara Hammer, Jill Godmilow, Anne Charlotte Robertson, Helke Misselwitz, Shanta Apte, Jackie Raynal, Carole Roussopoulos and Delphine Seyrig, Margaret Tait, Shirin Neshat, Sarah Polley, Deborah Stratman; French, Italian,

Course Long Title

Prepro: Creative Approaches to Pre-Prod.

Subject Code

FPFV

Course Number

677

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

PrePro: Creative Approaches to Pre-Production

Pre-production is an essential step in the creation of a film. Whether it is a fictional narrative with crew and actors, a non fiction project, or a more poetic or structural experimental film, video or installation, all projects benefit from a creative approach to planning.

To harness and guide students through the solid planning of their film projects, this class will consist of research, readings, presentations, and a series of pre-production exercises. Exercises will be project-specific and customized for each student's individual project. We will integrate writing (research, treatments etc.) and previsualization modes (mood boards, character design, storyboarding) as well as the logistical steps involved in the making of a film.

In the first week of classes you will be expected to come prepared with an idea about the project you'd like to develop. The goal will be to have all the necessary tools to dive right into the production of your project by the end of the semester.

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British, Korean, Greek, and Latin American feminist-film collectives; and contemporary practitioners Madeline Hunt-Erich, Maryam Tafakory, Sasha Wortzel, and Tourmaline. How does highlighting the experiences of such directors and participants in the film world cause us to rewrite dominant film histories? Creative, collaborative, and interdisciplinary responses to assignments encouraged. Assignments will include independent presentations; keeping a weekly screening-response journal, to be submitted in intervals; and turning in one final creative project or academic paper.

FPFV678 - Cinema of Resistance

General

Course Long Title

Cinema of Resistance

Subject Code

FPFV

Course Number

678

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Cinema of Resistance: Political Filmmaking, Revolutionary Movements, Art, and Social Change

"(W)hat we call the political is society itself, it is the form of history itself. film and revolution, or film and arts, or politics and arts, are inseparable." - filmmaker Masao Adachi in 2006

In this course we will view works that explore what the revolutionary potential of the film medium is and has been, at what point the camera becomes a tool for effecting social change, and how cinema has existed as both a means and a site of resistance.

Drawing upon the rich history of political filmmaking and the myriad approaches to the form, works shown will be from a broad range including films by individual makers, collectives, and groups; and films from various revolutionary and historic moments, as well as contemporary struggles.

A number of important feature-length narrative films will be presented but the course will primarily focus on non-fiction films, personal filmmaking, essay films, and works that engage testimony and shared memory. We will also

FPFV679 - Site Specific

General

Course Long Title

Site Specific

Subject Code

FPFV

Course Number

679

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Site Specific: Moving Images in the Cinema, the White Cube, and Online

The present moment for exhibiting moving images is a fluid one. Artists who may have traditionally exhibited in a gallery are finding their way into cinemas, while filmmakers are finding new opportunities in the gallery or "white cube" space. The default space for viewing has shifted from the traditionally communal space of a cinema to viewing works online. Moving image work can now be thought of as site-specific; and "cinema" is no longer a physical space, but a distinct mode of attention.

Each kind of exhibition platform has its own particular conditions that shape the production of work and how viewers engage with it. For artists developing their practice, one needs a more engaged consideration of the contexts and conditions in which the work will be screened or exhibited. In this course students will gain a knowledge and fluency in the theoretical and practical aspects that define an ever-evolving media exhibition environment. What kinds of pressures come to bear on artworks in such socially dynamic spaces and can they

California Institute of the Arts

critically engage with contemporary advocacy documentaries, agitprop, activist videos, the recent use of live internet streaming in political protest (such as Occupy, Standing Rock, Ferguson), to explore how marginalized groups and marginalized voices use moving images as a way to affect social change. Contemporary artists and filmmakers will join the class via skype, and in person for in-depth discussion.

Through screenings, readings, class discussion and self-reflective writing exercises, students will develop a deeper understanding of social issues and their formal realization in film; the various modes of exposition in cinema and their subsequent political values; and the many ways films have defined events in the world and shaped our memory of them.

maintain an original autonomy in definition and intention in such a fluid environment?

We will take a critical look at some of the antagonizing issues of politic, cultural and social friction that exert themselves around works made in social spaces such as the white cube, cinema, online or public sites.

Through screenings, discussions with invited artists, supported readings, as well as presentations by curators, we will look at the effects site has on the content and perception of the moving image artwork. In one or more field trips we will acquaint ourselves with the primary experience how this affects the politic and perception of a work.

During the first half of the course, students will be introduced to the technical developments and social history of moving-image exhibition spaces that have defined and influenced reception of the work. These space include galleries, cinemas, the internet, as well as projection in public spaces, broadcast television, and VR. Discussions will be supplemented by readings exploring relevant contemporary conceptual issues. The second half of the course will focus on practical issues facing students as artists working with moving image media including an examination the world of film festivals; the roles of film curators, programmers and distributors; online distribution and various other exhibition platforms. Numerous works will be screened along with visits from artists and curators throughout the course.

FPFV680 - Archives and The Archive

General

Course Long Title

Archives and The Archive

Subject Code

FPFV

Course Number

680

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Description

Archives and the Archive

The word "archive/s" holds a strange power these days. It is at once the title of organizations that preserve, arrange and provide access to historical materials, those collections of materials themselves, a synonym for memory,

FPFV682 - Project Development

General

Course Long Title

Project Development

Subject Code

FPFV

Course Number

682

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Description

Course available by Permission of Instructor only.

An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third

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and a high-falutin word to legitimize your group of stuff (as if it needed anyone's legitimization!). - Dorothy Berry

In this project-based class we will engage with a range of definitions for the archive and for archives. Institutional archives are repositories of historical materials, organized in ways that in themselves produce meaning. They aim to preserve documents and objects, films and photographs with deliberation. They are also sites of power which can both amplify and suppress versions of the past. Personal archives can be albums of snapshots, folders of certificates, diplomas, deeds and postcards, film reels, broken pots and bits of embroidery. The body has been called an archive as it bears the marks, sensations and memory of its (one's) history. "The archive" is also used as a metaphor for memory. What does alternately contracting and expanding the definition of an archive/the archive tell us about history, memory and historiography? We will encounter work by artists who engage with archives, both in practice and in concept. We will also consider some fundamental issues surrounding archives: What constitutes an archive? Why do we create archives? What role do archives play in the writing of history? What are the power relationships visible (and invisible) in archives? What is of archival value? How do archivists decide what should be included and what excluded? How does an archival context create meaning? How do developments in technology affect archival practices? How do they redefine what an archive is? Are archives places of memory or forgetting? Related to these questions are those regarding image appropriation. How have artists historically worked with recycled images, both archival and "found"? What issues arise with appropriation? What happens to the meaning of an image when it is taken out one context and placed in another? Is it meaningful to distinguish between archival and found imagery? Why or why not? Activities will include readings, screenings and discussions. Students will be asked to visit a brick and mortar archive and to make a final project in response to the topics covered in class.

FPFV684 - Cinema and Representation: Latin America

General

Course Long Title

Cinema and Representation: Latin America

Subject Code

FPFV

Course Number

684

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class centers on the ways in which the idea of Latin America has been constructed through cinema, from the first productions that took place in the region (ca. 1930s) to our days. Looking at a wide range of cinematic practices from both "Latin American" filmmakers, as well as "foreign"

year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.

Registration Restrictions

RGFPFV - Film/Video Program Students Only

FPFV685 - Dangerous Filmmaking: a Production Wkshp

General

Course Long Title

Dangerous Filmmaking: a Production Wkshp

Subject Code

FPFV

Course Number

685

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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

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ones, this course asks: What is "Latin America"? What do we mean by "Latin American" cinema? Is there a "good" way to represent Latin America? Intended as a kaleidoscopic approach to the region where themes are privileged over chronologies, this survey course examines some of the discourses (cinematic, political, social, and so on) surrounding the region, as well as their ideological implications. Thus, one central question undergirding this class regards what is at stake in representation-representing oneself, representing the other, representing a region, a place. To delve further into these questions, screenings will be placed in conversation with companion readings written by key thinkers in the interdisciplinary fields of Film and Media Studies, Visual Culture Studies, Postcolonial Studies, Gender and Queer Studies, Urban Studies, among others. Ultimately, this course's overall aim is to complicate dominant ideas about what representation can and should do by looking at an idiosyncratic range of "Latin American" cinematic productions. No specialty experience is required and a number of places will be held open for Course Advising Day.

Registration Restrictions

RGFDPFV - Film Directing & Film Video Program

with: 1)MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. As a sub-plot, the class is also open to students whose "dangerous" topics involve international issues -- questions of exile, displacement and disconnection.

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.

Additional seats may be available on Course Advising Day

FPFV686 - Surveying the Black Futurist Movement

General

Course Long Title

Surveying the Black Futurist Movement

Subject Code

FPFV

Course Number

686

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Surveying the Black Futurist Movement is positioned at the intersection of various African American traditions including music, performance, poetry, and filmmaking. The course will vacillate between sound and cinema as we investigate the language and function of abstraction. Derived from an expanded meditation on Afrofuturism, conceptual art, and various aesthetic

FPFV688 - Post-Production

General

Course Long Title

Post-Production

Subject Code

FPFV

Course Number

688

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A practical course designed to take the student through the post-production process toward the completion of a finished work. This class is designed for students in the process of finishing their thesis or senior projects and will include group as well as one-on-one meetings.

Through continued exploration of software introduced in CalArts Film/Video introductory courses such as FPFV134 Digital Editing in addition to more advanced workflows in various

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methods, this class will interrogate the radical and imaginative innovations of Black artists. The ideas explored by these auteurs, writers, and musicians rely on looking beyond traditional interpretations of time and space, fact and fiction, history and myth. Our listening will follow the moods of Alice Coltrane, Erykah Badu and Sun Ra. Our screenings will analyze the intentions of Bill Gunn, George Clinton, and Rickey Laurentiis. We will discuss a variety of questions, debate our own theories, and engage with artists, filmmakers, and critics.

software and analog-to-digital techniques, its purpose will be to aid the student in finding and applying the optimal methodology and technological procedure in the finishing of their project.

Student will have access to the advanced post-production facilities in the Digital Editing and Post area such as the Ultra Studio 4K w/ Resolve suite as well as a full array of software in the individual Editing Suites to include Adobe CC, Davinci, Audacity, Avid, and DCP creation.

* Prerequisite: FPFV505, FPFV526 and FPFV534 or FFDP534.

* Required for advanced editing suite access.

* Recommended for PFV & FDP MFA2/3 students.

* Permission of instructor required.

* May be repeated for credit.

FPFV697 - Alchemical Cinema

General

Course Long Title

Alchemical Cinema

Subject Code

FPFV

Course Number

697

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only.

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.

FPFV699 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FPFV

Course Number

699

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

6

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

No Requirements

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FPFV703 - Looking at the Sky

General

Course Long Title
Looking at the Sky

Subject Code
FPFV

Course Number
703

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description
Urbanization and its overabundance of artificial light has left us blind to the wonders of the night sky, something our ancestors both took for granted and were profoundly influenced by. This course aims at regaining that awareness.

The entire sky then becomes a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. The course explores story structure through exposure to the history and practice of astronomy including how the constellations were named and placed in the heavens as well as the basic scientific models and theories that underpin modern astronomy. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally, this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips employing the basics of astrophotography and astrovideography. A creative project is required for completion of the course. Field trips will be a regular part of the class programming. The primary focus of the course will be observational and experiential.

FPFV799 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FPFV

Course Number
799

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	6

Description
Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FSFV112 - Institute Life Drawing

General

Course Long Title
Institute Life Drawing

Subject Code
FSFV

Course Number
112

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

This course will introduce students from across the Institute to the basic principles of observational life drawing. We will focus on drawing many forms of animate and inanimate subject matter, including human models. There are no prerequisites, and we welcome students who have no prior experience with life drawing.

We will begin by building a basic understanding of light and shadow, progress to applying this understanding to basic shapes, and then to the human form. Students can expect to explore their artistic skills, and express the world around them through the techniques taught in class. The skills practiced in this class will be applicable across a range of métiers at CalArts.

FSFV315 - This Is Not a Sound Class

General

Course Long Title
This Is Not a Sound Class

Subject Code
FSFV

Course Number
315

School(s)
School of Film/Video

Program(s)
Film and Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Close your eyes. Listen. Imagine a dark room, great acoustics and the best world wide sound art sounding around you. Let's feel how sound floods the room and guide us into an unexpected journey.

In this setup, how do you feel? What images come to your mind? What is your relationship with what you hear? And the most important question: how would you use this in your artistic creations?

Writing about our listening experience and answering this kind of questions enhances deep reflections about sound. A "diary" of every listening session will become our weekly routine.

Deep listening sessions in the Mix Theater and off-campus listening tours are some of the main methods of this course.

During these listening sessions, through lectures, we will also deeply reflect on what sound is, how we perceive it and its representation. You will be required to finish a piece (film, installation, art object, sound art) in order to put your listening experience and inspiration into practice.

FSFV321 - Writing Through Filmmaking Practice

General

Course Long Title
Writing Through Filmmaking Practice

Subject Code
FSFV

Course Number

FSFV391 - CG Mini-Course: Maya for All

General

Course Long Title
CG Mini-Course: Maya for All

Subject Code
FSFV

Course Number

California Institute of the Arts

321

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

NOTE additional seats will be available for this course at course advising day.

Where do film ideas come from? How can we write and make short films that are not simply didactic, explanatory, or formulaic and instead start these projects from sensory experience, and observational based practices? This course takes a highly flexible, frequently collaborative approach, to the generative processes of writing and developing films. Through a cascade of short self-reflective experiential processes, we will engage in short-form "screenwriting" that includes micro-exercises in video making and sound recording with a focus on perceptual/cognitive phenomena rather than on formulaic style or techniques. Through this process oriented class, we will learn that film ideas are everywhere and that writer's block is an unproductive myth.

The title of the course includes the word "practice." By this I mean regular and consistent work, similar to how one learns a musical instrument or an athletic skill. This is also a team-based class meaning that much of the work we do in class is "circumstantially" collaborative in that we will freely work from and with other students' work. There will be in-class and out-of-class exercises that regularly require using other students' work as catalysts for your own. This is another strategy that diversifies our modes of engagement. To that end, students must complete weekly writing exercises, and/or visual or audio exercises, and/or researching material for ideas, and/or drawing/graphing --all as starting places, or what I call "disruptive nodes" for any kind of film.

This is a class in writing and development for the writer/director--the personal filmmaker. As such, we will include cinematic concerns such as cinematography, sound, blocking, and art design -- aspects typically not included in screenwriting. Video sketches may be used to test out various aesthetic and conceptual ideas. In addition to half a dozen short weekly exercises, by course end, each student will have completed a final 7-10 page written document that includes a visual pre-production packet that may serve as the

391

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

CG Mini-Course: Introduction to CG - Maya for All

This 7-week mini-course focuses on introducing students to the CG program Maya, and becoming familiar with its workflow and possibilities.

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blueprint for a future project. This course is useful for anyone from any discipline with an interest in concept development related to the moving image and sound.

FSFV399 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FSFV

Course Number

399

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

2

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FSFV420B - World Building

General

Course Long Title

World Building

Subject Code

FSFV

Course Number

420B

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The term "world building" has often been used to describe the art direction decisions of video game designers or large studio film productions in the science-fiction/fantasy genres, but more recently this term is being used by individual artists making personal work in animation, comic art, and gallery installation. In this class, we will look at the process of creating short films, animated and live-action, as the building of a world governed by aesthetic "rules" determined by the artist from the onset. These rules may be dictated by constraints in software, available materials, time, but all these limitations will be consciously considered for the sake of conveying a more coherent vision. Questions posed to the class might be: How could the palette of the film be limited to 2 or 3 dominant colors? What effect does CG work that rejects the time consuming labor of photorealism create? How might sound be used to project a world extending far beyond the camera frame? Could the entirety of the narrative be expressed in a single shot composition?

We will explore world building in the manner that it is more dominantly discussed within science-fiction media (William Gibson, Jean "Moebius" Giraud), as well as utopic/dystopic visions imagined by feminist, queer and minority artists/art movements (Afrofuturism, Margaret Atwood, Jacolby Satterwhite, and more). We will discuss "internal logic" in contemporary narrative animated shorts, and also the idiosyncratic visual guidelines found in various

works of outsider art.

These discussions will frame the way the class engages several practical demonstrations on producing and integrating animated and live-action assets. Students will be encouraged to use traditional hand-drawn media, Adobe After Effects, Flash, Photoshop, Premiere, and Cinema 4D with an emphasis on experimental ways to misuse, mask and mix these softwares to express singular aesthetics. This class is intended for animators and non-animators alike, so technical comprehension of a specific program is not compulsory.

Students will be assessed based on two individual projects - ideally one minute-long films - that will be workshopped repeatedly as an exercise to reduce aesthetic elements to the leanest amount necessary to express a coherent vision. Weekly class-wide critique sessions of works in progress are essential for this course. The purpose is to teach each artist how to articulate exactly why certain details in a film aren't working or why a certain world seems unbelievable rather than a vague "feeling" of incoherence.

FSFV420J - Color Correction and Grading

General

Course Long Title

Color Correction and Grading

Subject Code

FSFV

Course Number

420J

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a practice based workshop class designed to introduce students to the manipulation of color in digital video. We will approach color correction and grading in through hands on experience with the understanding that the concepts behind the theory and technology of color are most useful and comprehensible through their application in filmmaking. Primarily using the tools in DaVinci Resolve, and with reference to cinematic examples, we will explore technical and theoretical fundamentals, differences between color correction and color grading, working with

FSFV421C - Decolonial Impressions

General

Course Long Title

Decolonial Impressions

Subject Code

FSFV

Course Number

421C

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The word 'decolonization' has found various definitions and meanings in the film world today-but what does the word really entail, and can cinema truly be decolonized? Can we successfully break away from the systems and structures that govern the moving image, or is it, ultimately, a utopian desire? Through screenings, readings, critical reflections, and discussions, we will delve into questions of representation, erasure and authorship. The students will all draw their own manifestos and toolkits for decolonial filmmaking, and then create a film using that text

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documentary and narrative, video and film, live action and animation, and explore common and advanced problems, considerations, and techniques in the color process. This course will include a variety of short assignments and two longer color grading projects. No prior experience with DaVinci Resolve is necessary, however students must already know the fundamentals of editing and cinematography. Additional seats are available on class sign up day.

Each student will require an external harddrive - recommended with a speed of 7200RPM (or SSD) and at least 1TB (~\$70-\$200).

Registration Restrictions

RGAFV - School of Film/Video Students Only

No Requirements

FSFV421D - Hold the Line : Straight Ahead Animation

General

Course Long Title

Hold the Line : Straight Ahead Animation

Subject Code

FSFV

Course Number

421D

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Hold the Line is a workshop designed to explore the practice of straight-ahead animation as a powerful conceptual tool. This class encourages students to engage in prolonged improvisation, embrace spontaneity, intuition, and a sense of flow. Students will learn about, and experiment with, different methods of straight ahead animation, culminating in a final film. No previous experience or prerequisites required.

Each module incorporates various readings, in-class screening and workshops through which students will examine the output of artists who have engaged in durational and improvisational practices. Some of the works that will be explored include experimental film like Tehching Hsieh's 'One Year Performance (Time Clock Piece)', the

as a reference. The class will look at how mythologies, family archives, folklores, and imagined histories can aid us in our practice. Colonialism is not a thing of the past-and in our pursuit to create decolonial work, our first step must be to acknowledge its persisting existence.

FSFV421E - Experimental Game Design

General

Course Long Title

Experimental Game Design

Subject Code

FSFV

Course Number

421E

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Experimental Game Design is an introductory course aimed at assisting students in exploring their unique artistic language in game-making, gaming concepts, psychology, aesthetics, and beyond. The definition of "games" is broad and inclusive, encompassing traditional gaming mediums, such as video and physical games, alongside non-traditional ones interwoven with game elements, such as interactive film, performance, books, and other art forms.

Through lectures, activities, and self-guided projects, students will develop their personal artistic styles, fields of interest, and thematic concerns. At the conclusion of the course, students will have created playful and playable works, and will have experienced integrating concepts of game design into their own practice. The course will emphasize how game and play can serve as a fresh and unique perspective to enrich their future creative path.

Registration Restrictions

RGAFV - School of Film/Video Students Only

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pencil animations of Bruce Bickford, the paintings of Agnes Martin, the conceptual art of Lee Lozano, and the piano improvisations of Keith Jarrett.

This course is ideal for students who are interested in probing the intersection between personal expression and experimental film. By eliminating any narrative or structural constraints, and placing an emphasis on duration and experimentation, students will develop their own unique visual language and symbolism to gain a deeper understanding of their own filmmaking practices.

FSFV421F - Collaboration and Control

General

Course Long Title

Collaboration and Control

Subject Code

FSFV

Course Number

421F

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

This class will focus on maintaining individuality while working without absolute creative control. The class is designed to reflect a director-client relationship and other collaborative partnerships with uneven power dynamics. Students will learn to protect and champion their ideas and garner an increased sense of value and appreciation in their preferred artform. These lessons will be learned mostly through practice and then supported by critique and discussion.

This is a 7 week class. Each student will be expected to complete three "micro films" (15-30 seconds). Two of the films will have their own unique set of restrictions set in pre-determined hierarchical systems that allow students to exercise their skills as both director and directed. The third film is a personal project with parameters set by the student at the start of the semester. All films should be working with similar aesthetics and methods in hopes that students will gain a firmer grasp of their own artistic practice in a restricted environment..

Assignments are specific to this class. Project turnaround will be quick, so students should be comfortable with their preferred software and equipment.

Registration Restrictions

RGAFV - School of Film/Video Students Only

No Requirements

FSFV421G - Animacy in the Moving Image

General

Course Long Title

Animacy in the Moving Image

Subject Code

FSFV

Course Number

421G

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

What does it mean to consider the gaze of the non-human, or to prioritize an anti-human gaze? This workshop and screening course will unpack the ways the camera has been mobilized by the human at the exclusion of the "more-than-human" (a term that turns away from anthropocentrism and proposes complex entanglements and reparative attention across species and beings). We will inhabit the gap between theory and practice in filmmaking and use thinkers in queer ecology, geography, and language studies to guide us as we explore submerged spaces, puncturing the homogeneity of authoritarian noise. To set the terms for the course, we will look at how the camera operates in a hierarchy that first privileges the white, male, able-bodied, upper class heterosexual human, followed by those who fall outside those categories, then animals, plants, fungi, microbes, non-living objects, and abstract concepts. We will interrogate representations of our ongoing contribution to the Anthropocene. Next, we will search for horizontal affinities in the wild. In an age of environmental crisis, conversations are developing around the ways in which we understand and represent the more-than-human world--what do these representations have to do with how we conceive of ourselves, and how can we speculate on a comprehensible future? Art historian T.J. Demos describes the "aesthetics of the Anthropocene" as abstract visual pleasure that exceeds human comprehension. We will call for the development of creative alternatives for representations of nature that are based in relationality between humans and objects, and recognize and explore artistic methods to center the active participation of nonhuman forces in events.

The focus of More-Than-Human Animacy and the Moving Image will primarily revolve around viewing and making experimental documentary, multi-media installation and sound projects. Students should expect readings, in-class and assigned screenings, and weekly writing assignments. A midterm and final moving-image or spatialized sound project will be required. The course will culminate not in an answer to the questions we ask, but to encourage students to think critically and make imaginatively.

No Requirements

FSFV433 - Production Student Technician Course

General

Course Long Title

Production Student Technician Course

Subject Code

FSFV

Course Number

433

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The Production Technician Course - formerly Video Studio TA Class - is taught in conjunction with the Post Production Student Technician Course and Sound Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment. This course is designed to create a knowledge base both specific to the functions of the CalArts production studios and usable in any film or electronic motion imaging production environment that will allow the student to function as an independent filmmaker and proactively solve problems encountered during production.

FSFV434 - Post Prod Student Technician Course

General

Course Long Title

Post Prod Student Technician Course

Subject Code

FSFV

Course Number

434

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The Post Production Student Technician Course is taught in conjunction with the Production Student Technician Course and the Sound Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment. This course is a hands-on introduction to modern post production workflows for filmmakers, emphasizing how new technologies continually impact the post production process. The powerful creative options in digital acquisition, editing, color grading, audio, CG, and SFX, through to the final delivery will be examined and studied in order to understand how this supports and affects storytelling. Post production planning and troubleshooting approaches, along with best practices will be discussed throughout.

California Institute of the Arts

FSFV435 - Sound Student Technician Course

General

Course Long Title

Sound Student Technician Course

Subject Code

FSFV

Course Number

435

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring.

FSFV435B - Sound Student Technician Course

General

Course Long Title

Sound Student Technician Course

Subject Code

FSFV

Course Number

435B

FSFV435A - Sound Student Technician Course

General

Course Long Title

Sound Student Technician Course

Subject Code

FSFV

Course Number

435A

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This is a 7 week two-sequence course (remote in the Fall; in person in the Spring)

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring.

FSFV440 - Cinedance

General

Course Long Title

Cinedance

Subject Code

FSFV

Course Number

440

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

1

Description

This is a 7 week two-sequence course (remote in the Fall; in person in the Spring)

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring.

FSFV444 - Hot Sad White Guys: Race, Sexuality, Film

General**Course Long Title**

Hot Sad White Guys: Race, Sexuality, Film

Subject Code

FSFV

Course Number

444

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

3

Description

Only students from the School of Dance and the School of Film/Video are eligible to enroll.

CineDance is a production-oriented course that motivates the creative collaboration between choreographers and filmmakers. Dance and Film/Video students will work in pairs to produce two One-week Films and one Final Film project.

This course focuses on exploring the shared languages of dance and film- movement, space and time- and the compositional strategies common to both. Learning from each other's artistic processes, students will build the foundation of a movement-based filmmaking process that pushes the boundaries of dance films and narrative films, alike. Students will learn how to compose cinematic scenes that communicate stories through the movement of the bodies inside the frame, as well as the movement of the frame itself. Emphasis will be put on storyboarding movement sequences, encouraging students to indulge in composing choreographies that can only be possible on the cinematic screen.

For the production of their film projects, all students will be expected to participate as filmmakers and performers and will develop skills and knowledge across the two disciplines.

FSFV445 - Making Music Videos

General**Course Long Title**

Making Music Videos

Subject Code

FSFV

Course Number

445

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Sad Hot White Guys is a screening/discussion course exploring gender, race, and sexuality through archetypal media representations of white men. From military propaganda to the politics of pretty, Beau Travail to the white guy of the month on TikTok; we're bringing a queer gaze to the socio-political implications of hypermasculine white figures in media to expand our definitions and representations of masculinity. Student work will include weekly writing, essays, and film/video projects.

MILITARY PROPOGANDA. SENSUAL OPTIMIZATION. GENDER ENVY. This course aims to connect films and writings across genres under the umbrella of a certain kind of racial and gendered beautification. From the intentionally homoerotic Beau Travail and Beach Rats to the laughably macho Top Gun and Rambo and perfectly calibrated sensitivity of Paul Mescal in Aftersun, these works rely on the figure of the "movie star", a traditionally or untraditionally attractive white man who broods and/or shoots his way into the viewer's heart. At one extreme, these uncanny beauties, arguably fascist in their perfection (shockingly muscular, shimmering from sweat, and threatening in presence) exact copious amounts of violence (revenge fantasies, military operations, both if we're lucky) on "deserving victims". At the other extreme, a lithe, lean sad boy self-flagellates through an emotional repression of his own design. Across genres (action, coming of age, etc.) these dynamics of violence and emotional inaccessibility craft a distinct archetype in cinema. The Sad Hot White Guy.

While these tropes have historically been observed as subliminal homoerotic exercises or straight pornographic male fantasies, I posit that through a femme, Queer, and Black gaze, these films occupy a space in media of simultaneous threat and aspiration. They're military and patriarchal propaganda. They're indulgence. They're camp. They're dogma, but they're also kind of fun! They invite us to stare, gawk, even be, but never touch or understand. In its exaggerated perfection, this archetype becomes an Other that marginalized viewers can inhabit and claim as their own.

Credit Hours

Min Credit
Hours
3

Description

Students in this class will complete a number of collaborative music video production projects in groups that include students from the schools of music, dance, film/video and experimental animation.

Music videos can be a wonderful tool for filmmakers to explore and expand on their art of image-making through rhythm and gesture, and for musicians to explore how their sonic compositions can be enlivened by moving images that respond to what they hear.

In this production class, we will start by looking at music videos to develop a critical sense of the conventions and challenges of the media, in order to confront, interrogate and re-envision them. Students will be encouraged to conceive of music video both as an aesthetic entity as well as an opportunity to govern the narrative of the song, and to push their audio-visual ideas further through the elaboration of technique, language and experimentation.

Considering narrative as our first approach, we will explore how meaning is conveyed, either as a reflection of or in contrast to the lyrics and narrative content of the song, taking in mind various levels of representation: literal, poetic, metaphorical, and surreal.

We will also explore Visual Music and consider how tempo, rhythm, phrasing, tonality and structure can create a dialogue with the rhythmic and structural components of the moving image by controlling both the editing and the movement inside and outside the frame. The possibility of synesthesia and abstraction within music video practice will allow students to research deeply and boundlessly into movement and editing in both the audio and visual realm, gaining tools they can later apply to their own filmmaking, composition and choreography.

The class will put a strong emphasis on pre-production, creative development, and treatment crafting, with talks by visiting music video artists who will elaborate on industry practice. We will look at music video treatments from various artists to demonstrate how directors have planned for their shoots through animatics, references and mood-boards. We will also host technical workshops that demonstrate ways of shooting live music and how to direct play-backs and/or live performances in unconventional ways.

After working on different groups through the thematic exercises, each collaborative group (which will include musicians, dancers and film-makers) will create their own music video project, starting with the development of a treatment, through planning, shooting and editing their project.

This class is open to BFA 2/3/4 students in the Schools of Music, Dance and Film/Video and Experimental Animation.

FSFV475 - Bad Sound: Non-Traditional Ways

General

Course Long Title

Bad Sound: Non-Traditional Ways

Subject Code

FSFV

Course Number

475

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Bad Sound: Non-Traditional Ways to Create Sounds for Images Erasing notions of hi-fidelity sound, this class acknowledges that the right sound for a film might be the result of an aleatory accident, ill-conceived experiment or unpolished performance. As such we will explore DIY and open source tools for making, recording and manipulating sound for image. Spanning both digital and analog domains students will engage to cannibalize free sound libraries, resuscitate (and reimagine) obsolete media, misuse recording equipment, improvise musical instruments, as well as lightly bend/hack circuits and software.

FSFV479 - Sound Design Lab for Project Development

General

Course Long Title

Sound Design Lab for Project Development

Subject Code

FSFV

Course Number

479

School(s)

School of Film/Video

Program(s)

Film and Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Are you graduating and finishing a project? Do you want to do the sound design of your film / installation but it's been too long since you used Pro Tools the last time? Do you have a significant project that is awaiting you to finally do the sound design? This is a class for you.

This class will open with a quick review of Pro Tools, addressing doubts and questions you may have and demonstrating new techniques. After that, we will talk about the different approaches to tackle sound design for the projects we have in the group. With workshops inspired by and for the class projects, we will work on how sound is a key element to achieve and communicate what you want.

Towards the end, the format of the course will shift to individual and group critiques. And if your project is ready, we will prepare it for mixing!

*Students preparing and/or in post production their thesis are encouraged to enroll.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FSFV481 - Sound Editing & Mixing

FSFV483 - This Machine Kills Fascists

California Institute of the Arts

General

Course Long Title
Sound Editing & Mixing

Subject Code
FSFV

Course Number
481

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.

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.

FSFV499 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FSFV

Course Number
499

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

General

Course Long Title
This Machine Kills Fascists

Subject Code
FSFV

Course Number
483

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

In this class students will build an analog voltage controlled sound synthesizer from scratch using a do-it-yourself kit. Over the course of the semester, we will collaboratively construct the 9 modules that constitute this system employing standard safe use practices for working with lead-based solder. We will explore the electronics behind each circuit, learn the principles of synthesis, and discover the fundamental building blocks of sound along the way. We will also discuss ways of working with moving images that run parallel to the processes that govern sound synthesis. Ultimately, we will build and learn how to play our own instrument, one that can theoretically make any sound, articulate any voice.

Students will have solo and small-group assignments, with a final project that uses the synthesizer to create an original soundtrack for a film, video, or expanded cinema performance. Previous foundational sound production experience needed.

FSFV512 - Institute Life Drawing

General

Course Long Title
Institute Life Drawing

Subject Code
FSFV

Course Number
512

School(s)
School of Film/Video

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	2

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FSFV515 - This Is Not a Sound Class

General

Course Long Title

This Is Not a Sound Class

Subject Code

FSFV

Course Number

515

School(s)

School of Film/Video

Program(s)

Film and Video

Academic Level

GR - Graduate

Credit Hours

Min Credit Hours
2

Description

This course will introduce students from across the Institute to the basic principles of observational life drawing. We will focus on drawing many forms of animate and inanimate subject matter, including human models. There are no prerequisites, and we welcome students who have no prior experience with life drawing.

We will begin by building a basic understanding of light and shadow, progress to applying this understanding to basic shapes, and then to the human form. Students can expect to explore their artistic skills, and express the world around them through the techniques taught in class. The skills practiced in this class will be applicable across a range of métiers at CalArts.

FSFV521 - Writing Through Filmmaking Practice

General

Course Long Title

Writing Through Filmmaking Practice

Subject Code

FSFV

Course Number

521

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit Hours
3

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Credit Hours

Min Credit
Hours
2

Description

Close your eyes. Listen. Imagine a dark room, great acoustics and the best world wide sound art sounding around you. Let's feel how sound floods the room and guide us into an unexpected journey.

In this setup, how do you feel? What images come to your mind? What is your relationship with what you hear? And the most important question: how would you use this in your artistic creations?

Writing about our listening experience and answering this kind of questions enhances deep reflections about sound. A "diary" of every listening session will become our weekly routine.

Deep listening sessions in the Mix Theater and off-campus listening tours are some of the main methods of this course.

During these listening sessions, through lectures, we will also deeply reflect on what sound is, how we perceive it and its representation. You will be required to finish a piece (film, installation, art object, sound art) in order to put your listening experience and inspiration into practice.

Description

NOTE additional seats will be available for this course at course advising day.

Where do film ideas come from? How can we write and make short films that are not simply didactic, explanatory, or formulaic and instead start these projects from sensory experience, and observational based practices? This course takes a highly flexible, frequently collaborative approach, to the generative processes of writing and developing films. Through a cascade of short self-reflective experiential processes, we will engage in short-form "screenwriting" that includes micro-exercises in video making and sound recording with a focus on perceptual/cognitive phenomena rather than on formulaic style or techniques. Through this process oriented class, we will learn that film ideas are everywhere and that writer's block is an unproductive myth.

The title of the course includes the word "practice." By this I mean regular and consistent work, similar to how one learns a musical instrument or an athletic skill. This is also a team-based class meaning that much of the work we do in class is "circumstantially" collaborative in that we will freely work from and with other students' work. There will be in-class and out-of-class exercises that regularly require using other students' work as catalysts for your own. This is another strategy that diversifies our modes of engagement. To that end, students must complete weekly writing exercises, and/or visual or audio exercises, and/or researching material for ideas, and/or drawing/graphing --all as starting places, or what I call "disruptive nodes" for any kind of film.

This is a class in writing and development for the writer/director--the personal filmmaker. As such, we will include cinematic concerns such as cinematography, sound, blocking, and art design -- aspects typically not included in screenwriting. Video sketches may be used to test out various aesthetic and conceptual ideas. In addition to half a dozen short weekly exercises, by course end, each student will have completed a final 7-10 page written document that includes a visual pre-production packet that may serve as the blueprint for a future project. This course is useful for anyone from any discipline with an interest in concept development related to the moving image and sound.

FSFV522 - Course Design: Teaching As Learning

General

Course Long Title

Course Design: Teaching As Learning

FSFV591 - CG Mini-Course: Maya for All

General

Course Long Title

CG Mini-Course: Maya for All

California Institute of the Arts

Subject Code

FSFV

Course Number

522

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

3

Description

For graduate students with an interest in developing their own courses/curricula in an experimental laboratory context for a possible career or side-hustle in education. This course takes an expansive view toward adaptive and innovative learning environments as realms of creative exploration and experimentation.

Students will have an opportunity to develop and test their own and their peers' course ideas, as well as more broad integrative curriculum ideas in a supportive laboratory environment. This course could serve a variety of goals: academic job talk prep (an added plus for a candidate with a well formed class), Post Graduate Teaching Fellowship proposals, Winter Session course proposals, as well as seeds to develop truly innovative curricula in what may very well be a radically different academic landscape post COVID19. This is not a course in how to teach courses that already exist in a curriculum. Our goal will be to develop personal and unique learning situations that embrace a diversity of teaching and learning modes as we integrate a broad range of active tools available to teachers and learners in 2021 and beyond.

The best courses are active experiments in discovery and growth around a particular idea or a cluster of ideas. The challenge then, is in designing curricula that stay flexible and alive while maintaining its intended trajectory. What is the balance between anarchy and control -- both being necessary in the right balance to create the richest learning situations. Many of the educational structures we have existed in tend to induce prejudice toward what "can and cannot be done," and what "should and should not be done" in a course. We must disrupt our conditioned ways of learning as we discuss strategies to become effective peer leaders in the classroom; in other words, understanding and valuing ourselves in the role of teachers as co-learners.

There are always administrative/institutional

Subject Code

FSFV

Course Number

591

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

1

Description

CG Mini-Course: Introduction to CG - Maya for All

This 7-week mini-course focuses on introducing students to the CG program Maya, and becoming familiar with its workflow and possibilities.

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pressures that come to bear on any course. I will lead discussions on the complexities and potentials of these administrative structures and how they rarely, if one knows how to understand them, prevent the implementation of innovation and non-standard teaching practices. Productive transgression is often a good thing. Explaining that to administrators is a skill to learn. This means we will discuss how to work within the realities of existing structures and also how to be a part of the innovation needed to bring these institutions toward a more productive flexibility.

FSFV599 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FSFV

Course Number

599

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

0.5

Max Credit
Hours

2

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

FSFV620B - World Building

General

Course Long Title

World Building

Subject Code

FSFV

Course Number

620B

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

3

Description

The term "world building" has often been used to describe the art direction decisions of video game designers or large studio film productions in the science-fiction/fantasy genres, but more recently this term is being used by individual artists making personal work in animation, comic art, and gallery installation. In this class, we will look at the process of creating short films, animated and live-action, as the building of a world governed by aesthetic "rules" determined by the artist from the onset. These rules may be dictated by constraints in software, available materials, time, but all these limitations will be consciously considered for the sake of conveying a more coherent vision. Questions posed to the class might be: How could the palette of the film be limited to 2 or 3 dominant colors? What effect does CG work that rejects the time consuming labor of photorealism create? How might sound be used to project a world extending far beyond the camera frame? Could the entirety of the narrative be expressed in a single shot composition?

We will explore world building in the manner that it is more dominantly discussed within

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Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

Registration Restrictions

RGINSAPP, RGMFA1 - MFA 1 Students Only

science-fiction media (William Gibson, Jean "Moebius" Giraud), as well as utopic/dystopic visions imagined by feminist, queer and minority artists/art movements (Afrofuturism, Margaret Atwood, Jaconby Satterwhite, and more). We will discuss "internal logic" in contemporary narrative animated shorts, and also the idiosyncratic visual guidelines found in various works of outsider art.

These discussions will frame the way the class engages several practical demonstrations on producing and integrating animated and live-action assets. Students will be encouraged to use traditional hand-drawn media, Adobe After Effects, Flash, Photoshop, Premiere, and Cinema 4D with an emphasis on experimental ways to misuse, mask and mix these softwares to express singular aesthetics. This class is intended for animators and non-animators alike, so technical comprehension of a specific program is not compulsory.

Students will be assessed based on two individual projects - ideally one minute-long films - that will be workshoped repeatedly as an exercise to reduce aesthetic elements to the leanest amount necessary to express a coherent vision. Weekly class-wide critique sessions of works in progress are essential for this course. The purpose is to teach each artist how to articulate exactly why certain details in a film aren't working or why a certain world seems unbelievable rather than a vague "feeling" of incoherence.

FSFV620J - Color Correction and Grading

General

Course Long Title

Color Correction and Grading

Subject Code

FSFV

Course Number

620J

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This is a practice based workshop class designed to introduce students to the manipulation of color in digital video. We will approach color correction and grading in through hands on

FSFV621C - Decolonial Impressions

General

Course Long Title

Decolonial Impressions

Subject Code

FSFV

Course Number

621C

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The word 'decolonization' has found various definitions and meanings in the film world today-but what does the word really entail, and can cinema truly be decolonized? Can we

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experience with the understanding that the concepts behind the theory and technology of color are most useful and comprehensible through their application in filmmaking. Primarily using the tools in DaVinci Resolve, and with reference to cinematic examples, we will explore technical and theoretical fundamentals, differences between color correction and color grading, working with documentary and narrative, video and film, live action and animation, and explore common and advanced problems, considerations, and techniques in the color process. This course will include a variety of short assignments and two longer color grading projects. No prior experience with DaVinci Resolve is necessary, however students must already know the fundamentals of editing and cinematography. Additional seats are available on class sign up day.

Each student will require an external harddrive - recommended with a speed of 7200RPM (or SSD) and at least 1TB (~\$70-\$200).

No Requirements

FSFV621D - Hold the Line : Straight Ahead Animation

General

Course Long Title

Hold the Line : Straight Ahead Animation

Subject Code

FSFV

Course Number

621D

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Hold the Line is a workshop designed to explore the practice of straight-ahead animation as a powerful conceptual tool. This class encourages students to engage in prolonged improvisation, embrace spontaneity, intuition, and a sense of flow. Students will learn about, and experiment with, different methods of straight ahead animation, culminating in a final film. No previous experience or prerequisites required.

Each module incorporates various readings,

successfully break away from the systems and structures that govern the moving image, or is it, ultimately, a utopian desire? Through screenings, readings, critical reflections, and discussions, we will delve into questions of representation, erasure and authorship. The students will all draw their own manifestos and toolkits for decolonial filmmaking, and then create a film using that text as a reference. The class will look at how mythologies, family archives, folklores, and imagined histories can aid us in our practice. Colonialism is not a thing of the past-and in our pursuit to create decolonial work, our first step must be to acknowledge its persisting existence.

FSFV621E - Experimental Game Design

General

Course Long Title

Experimental Game Design

Subject Code

FSFV

Course Number

621E

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Experimental Game Design is an introductory course aimed at assisting students in exploring their unique artistic language in game-making, gaming concepts, psychology, aesthetics, and beyond. The definition of "games" is broad and inclusive, encompassing traditional gaming mediums, such as video and physical games, alongside non-traditional ones interwoven with game elements, such as interactive film, performance, books, and other art forms.

Through lectures, activities, and self-guided projects, students will develop their personal artistic styles, fields of interest, and thematic concerns. At the conclusion of the course, students will have created playful and playable

California Institute of the Arts

in-class screening and workshops through which students will examine the output of artists who have engaged in durational and improvisational practices. Some of the works that will be explored include experimental film like Tehching Hsieh's 'One Year Performance (Time Clock Piece)', the pencil animations of Bruce Bickford, the paintings of Agnes Martin, the conceptual art of Lee Lozano, and the piano improvisations of Keith Jarrett.

This course is ideal for students who are interested in probing the intersection between personal expression and experimental film. By eliminating any narrative or structural constraints, and placing an emphasis on duration and experimentation, students will develop their own unique visual language and symbolism to gain a deeper understanding of their own filmmaking practices.

FSFV621F - Collaboration and Control

General

Course Long Title

Collaboration and Control

Subject Code

FSFV

Course Number

621F

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

This class will focus on maintaining individuality while working without absolute creative control. The class is designed to reflect a director-client relationship and other collaborative partnerships with uneven power dynamics. Students will learn to protect and champion their ideas and garner an increased sense of value and appreciation in their preferred artform. These lessons will be learned mostly through practice and then supported by critique and discussion.

This is a 7 week class. Each student will be expected to complete three "micro films" (15-30 seconds). Two of the films will have their own unique set of restrictions set in pre-determined hierarchical systems that allow students to exercise their skills as both director and directed. The third film is a personal project with parameters set by the student at the start of the semester. All films should be working with similar aesthetics and methods in hopes that students will gain a firmer grasp of their own artistic practice in a restricted environment.

Assignments are specific to this class. Project turnaround will be quick, so students should be comfortable with their preferred software and equipment.

works, and will have experienced integrating concepts of game design into their own practice. The course will emphasize how game and play can serve as a fresh and unique perspective to enrich their future creative path.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FSFV621G - Animacy in the Moving Image

General

Course Long Title

Animacy in the Moving Image

Subject Code

FSFV

Course Number

621G

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

What does it mean to consider the gaze of the non-human, or to prioritize an anti-human gaze? This workshop and screening course will unpack the ways the camera has been mobilized by the human at the exclusion of the "more-than-human" (a term that turns away from anthropocentrism and proposes complex entanglements and reparative attention across species and beings). We will inhabit the gap between theory and practice in filmmaking and use thinkers in queer ecology, geography, and language studies to guide us as we explore submerged spaces, puncturing the homogeneity of authoritarian noise. To set the terms for the course, we will look at how the camera operates in a hierarchy that first privileges the white, male, able-bodied, upper class heterosexual human, followed by those who fall outside those categories, then animals, plants, fungi, microbes, non-living objects, and abstract concepts. We will interrogate representations of our ongoing contribution to the Anthropocene. Next, we will search for horizontal affinities in the wild. In an age of environmental crisis, conversations are developing around the ways in which we understand and represent the more-than-human world--what do these representations have to do with how we conceive of ourselves, and how can we speculate on a comprehensible future? Art historian T.J. Demos describes the "aesthetics

California Institute of the Arts

Registration Restrictions

RGAFV - School of Film/Video Students Only

of the Anthropocene" as abstract visual pleasure that exceeds human comprehension. We will call for the development of creative alternatives for representations of nature that are based in relationality between humans and objects, and recognize and explore artistic methods to center the active participation of nonhuman forces in events.

The focus of More-Than-Human Animacy and the Moving Image will primarily revolve around viewing and making experimental documentary, multi-media installation and sound projects. Students should expect readings, in-class and assigned screenings, and weekly writing assignments. A midterm and final moving-image or spatialized sound project will be required. The course will culminate not in an answer to the questions we ask, but to encourage students to think critically and make imaginatively.

FSFV633 - Production Student Technician Course

General

Course Long Title

Production Student Technician Course

Subject Code

FSFV

Course Number

633

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The Production Technician Course - formerly Video Studio TA Class - is taught in conjunction with the Post Production Student Technician Course and Sound Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment. This course is designed to create a knowledge base both specific to the functions of the CalArts production studios and usable in any film or electronic motion imaging production environment that will allow the student to function as an independent filmmaker and proactively solve problems encountered during production.

FSFV634 - Post Prod Student Technician Course

General

Course Long Title

Post Prod Student Technician Course

Subject Code

FSFV

Course Number

634

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The Post Production Student Technician Course is taught in conjunction with the Production Student Technician Course and the Sound Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment. This course is a hands-on introduction to modern post production workflows for filmmakers, emphasizing how new technologies continually impact the post production process. The powerful creative options in digital acquisition, editing, color grading, audio, CG, and SFX, through to the final delivery will be examined and studied in order to understand how this supports and affects

storytelling. Post production planning and troubleshooting approaches, along with best practices will be discussed throughout.

FSFV635 - Sound Student Technician Course

General

Course Long Title

Sound Student Technician Course

Subject Code

FSFV

Course Number

635

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring.

FSFV635A - Sound Student Technician Course

General

Course Long Title

Sound Student Technician Course

Subject Code

FSFV

Course Number

635A

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This is a 7 week two-sequence course (remote in the Fall; in person in the Spring)

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring.

FSFV635B - Sound Student Technician Course

General

Course Long Title

FSFV640 - Cinedance

General

Course Long Title

California Institute of the Arts

Sound Student Technician Course

Subject Code

FSFV

Course Number

635B

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This is a 7 week two-sequence course (remote in the Fall; in person in the Spring)

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring.

FSFV644 - Hot Sad White Guys: Race, Sexuality, Film

General

Course Long Title

Hot Sad White Guys: Race, Sexuality, Film

Subject Code

FSFV

Course Number

644

School(s)

School of Film/Video

Cinedance

Subject Code

FSFV

Course Number

640

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Only students from the School of Dance and the School of Film/Video are eligible to enroll.

CineDance is a production-oriented course that motivates the creative collaboration between choreographers and filmmakers. Dance and Film/Video students will work in pairs to produce two One-week Films and one Final Film project.

This course focuses on exploring the shared languages of dance and film- movement, space and time- and the compositional strategies common to both. Learning from each other's artistic processes, students will build the foundation of a movement-based filmmaking process that pushes the boundaries of dance films and narrative films, alike. Students will learn how to compose cinematic scenes that communicate stories through the movement of the bodies inside the frame, as well as the movement of the frame itself. Emphasis will be put on storyboarding movement sequences, encouraging students to indulge in composing choreographies that can only be possible on the cinematic screen.

For the production of their film projects, all students will be expected to participate as filmmakers and performers and will develop skills and knowledge across the two disciplines.

FSFV645 - Making Music Videos

General

Course Long Title

Making Music Videos

Subject Code

FSFV

Course Number

645

School(s)

School of Film/Video

Academic Level

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Sad Hot White Guys is a screening/discussion course exploring gender, race, and sexuality through archetypal media representations of white men. From military propaganda to the politics of pretty, Beau Travail to the white guy of the month on Tiktok; we're bringing a queer gaze to the socio-political implications of hypermasculine white figures in media to expand our definitions and representations of masculinity. Student work will include weekly writing, essays, and film/video projects.

MILITARY PROPOGANDA. SENSUAL OPTIMIZATION. GENDER

ENVY. This course aims to connect films and writings across genres under the umbrella of a certain kind of racial and gendered beautification. From the intentionally homoerotic Beau Travail and Beach Rats to the laughably macho Top Gun and Rambo and perfectly calibrated sensitivity of Paul Mescal in Aftersun, these works rely on the figure of the "movie star", a traditionally or untraditionally attractive white man who broods and/or shoots his way into the viewer's heart. At one extreme, these uncanny beauties, arguably fascist in their perfection (shockingly muscular, shimmering from sweat, and threatening in presence) exact copious amounts of violence (revenge fantasies, military operations, both if we're lucky) on "deserving victims". At the other extreme, a lithe, lean sad boy self-flagellates through an emotional repression of his own design. Across genres (action, coming of age, etc.) these dynamics of violence and emotional inaccessibility craft a distinct archetype in cinema. The Sad Hot White Guy.

While these tropes have historically been observed as subliminal homoerotic exercises or straight pornographic male fantasies, I posit that through a femme, Queer, and Black gaze, these films occupy a space in media of simultaneous threat and aspiration. They're military and patriarchal propaganda. They're indulgence. They're camp. They're dogma, but they're also kind of fun! They invite us to stare, gawk, even be, but never touch or understand. In its exaggerated perfection, this archetype becomes an Other that marginalized viewers can inhabit and claim as their own.

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Students in this class will complete a number of collaborative music video production projects in groups that include students from the schools of music, dance, film/video and experimental animation.

Music videos can be a wonderful tool for filmmakers to explore and expand on their art of image-making through rhythm and gesture, and for musicians to explore how their sonic compositions can be enlivened by moving images that respond to what they hear.

In this production class, we will start by looking at music videos to develop a critical sense of the conventions and challenges of the media, in order to confront, interrogate and re-envision them. Students will be encouraged to conceive of music video both as an aesthetic entity as well as an opportunity to govern the narrative of the song, and to push their audio-visual ideas further through the elaboration of technique, language and experimentation.

Considering narrative as our first approach, we will explore how meaning is conveyed, either as a reflection of or in contrast to the lyrics and narrative content of the song, taking in mind various levels of representation: literal, poetic, metaphorical, and surreal.

We will also explore Visual Music and consider how tempo, rhythm, phrasing, tonality and structure can create a dialogue with the rhythmic and structural components of the moving image by controlling both the editing and the movement inside and outside the frame. The possibility of synesthesia and abstraction within music video practice will allow students to research deeply and boundlessly into movement and editing in both the audio and visual realm, gaining tools they can later apply to their own filmmaking, composition and choreography.

The class will put a strong emphasis on pre-production, creative development, and treatment crafting, with talks by visiting music video artists who will elaborate on industry practice. We will look at music video treatments from various artists to demonstrate how directors have planned for their shoots through animatics, references and mood-boards. We will also host technical workshops that demonstrate ways of shooting live music and how to direct play-backs

and/or live performances in unconventional ways.

After working on different groups through the thematic exercises, each collaborative group (which will include musicians, dancers and film-makers) will create their own music video project, starting with the development of a treatment, through planning, shooting and editing their project.

This class is open to BFA 2/3/4 students in the Schools of Music, Dance and Film/Video and Experimental Animation.

FSFV675 - Bad Sound: Non-Traditional Ways

General

Course Long Title

Bad Sound: Non-Traditional Ways

Subject Code

FSFV

Course Number

675

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Bad Sound: Non-Traditional Ways to Create Sounds for Images Erasing notions of hi-fidelity sound, this class acknowledges that the right sound for a film might be the result of an aleatory accident, ill-conceived experiment or unpolished performance. As such we will explore DIY and open source tools for making, recording and manipulating sound for image. Spanning both digital and analog domains students will engage to cannibalize free sound libraries, resuscitate (and reimagine) obsolete media, misuse recording equipment, improvise musical instruments, as well as lightly bend/hack circuits and software.

FSFV679 - A Sound Lab for Project Development

General

Course Long Title

A Sound Lab for Project Development

Subject Code

FSFV

Course Number

679

School(s)

School of Film/Video

Program(s)

Film and Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Are you graduating and finishing a project? Do you want to do the sound design of your film / installation but it's been too long since you used Pro Tools the last time? Do you have a significant project that is awaiting you to finally do the sound design? This is a class for you.

This class will open with a quick review of Pro Tools, addressing doubts and questions you may have and demonstrating new techniques. After that, we will talk about the different approaches to tackle sound design for the projects we have in the group. With workshops inspired by and for the class projects, we will work on how sound is a key element to achieve and communicate what you want.

Towards the end, the format of the course will shift to individual and group critiques. And if your project is ready, we will prepare it for mixing!

*Students preparing and/or in post production their thesis are encouraged to enroll.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FSFV681 - Sound Editing & Mixing

FSFV683 - This Machine Kills Fascists

California Institute of the Arts

General

Course Long Title
Sound Editing & Mixing

Subject Code
FSFV

Course Number
681

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.
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.

FSFV699 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FSFV

Course Number
699

School(s)
School of Film/Video

Academic Level
GR - Graduate

General

Course Long Title
This Machine Kills Fascists

Subject Code
FSFV

Course Number
683

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

In this class students will build an analog voltage controlled sound synthesizer from scratch using a do-it-yourself kit. Over the course of the semester, we will collaboratively construct the 9 modules that constitute this system employing standard safe use practices for working with lead-based solder. We will explore the electronics behind each circuit, learn the principles of synthesis, and discover the fundamental building blocks of sound along the way. We will also discuss ways of working with moving images that run parallel to the processes that govern sound synthesis. Ultimately, we will build and learn how to play our own instrument, one that can theoretically make any sound, articulate any voice.

Students will have solo and small-group assignments, with a final project that uses the synthesizer to create an original soundtrack for a film, video, or expanded cinema performance. Previous foundational sound production experience needed.

FSFV799 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FSFV

Course Number
799

School(s)
School of Film/Video

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	2

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVCA100 - 2D Character Animation I

General

Course Long Title
2D Character Animation I

Subject Code
FVCA

Course Number
100

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1.5

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	2

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVCA101 - 2D Character Animation I

General

Course Long Title
2D Character Animation I

Subject Code
FVCA

Course Number
101

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1.5

California Institute of the Arts

Description

Required course; open to BFA1 Character Animation students only.

Introduction to hand-drawn Character Animation techniques.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

Description

Required course; open to BFA1 Character Animation students only.

Introduction to hand-drawn Character Animation techniques.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA110 - Life Drawing I

General

Course Long Title

Life Drawing I

Subject Code

FVCA

Course Number

110

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

FVCA111 - Life Drawing I

General

Course Long Title

Life Drawing I

Subject Code

FVCA

Course Number

111

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required course; open to BFA1 Character Animation students only.

Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

Description

Required course; open to BFA1 Character Animation students only.

Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA130 - Character Design I

General

Course Long Title

Character Design I

Subject Code

FVCA

Course Number

130

School(s)

FVCA132 - Design I

General

Course Long Title

Design I

Subject Code

FVCA

Course Number

132

School(s)

California Institute of the Arts

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to BFA1 Character Animation students only; Introduction to character design for animation, including the study of gesture, shape, construction, drapery, texture, composition / staging, rhythm, and design.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Required course; open to BFA1 Character Animation students only.

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.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA140 - Perspective I

General

Course Long Title

Perspective I

Subject Code

FVCA

Course Number

140

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA1 Character Animation students only.

Basic rendering and perspective drawing.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA150 - Story I

General

Course Long Title

Story I

Subject Code

FVCA

Course Number

150

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA1 Character Animation students only.

Introduction to story development, storyboarding, visual storytelling and scripting.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA151 - Story I

General

Course Long Title

FVCA151W - Story I

General

Course Long Title

California Institute of the Arts

Story I

Subject Code

FVCA

Course Number

151

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA1 Character Animation students only.

Introduction to story development, storyboarding, visual storytelling and scripting.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

Story I

Subject Code

FVCA

Course Number

151W

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Required course; open to BFA1 Character Animation students only.

Continuation of introduction to story development, storyboarding, visual storytelling and scripting.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA160 - Digital Methods I

General

Course Long Title

Digital Methods I

Subject Code

FVCA

Course Number

160

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Required course; open to BFA1 Character Animation students only.

Introduction to digital methods for painting, compositing, and editing.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA161 - Digital Methods I

General

Course Long Title

Digital Methods I

Subject Code

FVCA

Course Number

161

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Required course; open to BFA1 Character Animation students only.

Introduction to digital methods for painting, compositing, and editing.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

California Institute of the Arts

FVCA180 - CG Foundation I

General

Course Long Title

CG Foundation I

Subject Code

FVCA

Course Number

180

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA1 Character Animation students only.

Introduction to CG software, concepts, and tools.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA181 - CG Foundation I

General

Course Long Title

CG Foundation I

Subject Code

FVCA

Course Number

181

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA1 Character Animation students only.

Introduction to CG software, concepts, and tools.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA199 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVCA

Course Number

199

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

3

Description

Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

This agreement, including frequency of meetings

FVCA200 - 2D Character Animation II

General

Course Long Title

2D Character Animation II

Subject Code

FVCA

Course Number

200

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA2 Character Animation students only.

Study of hand-drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.

Registration Restrictions

RGFVCA - Character Animation Program Only

California Institute of the Arts

and unit value, will be drawn up on an Independent Study Contract.

No Requirements

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVCA201 - 2D Character Animation II

General

Course Long Title
2D Character Animation II

Subject Code
FVCA

Course Number
201

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Required course; open to BFA2 Character Animation students only.
Study of hand-drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.

FVCA210 - Life Drawing II

General

Course Long Title
Life Drawing II

Subject Code
FVCA

Course Number
210

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Required course; open to BFA2 Character Animation students only. Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA211 - Life Drawing II

General

Course Long Title
Life Drawing II

Subject Code

FVCA212 - Introduction to Sculpture

General

Course Long Title
Introduction to Sculpture

Subject Code

California Institute of the Arts

FVCA

Course Number

211

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required course; open to BFA2 Character Animation students only.

Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.

FVCA

Course Number

212

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course will introduce students to figurative sculpture, as well as imaginative sculpture. We will work in a variety of materials. Students are required to produce 2-3 finished camera-ready finished pieces. Enrollment limited to BFA1 and BFA2 students by permission of instructor; priority will be given to Character Animation students, but students from across the institute are welcome to speak to the instructor about enrolling.

Registration Restrictions

RGFVCA - Character Animation Program Only

FVCA220 - Film Workshop II

General

Course Long Title

Film Workshop II

Subject Code

FVCA

Course Number

220

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Required course; open to BFA2 Character Animation students only.

Instruction and guidance in the process of developing an individually conceived and executed animated short film.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA221 - Film Workshop II

General

Course Long Title

Film Workshop II

Subject Code

FVCA

Course Number

221

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Required course; open to BFA2 Character Animation students only.

Instruction and guidance in the process of developing an individually conceived and executed animated short film.

FVCA221W - Film Workshop II

General

Course Long Title

Film Workshop II

Subject Code

FVCA

Course Number

221W

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Required course; open to BFA2 Character Animation students only. Continuation of instruction and guidance in the process of developing an individually conceived and executed animated short film.

FVCA225 - Color As Storytelling

General

Course Long Title

Color As Storytelling

Subject Code

FVCA

Course Number

225

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Color as Storytelling explores how to use color as a story telling element in filmmaking. Through in-class assignments, students will gain a solid understanding of color problem solving, as well as how to enhance the storytelling of their individual films with an informed use of color.

Registration Restrictions

RGFVCA - Character Animation Program Only

FVCA230 - Character Design II

General

Course Long Title

Character Design II

Subject Code

FVCA

Course Number

230

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Intermediate study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging.

Registration Restrictions

RGFVCA - Character Animation Program Only

FVCA240 - Animation Layout

General

Course Long Title

Animation Layout

Subject Code

FVCA

Course Number

240

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA2 Character Animation students only. Basic composition and design of layout animation techniques.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

No Requirements

FVCA252 - Story II: Storyboarding

General

Course Long Title

Story II: Storyboarding

Subject Code

FVCA

Course Number

252

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA2 Character Animation students only.

Study of the theory and structure behind storytelling and its application towards the short form animated film.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA253 - Story II: Storyboarding

General

Course Long Title

Story II: Storyboarding

Subject Code

FVCA

Course Number

253

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Study of the theory and structure behind storytelling and its application towards the short form animated film.

FVCA260 - Digital Methods II: Sound

General

Course Long Title

Digital Methods II: Sound

Subject Code

FVCA

Course Number

260

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA2 Character Animation

FVCA280 - CG Foundation II

General

Course Long Title

CG Foundation II

Subject Code

FVCA

Course Number

280

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA2 Character Animation

California Institute of the Arts

students only.

Introduction to digital methods for sound design in animated films, including recording, gathering audio, editing, mixing, and audio design principles.

students only.

CG modeling, focusing on concepts and techniques for designing blended surface humans, animals, or other expressive characters for animation.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA290 - Acting for Animators

General

Course Long Title

Acting for Animators

Subject Code

FVCA

Course Number

290

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Beginning acting class for animators, offering a detailed understanding of behavior and emotion as applied to storytelling. Character Animation students are required to take this course once during their BFA degree.

Registration Restrictions

RGFVCA - Character Animation Program Only

FVCA299 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVCA

Course Number

299

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

4

Description

Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

California Institute of the Arts

FVCA300 - 2D Character Animation III

General

Course Long Title

2D Character Animation III

Subject Code

FVCA

Course Number

300

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Required course; open to BFA3 Character Animation students only.

Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA301 - 2D Character Animation III

General

Course Long Title

2D Character Animation III

Subject Code

FVCA

Course Number

301

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Required course; open to BFA3 Character Animation students only.

Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

FVCA311 - Advanced Painting

General

Course Long Title

Advanced Painting

Subject Code

FVCA

Course Number

311

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Painting techniques with acrylic, gouache, watercolor, glazing, texture, and mixed media.

Study of models, landscape, and still life. Color theory, color relationships, examination of warm and cool, dark and light.

FVCA312 - Advanced Life Drawing: Sculpture

General

Course Long Title

Advanced Life Drawing: Sculpture

Subject Code

FVCA

Course Number

312

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Armature, realistic and fantasy sculpting, mold making.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA313 - Advanced Life Drawing: Illustration

General

Course Long Title

Advanced Life Drawing: Illustration

Subject Code

FVCA

Course Number

313

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Single image storytelling methods for graphic novels, book covers, children's books, posters, comics, and movie design presentations. Costume models will be used for reference in most classes.

Registration Restrictions

RGFVCA - Character Animation Program Only

FVCA314 - Advanced Life Drawing: Form, Structure

General

Course Long Title

Advanced Life Drawing: Form, Structure

Subject Code

FVCA

Course Number

314

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Three-dimensional analysis of form, design, and the structure of the human figure as it translates from careful observation to the language of drawing. Investigation of human anatomical structures, movement, distortions, composition, natural rhythm and characteristics of the figures' individual parts. Examination of the figure in garments, including the formation, behavior and the structure and of folds, wraps, draping and various fabrics, as they are affected by gravity and motion.

FVCA315 - Life Drawing for Animation

General

Course Long Title

Life Drawing for Animation

Subject Code

FVCA

Course Number

315

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

FVCA316 - Advanced Portrait Drawing and Painting

General

Course Long Title

Advanced Portrait Drawing and Painting

Subject Code

FVCA

Course Number

316

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

California Institute of the Arts

Description

Life drawing techniques for animation, focusing on gesture and story.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

Credit Hours

Min Credit
Hours
1.5

Description

Students will learn to accurately paint a portrait from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model.

Registration Restrictions

RGFVCAEA - Character Or Experimental Programs

FVCA320 - Film Workshop III

General

Course Long Title
Film Workshop III

Subject Code
FVCA

Course Number
320

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Required course; open to BFA3 Character Animation students only.

Instruction and guidance in the process of developing an individually conceived and executed animated short film.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA321 - Film Workshop III

General

Course Long Title
Film Workshop III

Subject Code
FVCA

Course Number
321

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
4

Description

Required course; open to BFA3 Character Animation students only.

Instruction and guidance in the process of developing an individually conceived and executed animated short film.

FVCA321W - Film Workshop III

General

Course Long Title
Film Workshop III

Subject Code
FVCA

Course Number
321W

School(s)
School of Film/Video

FVCA323 - CG Film Workshop

General

Course Long Title
CG Film Workshop

Subject Code
FVCA

Course Number
323

School(s)
School of Film/Video

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Required course; open to BFA3 Character Animation students only.

Continued instruction and guidance in the process of developing an individually conceived and executed animated short film.

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.

FVCA334 - Professional Preparation III

General

Course Long Title

Professional Preparation III

Subject Code

FVCA

Course Number

334

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Required course; open to BFA3 Character Animation students only.

Designing a professional portfolio suitable for presentation to various audiences, including potential employers, clients and gallery owners.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA335 - Professional Prep: Industry Skills

General

Course Long Title

Professional Prep: Industry Skills

Subject Code

FVCA

Course Number

335

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The goal of this course is to help Character Animation students prepare for a career in animation, with a focus on events like CalArts Animation Portfolio Day, and other similar industry-focused career fairs. We'll discuss best practices for portfolios/reels, resumes and cover letters, and hear from industry professionals about the ever-evolving landscape of the job search. Being prepared can have a memorable impression on hiring managers, recruiters, agents or artistic leads. We will have 1:1 time to help students refine their personal voice as they prepare for applying to internships, trainee / apprenticeships, entry level or freelance jobs.

Registration Restrictions

RGFVCA - Character Animation Program Only

FVCA340 - Visual Development

General

Course Long Title

FVCA342 - Cinematography

General

Course Long Title

California Institute of the Arts

Visual Development

Subject Code

FVCA

Course Number

340

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

Cinematography

Subject Code

FVCA

Course Number

342

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will address composition with an emphasis on visual storytelling. Together, cinematography and composition deliver vital subtext to every shot and scene. Placement, scale, shape, movement, tonal value and contrast are some of the factors that can help a shot communicate its visual message most effectively. We will cover these vital factors to demonstrate how they can improve the clarity of your visual expression.

Registration Restrictions

RGFVCA - Character Animation Program Only

FVCA346 - Illustration for Animators

General

Course Long Title

Illustration for Animators

Subject Code

FVCA

Course Number

346

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this class, we will take everything you already know (and are currently learning) about animation and apply it to the creation of children's books. Knowledge of story, character, composition, acting and design are all necessary to make a children's book, just as they are in animation. Students will be expected to choose a story and prepare it as if they were pitching their book idea to a publisher. We will go through the entire process of creating

FVCA350 - Advanced Story

General

Course Long Title

Advanced Story

Subject Code

FVCA

Course Number

350

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Intermediate / advanced story development, storyboard preparation, scripting and story essentials.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

California Institute of the Arts

a book to "pitch", from writing out the text to making thumbnail sketches to the finished artwork. Students will create a cover image plus two finished interior illustrations by the end of the semester. There will be lecture, group discussion, and critique for each stage of the process.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA370 - CG Character Animation

General

Course Long Title

CG Character Animation

Subject Code

FVCA

Course Number

370

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Introduction to CG animation techniques, with a focus on performance in animation.

FVCA383 - CG Look Development

General

Course Long Title

CG Look Development

Subject Code

FVCA

Course Number

383

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on developing individual workflows to take character and/or environment designs from concept to completion using CG rendering. Looks may focus on the photoreal to the highly stylized, as per the student's individual goals. Using examples and design assignments, students will be challenged to create their own designs and realize them using a CG platform in conjunction with traditional art-making practices. Using Maya with mental ray and V-Ray, students will leverage textures and materials to better define the look of their designs and flesh out final looks for CG or traditional animations and films.

FVCA384 - Introduction to ZBrush

General

Course Long Title

Introduction to ZBrush

Subject Code

FVCA

Course Number

384

FVCA388 - Integrating CG & Live Action

General

Course Long Title

Integrating CG & Live Action

Subject Code

FVCA

Course Number

388

California Institute of the Arts

School(s)
School of Film/Video
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This course teaches ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed.

School(s)
School of Film/Video
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This course focuses on incorporating CG and live-action filming to achieve special effects and animations. From scripts to storyboards, students will practice pre-production techniques to properly plan for and direct digital/live action workflows in production and post-production. Digital compositing and CG integration will be presented and practiced as students film and compose digital/live-action shots throughout the semester, including using digital characters and or environments to achieve their desired look.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FVCA393 - CG Mini-Course: Toon Shading

General

Course Long Title
CG Mini-Course: Toon Shading
Subject Code
FVCA
Course Number
393
School(s)
School of Film/Video
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This 7-week mini-course focuses on a few CG techniques to output scenes that look like and/or integrate with traditional animation. From outline rendering to flat shaded output to applying hand drawn textures on CG assets, students will practice CG techniques to output renders that emulate traditional animation looks.

FVCA394 - CG Mini-Course: Mapping BGs

General

Course Long Title
CG Mini-Course: Mapping BGs
Subject Code
FVCA
Course Number
394
School(s)
School of Film/Video
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

CG Mini-Course: Mapping Techniques for Backgrounds

This 7-week mini-course focuses on a few CG techniques to create backgrounds and environments for CG or traditional animations. Students will be presented with, and heavily practice techniques to efficiently add background elements and environmental movement in CG for use in their animations or films. Techniques include transparency mapping, matte paintings, multi-planing in CG, and integration using compositing.

FVCA395 - CG Mini-Course: Camera Projections

General

Course Long Title

CG Mini-Course: Camera Projections

Subject Code

FVCA

Course Number

395

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This 7-week mini-course focuses on a few CG techniques to allow animators to previsualize their traditional films for layout and camera movement. Students will create traditional artwork to be projected onto simple geometry in CG scenes to allow for more subtle camera movement and a heightened sense of perspective & camera use in their traditional style films.

FVCA397 - Entrepreneurial Studies

General

Course Long Title

Entrepreneurial Studies

Subject Code

FVCA

Course Number

397

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Understanding copyright laws, contracts, principles of law and practice for distributing your animation work to the public. Additional topics include developing a career in animation, and/or running your film, video, television or new media business.

FVCA399 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVCA

Course Number

399

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

5

Description

Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

FVCA400 - Character Animation IV

General

Course Long Title

Character Animation IV

Subject Code

FVCA

Course Number

400

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required course; open to BFA4 Character Animation students only.

Advanced character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

Registration Restrictions

California Institute of the Arts

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

RGFVCA - Character Animation Program Only

No Requirements

FVCA401 - Character Animation IV

General

Course Long Title

Character Animation IV

Subject Code

FVCA

Course Number

401

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Required course; open to BFA4 Character Animation students only.

Advanced character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

FVCA420 - Film Workshop IV

General

Course Long Title

Film Workshop IV

Subject Code

FVCA

Course Number

420

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Required course; open to BFA4 Character Animation students only.

Instruction and guidance in the process of developing an individually conceived and executed animated short film.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA421 - Film Workshop IV

General

Course Long Title

FVCA421W - Film Workshop IV

General

Course Long Title

California Institute of the Arts

Film Workshop IV

Subject Code

FVCA

Course Number

421

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Required course; open to BFA4 Character Animation students only.

Instruction and guidance in the process of developing an individually conceived and executed animated short film.

Film Workshop IV

Subject Code

FVCA

Course Number

421W

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Required course; open to BFA4 Character Animation students only.

Continued instruction and guidance in the process of developing an individually conceived and executed animated short film.

FVCA430 - Advanced Character Design

General

Course Long Title

Advanced Character Design

Subject Code

FVCA

Course Number

430

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Intermediate / advanced character design; techniques for producing top-notch character designs.

Registration Restrictions

RGFVCA - Character Animation Program Only

No Requirements

FVCA436 - CG Character Modeling

General

Course Long Title

CG Character Modeling

Subject Code

FVCA

Course Number

436

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course provides a focused exploration of CG 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 CG Character Rigging the following semester.

FVCA446 - CG Character Rigging

General

Course Long Title

CG Character Rigging

FVCA486 - CG Special Effects for Animated Films

General

Course Long Title

CG Special Effects for Animated Films

California Institute of the Arts

Subject Code

FVCA

Course Number

446

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous CG work in modeling or foundation classes, students learn how to rig a model as an appealing, animatable character with intuitive controls.

Subject Code

FVCA

Course Number

486

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

This course focuses on using advanced digital tools to create special effects for CG as well as traditional animation. Special effects include lightning, rain, snow, smoke, water, fire, etc.

FVCA499 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVCA

Course Number

499

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

9

Description

Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found

FVCA511 - Advanced Painting

General

Course Long Title

Advanced Painting

Subject Code

FVCA

Course Number

511

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Painting techniques with acrylic, gouache, watercolor, glazing, texture, and mixed media. Study of models, landscape, and still life. Color theory, color relationships, examination of warm and cool, dark and light.

California Institute of the Arts

here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVCA513 - Advanced Life Drawing: Illustration

General

Course Long Title

Advanced Life Drawing: Illustration

Subject Code

FVCA

Course Number

513

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Single image storytelling methods for graphic novels, book covers, children's books, posters, comics, and movie design presentations. Costume models will be used for reference in most classes.

FVCA514 - Advanced Life Drawing: Form, Structure

General

Course Long Title

Advanced Life Drawing: Form, Structure

Subject Code

FVCA

Course Number

514

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Three-dimensional analysis of form, design, and the structure of the human figure as it translates from careful observation to the language of drawing. Investigation of human anatomical structures, movement, distortions, composition, natural rhythm and characteristics of the figures' individual parts. Examination of the figure in garments, including the formation, behavior and the structure and of folds, wraps, draping and various fabrics, as they are affected by gravity and motion.

FVCA522 - CG Film Workshop CG Film Workshop

General

Course Long Title

CG Film Workshop CG Film Workshop

Subject Code

FVCA

Course Number

522

School(s)

School of Film/Video

FVCA525 - Color As Storytelling

General

Course Long Title

Color As Storytelling

Subject Code

FVCA

Course Number

525

School(s)

School of Film/Video

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Instruction and guidance in the process of developing an individually conceived and executed CG animated short film.
Enrollment limited; instructor approval required.

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Color as Storytelling explores how to use color as a story telling element in filmmaking. Through in-class assignments, students will gain a solid understanding of color problem solving, as well as how to enhance the storytelling of their individual films with an informed use of color.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVCA526 - Advanced Portrait Drawing and Painting

General

Course Long Title
Advanced Portrait Drawing and Painting
Subject Code
FVCA
Course Number
526
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1.5

Description

Students will learn to accurately paint a portrait from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVCA541 - Visual Development

General

Course Long Title
Visual Development
Subject Code
FVCA
Course Number
541
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject.

FVCA546 - Illustration for Animators

General

Course Long Title
Illustration for Animators
Subject Code
FVCA
Course Number
546

FVCA583 - CG Look Development

General

Course Long Title
CG Look Development
Subject Code
FVCA
Course Number
583

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this class, we will take everything you already know (and are currently learning) about animation and apply it to the creation of children's books. Knowledge of story, character, composition, acting and design are all necessary to make a children's book, just as they are in animation. Students will be expected to choose a story and prepare it as if they were pitching their book idea to a publisher. We will go through the entire process of creating a book to "pitch", from writing out the text to making thumbnail sketches to the finished artwork. Students will create a cover image plus two finished interior illustrations by the end of the semester. There will be lecture, group discussion, and critique for each stage of the process.

FVCA584 - Introduction to ZBrush

General

Course Long Title

Introduction to ZBrush

Subject Code

FVCA

Course Number

584

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Optional course; open to MFA students by permission of instructor only. This course teaches ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed.

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on developing individual workflows to take character and/or environment designs from concept to completion using CG rendering. Looks may focus on the photoreal to the highly stylized, as per the student's individual goals. Using examples and design assignments, students will be challenged to create their own designs and realize them using a CG platform in conjunction with traditional art-making practices. Using Maya with mental ray and V-Ray, students will leverage textures and materials to better define the look of their designs and flesh out final looks for CG or traditional animations and films.

FVCA588 - Integrating CG & Live Action

General

Course Long Title

Integrating CG & Live Action

Subject Code

FVCA

Course Number

588

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on incorporating CG and live-action filming to achieve special effects and animations. From scripts to storyboards, students will practice pre-production techniques to properly plan for and direct digital/live action workflows in production and post-production. Digital compositing and CG integration will be presented and practiced as students film and compose digital/live-action shots throughout the semester, including using digital characters and or environments to achieve their desired look.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FVCA593 - CG Mini-Course: Toon Shading

General

Course Long Title

CG Mini-Course: Toon Shading

Subject Code

FVCA

Course Number

593

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This 7-week mini-course focuses on a few CG techniques to output scenes that look like and/or integrate with traditional animation. From outline rendering to flat shaded output to applying hand drawn textures on CG assets, students will practice CG techniques to output renders that emulate traditional animation looks.

FVCA594 - CG Mini-Course: Mapping BGs

General

Course Long Title

CG Mini-Course: Mapping BGs

Subject Code

FVCA

Course Number

594

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

CG Mini-Course: Mapping Techniques for Backgrounds

This 7-week mini-course focuses on a few CG techniques to create backgrounds and environments for CG or traditional animations. Students will be presented with, and heavily practice techniques to efficiently add background elements and environmental movement in CG for use in their animations or films. Techniques include transparency mapping, matte paintings, multi-planing in CG, and integration using compositing.

FVCA595 - CG Mini-Course: Camera Proj.

General

Course Long Title

CG Mini-Course: Camera Proj.

Subject Code

FVCA

Course Number

595

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

FVCA597 - Entrepreneurial Studies

General

Course Long Title

Entrepreneurial Studies

Subject Code

FVCA

Course Number

597

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

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Description

This 7-week mini-course focuses on a few CG techniques to allow animators to previsualize their traditional films for layout and camera movement. Students will create traditional artwork to be projected onto simple geometry in CG scenes to allow for more subtle camera movement and a heightened sense of perspective & camera use in their traditional style films.

FVCA599 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVCA

Course Number

599

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

5

Description

Available by Permission of Instructor Only.

Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Description

Understanding copyright laws, contracts, principles of law and practice for distributing your animation work to the public. Additional topics include developing a career in animation, and/or running your film, video, television or new media business.

FVCA636 - CG Character Modeling

General

Course Long Title

CG Character Modeling

Subject Code

FVCA

Course Number

636

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course provides a focused exploration of CG 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 CG Character Rigging the following semester.

California Institute of the Arts

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVCA646 - CG Character Rigging

General

Course Long Title

CG Character Rigging

Subject Code

FVCA

Course Number

646

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous CG work in modeling or foundation classes, students learn how to rig a model as an appealing, animatable character with intuitive controls.

FVCA670 - CG Character Animation

General

Course Long Title

CG Character Animation

Subject Code

FVCA

Course Number

670

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Intermediate CG animation techniques, with a focus on performance in animation.

FVCA699 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVCA

Course Number

699

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

5

Description

Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

FVCA799 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVCA

Course Number

799

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

9

Description

Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

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This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA107 - BFA Animation Workshop

General

Course Long Title

BFA Animation Workshop

Subject Code

FVEA

Course Number

107

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Course open to BFA1 Experimental Animation students only.

The Program in Experimental Animation embraces the practice of educating students in a broad animation aesthetic. Beginning in the first year students are encouraged to expand and evolve their talents so they may bring greater expressiveness and innovation to all of their work.

Over the course of the semester, meeting twice a week, visiting artists and Experimental Animation faculty specializing in key approaches to creating animation will conduct three individual workshops. These workshops will introduce major processes and additional relevant techniques inherent in the art and craft of (l.) drawn

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA108 - BFA Animation Production

General

Course Long Title

BFA Animation Production

Subject Code

FVEA

Course Number

108

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Open to Experimental Animation students only.

This is a follow-up to the fall semester's BFA ANIMATION WORKSHOP. Students are required to see a short project through from concept to completion, culminating in a screening of the final piece in the Bijou Theater during Bijou Week at the end of the spring semester. The class is held two days a week, and comprises a critique and discussion session one day a week and a technical lab session on the second day.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

No Requirements

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animation, timing, performance, 2D composition, character design issues, straight ahead and cycle animation; (2.) Multi-plane animation using cut-outs and objects as well as investigate specialized lighting techniques and creative possibilities; (3.) Stop-Motion animation, ranging from puppetry to found objects, set design and basic lighting. The Workshop will also include a lab element in which students can hone fundamental technology skills. Classes will employ a hands-on style workshop approach in which students will be expected to actively create during every class meeting as well as in individual assignments.. This structure will help students acquire a direct understanding of each process, as well as the feel and character of each technique.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA145 - Motion and Meaning

General

Course Long Title

Motion and Meaning

Subject Code

FVEA

Course Number

145

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Moving beyond basic navigation in After Effects, students will create a range of projects that explore video processing, creating animation references, scene layout, color styling, live-action footage and 3D graphics integration, keying, masking, lighting and shading. Weekly demonstrations and lab time will introduce various capabilities of the software and allow students to include personal projects to develop specific techniques.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA199 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVEA

Course Number

199

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

2

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA202 - BFA2 Concept Development

General

Course Long Title
BFA2 Concept Development

Subject Code
FVEA

Course Number
202

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

The first semester of a two-semester course required of BFA2s in Experimental Animation. In this section, students develop and begin production of a short project involving animation. Emphasis is on conceptual development and increasing mastery of the digital work flow.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

No Requirements

FVEA203 - BFA2 Production

General

Course Long Title
BFA2 Production

Subject Code
FVEA

Course Number
203

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

The second semester of a two-semester course required of BFA2s in Experimental Animation. In this section, students complete production of the short project involving animation that reflects the student's personal aesthetic.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

No Requirements

FVEA207 - Motion Control Animated Camera

General

Course Long Title
Motion Control Animated Camera

Subject Code
FVEA

Course Number
207

School(s)

FVEA213 - Animal Anima

General

Course Long Title
Animal Anima

Subject Code
FVEA

Course Number
213

School(s)

California Institute of the Arts

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Achieving camera moves in stop-motion animated films requires motion control. In this class, students will be taught how to use both Dragonframe and Kuper to program and shoot animated camera moves on the two rigs located in Butler Building #4. Advanced topics will be covered once the foundation is set and experimentation is highly encouraged.

Registration Restrictions

RGAFV - School of Film/Video Students Only

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course studies the essence of animal movement and character. Students will present studies of their own choosing, selecting a myth or short story to analyze the function, personality, and appeal of one type of animal/non-human, including mammals, birds, reptiles, or insects, for example. What do they eat? How do their offspring look? The class will be informed by the presentations. Life drawing of one or more animals will be provided. Students will also provide historical images and videos of their selected creature, both from real life and animated. The class will discuss locomotion and the relationship between humans and the creature. Why do we fear them? Why do we love them? The final project will be a comparative study of the creature in various forms. Graduate students also create two 5-10 second animated versions. For extra credit, students can act out their creature in a short live performance. Final project is a written and drawn journal of course content, including an approximately 500 word paper and drawings inspired by student presentations.

Recommended Book: Peter Parr, Sketching for Animation: Developing Ideas, Characters and Layouts in Your Sketchbook (2018)

Registration Restrictions

RGFVCAEA - Character Or Experimental Programs

FVEA225 - Experimental Characters

General

Course Long Title

Experimental Characters

Subject Code

FVEA

Course Number

225

School(s)

School of Film/Video

Program(s)

Experimental Animation

Academic Level

UG - Undergraduate

FVEA240 - Sound for Experimental Animation I

General

Course Long Title

Sound for Experimental Animation I

Subject Code

FVEA

Course Number

240

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

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Credit Hours

Min Credit
Hours
3

Description

Experimental Characters explores animation techniques that utilize drawn figures to push aesthetic boundaries and express deeper emotional truths. Weekly readings, screenings, and lectures will provide the framework for in-depth discussions of the form, theory, and psychology of characters within a broad range of animation and film contexts. Assignments and critiques will challenge students to interpret these themes using drawn animation, which embraces the use of experimental methods, various mediums, and movement references.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

No Requirements

Description

Through discussion, critique, technical workshops, and labs, in this course we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will learn the basics of sound editing and mixing using ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA241 - Sound for Experimental Animation II

General

Course Long Title

Sound for Experimental Animation II

Subject Code

FVEA

Course Number

241

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

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 for 2nd year short films. Additional assignments will be given.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

No Requirements

FVEA255 - Hybrid Imaging

General

Course Long Title

Hybrid Imaging

Subject Code

FVEA

Course Number

255

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course open to BFA1 Experimental Animation students only. This class provides students with a robust knowledge of contemporary software for 2D animation production, enhancing creative and technical activity at every stage of creation.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA299 - Independent Project

FVEA301 - Intro to CG for Experimental Animation

California Institute of the Arts

General

Course Long Title
Independent Project

Subject Code
FVEA

Course Number
299

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA305 - Exp Animation: Direct Techniques

General

Course Long Title
Exp Animation: Direct Techniques

Subject Code
FVEA

General

Course Long Title
Intro to CG for Experimental Animation

Subject Code
FVEA

Course Number
301

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

This course introduces foundational principles of modeling, animating, and rendering with CG. Through lectures, demonstrations, workshops, and assignments, students will gain an understanding of CG tools and explore ways they can be utilized. Students will also learn to use additional standard and procedural animation tools to aid workflow and expand creative possibilities.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

No Requirements

FVEA308 - Loop Loop

General

Course Long Title
Loop Loop

Subject Code
FVEA

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Course Number

305

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class is Open to the Institute. Students will explore a variety of animation techniques in which media are directly manipulated, such as paint on glass, sand animation, and direct filmmaking (drawing or scratching on film, for example). The course includes screenings of animation and discussion of related works. Students experiment with the techniques to create short projects.

Course Number

308

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Loop Loop is a course focused on looping and repetition in art, film, and animation. Each week, students will watch, discuss, and create animated work that is either thematically structured through repeating actions, words, and objects, or is the result of a specific repetitive act. We will seek to contextualize and broaden our understanding of loops by unpacking theories rooted in a range of disciplines, including philosophy, neuroscience, and design. As the class progresses, we will seek to answer questions like: What potential is there in providing information in a format that is meant to be watched multiple times in full? How can repetition change an audience's perception of time and meaning? What separates the loops that are central to organic life vs. artificial mechanization? Should we break the loop? Are we controlling the loop or is the loop controlling us?

FVEA309 - Clay for Animators

General

Course Long Title

Clay for Animators

Subject Code

FVEA

Course Number

309

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will explore the processes for constructing three dimensional sculptures and objects in clay. We will undertake the standard methods for building such as slab and coil and traditional surface treatments including glazing

FVEA310 - Production Design for Stop Motion

General

Course Long Title

Production Design for Stop Motion

Subject Code

FVEA

Course Number

310

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion filmmaking. Through a series of practical workshops in prop design, fabrication,

California Institute of the Arts

and firing. Students will be encouraged to experiment with incorporating the material into their animation practice as well as applying these techniques in the construction of static objects. The class will culminate in a on-campus group exhibition and critique. There is a \$50.00 course fee which provides most materials needed to fulfill requirements however students should be prepared to potentially purchase additional materials if their proposed project requires it.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

storyboarding, location design, lighting and concept generation students will gain an in-depth understanding of how to create a unified design for a stop motion film and for the principles underlying visual storytelling. Students will work as the role of a Production Designer on a concept and scene from their own personal project idea and will come away with the knowledge and skills underlying the production process.

No Requirements

FVEA316 - Location Animation

General

Course Long Title

Location Animation

Subject Code

FVEA

Course Number

316

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

There are an infinite number of objects that can be brought to life through stop motion. Anywhere a camera is set up, images can be captured one frame at a time transforming familiar settings into something fantastic. By capturing the world around them through animation, students will be given new tools to creatively use in the future. This class will introduce students to the relative possibilities outside the studio, animating elements in exterior locations. Using pixilation and time-lapse photography, students will experiment with animating physical elements in their environment; animating the subtle changes of a landscape or the frenetic movement of humans. The weather, erosion, construction, demolition, humans and animals will take on a whole new dimension. The course will include screenings, guest speakers, and field trips on campus and possibly off campus.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA318 - Animating Virtual Worlds in Real-Time

General

Course Long Title

Animating Virtual Worlds in Real-Time

Subject Code

FVEA

Course Number

318

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

This 7-week workshop explores real-time computer graphics in Blender through unconventional processes of viewport mechanics. Through experimentation between cinema, animation, and games, we will learn how to imagine, construct, manipulate, and animate our own virtual environments into durative projects. Throughout the course, we will screen and examine experimental digital works by artists, filmmakers, and animators alike. Our survey of works in the various fields, aim to envision various ways of contextualizing machinima and 3d animation in our own studio practice.

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FVEA333 - Formlessness

General

Course Long Title

Formlessness

Subject Code

FVEA

Course Number

333

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class is a place to explore the rethinking of boundaries, unforming set notions of the way a body, film, or artistic idea can exist, and pushing one's practice into new territories. The course is an interdisciplinary place for experimental animators to explore specific themed prompts in their animation practice, through drawn animation as well as in any other mediums of their choosing. The central touchstone of the course is the book *Formless: A User's Guide*, written by Rosalind Kraus and Yve-Alain Bois. We will have readings, screenings, and project prompts on subjects from this book such as *Liquid Words*, *Abjection*, *Gestalt*, *Very Slow*, *Pulse*, and *Base Materialism*. Students create works incorporating and responding to a category concept, which we then critique and further discuss as a group, generating our own catalog of Formlessness.

FVEA338 - Intro to Cinema4D

General

Course Long Title

Intro to Cinema4D

Subject Code

FVEA

Course Number

338

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Permission of instructor required.

Animators and artists can find a rapid entree into CG animation for a range of personal work using Cinema 4D. In this course, students will develop CG animation skills with this particular software. They will be introduced to central facets of CG, including modeling, surface rendering and animating. Students will learn to use additional standard and procedural animation tools to aid workflow and streamline development. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects. Open to BFA3 & BFA4.

FVEA348 - Intermediate Cinema4D

General

Course Long Title

Intermediate Cinema4D

Subject Code

FVEA

Course Number

348

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course expands on the foundational knowledge developed in FVEA338/538 by providing more

FVEA363 - Storyboarding, Layout & Timing

General

Course Long Title

Storyboarding, Layout & Timing

Subject Code

FVEA

Course Number

363

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

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in-depth instruction in the areas of animation, modeling, and rendering. This includes character rigging and animation, advanced motion graphics techniques, and complex material creation for rendering. Class exercises and assignments will reinforce technical knowledge while asking students to think in expanded ways about working in CG. Students will become familiarized with professional workflows and best practices, while also developing personalized and experimental pipelines. Students in this course will deepen their understanding of Cinema4D as a tool to pursue innovative personal and experimental projects.

A workshop that explores, in detail, storyboard, layout and timing for Experimental Animators.

FVEA370 - Imagining Reality

General

Course Long Title

Imagining Reality

Subject Code

FVEA

Course Number

370

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

"When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman) This course will investigate a broad range of non-fiction applications within Animation practice. Through a series of screenings, readings, discussions and practical workshops, students will explore the intersection between animation and documentary practice with attention to the use of archive and object-led animation. Drawing from animated essays, long-form documentary and short animation, this course will investigate the representation of the real in animation and explore strategies of research led animation practice. Course available by Permission of Instructor only.

FVEA399 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVEA

Course Number

399

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

3

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA404 - Structure Map

General

Course Long Title

Structure Map

Subject Code

FVEA

Course Number

404

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course aims to give concrete form to abstract ideas through the use of image map and structure map (the form of a physical book), facilitating the identification of a project's core and structure.

It can be challenging to assess the strengths and weaknesses of a concept through written (abstract) language. While many films originate from written scripts, it's essential to translate words into a comprehensive and carefully considered visual and cinematic language.

This course is designed to help students develop their ideas through the creation of image map and structure map during the early stages of production. This, in turn, will enable students to comprehend and identify the overarching structure of their films, ultimately helping them develop an original visual language.

There are no prerequisite courses for taking this class. However, this course is designed for students preparing narrative-based projects. Students should be able to follow the instructor's teaching methods, possess strong critical abilities, and be attentive listeners. Additionally, effective presentation skills for conveying one's ideas are also required in this course.

FVEA407 - Experimental Animation Writing

General

Course Long Title

Experimental Animation Writing

Subject Code

FVEA

Course Number

407

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course uses writing to generate and refine ideas for short films. Students will use creative prompts and challenges that encourage play with forms of language, sound, and experimental narrative. Building on ideas and modes explored in these exercises, students will then work on developing scripts and stories through several rounds of feedback from their peers, in the style of a creative writing workshop.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FVEA409 - Experimental Animation Installation

General

Course Long Title

Experimental Animation Installation

Subject Code

FVEA

FVEA410 - Interactive Media

General

Course Long Title

Interactive Media

Subject Code

FVEA

California Institute of the Arts

Course Number

409

School(s)

School of Film/Video

Program(s)

Experimental Animation

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.

Course Number

410

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

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 environment. 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.

FVEA412 - The Animator's Hand: Physical & Virtual

General

Course Long Title

The Animator's Hand: Physical & Virtual

Subject Code

FVEA

Course Number

412

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The Animator's Hand: The Physical and the Virtual. In our hyper-virtualized world, work with physical materials and mark-making on physical surfaces provides a welcome complement to digital means of production. In this course, pulling from the history of drawing and painting, we will develop imagery and animation, highlighting a revived sense of freedom in mark-making that physical drawing provides. We will energetically consider

FVEA414 - Feral Game Building

General

Course Long Title

Feral Game Building

Subject Code

FVEA

Course Number

414

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Games can be fresh, contributing to the political genre. In this course, we will create politically oriented digital games without code. Given freedom from programming, and a well-structured gaming environment, we can leverage both usual and atypical approaches to game design. Game design can be organized, feral, and rich, allowing for a range of sensibilities from edgy interaction to reflective calm. Each student or team will erupt

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interrelations of form and intention, time and content. From there, we will bring imagery into the digital realm, emphasizing tools for graphics and animation from the open-source community. The course welcomes multifarious approaches and sensibilities. Open to the Institute.

two games during the semester. We will employ the highly capable Construct 3 game engine in the creation of politically oriented games, worlds, and worlding. We'll ask questions not assuming we have the answers. For instance, in what different (novel) ways might we employ historical imagery and words? We'll view game building as the creation of a (metaphorically speaking) interactive "fabric", weaving the structure of our games, rather than "building" them. We'll also take an idea-bootstrapping approach. Historical and contemporary strategies and tactics of art making and idea generation will be presented. Methods and approaches used with include historical favorites and those almost unknown, such as dialoguing. This will be in service to games with political purpose. We'll draw inspiration from a range of political media-arts works, both present and past. Most of all, we will become a collaboration, a collaborative with room for both individual and group works.

FVEA415 - Drawn Techniques for Exp Animation I

General

Course Long Title

Drawn Techniques for Exp Animation I

Subject Code

FVEA

Course Number

415

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Drawn Techniques is a semester-long workshop course exploring the practice of drawn animation. In this course we will survey various hand drawn techniques through a series of weekly topics and methods. The course is designed to deconstruct and expand your approach to drawing and experimentation through in-class workshops, lectures, screenings, critique, and consistent practice. You will have drawing assignments to complete outside of class each week.

FVEA417 - Lighting and Camera for Exp Animation

General

Course Long Title

Lighting and Camera for Exp Animation

Subject Code

FVEA

Course Number

417

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

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.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

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FVEA419 - Motion Capture for Artists

General

Course Long Title

Motion Capture for Artists

Subject Code

FVEA

Course Number

419

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

FVEA420 - Stop Motion Animation Basics

General

Course Long Title

Stop Motion Animation Basics

Subject Code

FVEA

Course Number

420

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

The Stop Motion Animation Basics course will explore the art of Stop motion through a series of workshops exploring choreography, timing, lighting and photography. Throughout the semester students will experiment with the expressive range of "frame by frame" manipulation to awaken life into inanimate objects.

The assignments will centre on the themes of metamorphosis, found image, embodying voice, the everyday object and the choreography of the camera and the body. These exercises will introduce students to animation and photographic techniques covering both 2d and 3d principles. The course encourages students to find their own language and to expand on their own distinctive voice within Stop Motion practice.

FVEA423 - Intuitive Animation Workshop

General

Course Long Title

Intuitive Animation Workshop

Subject Code

FVEA

Course Number

423

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FVEA426 - Dimensions of Dialogue

General

Course Long Title

Dimensions of Dialogue

Subject Code

FVEA

Course Number

426

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

INTUITIVE ANIMATION WORKSHOP

Lip sync and working with sync; character design; layout; working with screen space; walk cycles; anticipation; stretch and squash; basic film language; use of loops, keys and in-betweens; ramping; cleaning up; handing off; devising a sequence; storyboarding - this is an experimental animation workshop class that covers, in a series of short assignments, basic animation techniques; and aims to help students improve their animation skills and develop their own way of working.

We work with TVPaint and After Effects. No prior knowledge of TVPaint is required: the class will teach you the basics of TVPaint if you're not already familiar with it.

Credit Hours

Min Credit
Hours
2

Description

DIMENSIONS OF DIALOGUE: POLITICS & PROTEST IN EXPERIMENTAL ANIMATION

This screening-based course will survey experimental animation approaches to politics and protest from a radically diverse array of traditions, regions, historical periods, techniques, and themes. We will explore ways that animators have fused their politics and practice throughout history from the silent era to our current moment, and become familiar with numerous ways in which artists have approached political issues and/or engaged in protest, analysis, and criticism through their animation practices. Concepts and themes to be explored will include issues of race and racism, news and media, police and government, censorship, feminism and sexism, 1960s radicalism, consumerist critique, sexuality, material and formal explorations, queer identity and expression, legacies of colonialism and imperialism, state-sponsored propaganda, and animation produced under oppressive regimes, among other topics. Class discussion will be strongly encouraged. Assignments will include some reasonable weekly writing and readings, a modest amount of outside class viewing, and at least one research-based paper.

FVEA428 - Stop Motion Puppet Design & Fabrication

General

Course Long Title

Stop Motion Puppet Design & Fabrication

Subject Code

FVEA

Course Number

428

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Course available by Permission of Instructor only. Unlike live action filmmaking the "puppet" actors in a stop motion film need to be designed

FVEA430A - Interactive Projects

General

Course Long Title

Interactive Projects

Subject Code

FVEA

Course Number

430A

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This course, open to the institute, is for those wanting to make media works, including installations, performative animated video-based AR, VR, etc. In this course, students will create proposals for work that will be completed in the

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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.

No Requirements

spring. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other pieces. We are not stuck in a dogma of any kind. We will examine what can be different about media works and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no specific prerequisite is strictly required.

FVEA432 - Augmented Reality and Metamedia

General

Course Long Title

Augmented Reality and Metamedia

Subject Code

FVEA

Course Number

432

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Interruptions happen - augmented reality - &@!#. Like this. Like that.

We have become a culture of interruption, where ruptures in the flow of time-based experience have become the norm. Our social media can interrupt daily endeavors, while augmented reality can disrupt spatiality, beacon-ing new art practices. Yet cinema and media arts in general have not fully responded to our immersion in an interruptive reality. We will.

In this course, we will examine and utilize strategies, devices, and tactics inspired by and responding to interruptions. Work may be in any medium and will likely develop across many media, traditional and non, becoming metamedia. Approaches to augmented reality and social gaming will be presented. Open to the Institute.

FVEA433 - Comics Workshop

General

Course Long Title

Comics Workshop

Subject Code

FVEA

Course Number

433

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

In the Comics Workshop, students will develop a narrative piece in comics form, culminating in a self-published comic at the end of the semester. This course will be similar in style to a creative writing workshop, where individual work is shared weekly for peer feedback and continually revised and developed over the semester. It will also cover historical and contemporary comics, different formal techniques and approaches to the form, and in-class drawing and writing exercises. There will be in-class drawing and students should be comfortable with and expect to work with pencil, ink and paper.

Materials & Supplies Needed:

Bristol board pad, smooth or vellum, 14" x 17" = \$15

Staedtler white eraser \$1

Ruler \$5

Pack of index cards \$5

Pencils & Pens / Brush & Ink you like to work with
\$30
Ream of blank scratch / printer paper \$5

FVEA439 - 2.5D Stop Motion

General

Course Long Title

2.5D Stop Motion

Subject Code

FVEA

Course Number

439

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will explore the art of limited cut-out animation through a series of workshops investigating concept development, storyboarding, character and landscape design, and post-production techniques. Combining digital processes with hand-made techniques, this class helps students hone their design skills to create short works that communicate through simplicity.

The emphasis of the class is on process and concept, starting with a series of workshops intended to enhance student's skills in idea generation, concept development, pre-production design and fabrication techniques. Students will learn how to design a character through research and shape study, and construct cut-out jointed puppets with paper and found materials. Workshops in landscape design will teach students how to create effective compositions using both hand-made prop making skills, and digital design and compositing.

The latter part of the course focuses on the production and post processes: animating cut out puppets and digital editing and compositing. Throughout the semester students will experiment with the expressive range of cut-out techniques, to explore all stages of directing a short stop motion work beginning with the genesis of initial ideas and concluding with the completion of a short animated work.

Registration Restrictions

RGFVEAFV - Exp. Animation Or FV Students Only

FVEA444 - Worlding Strategies and Making Work

General

Course Long Title

Worlding Strategies and Making Work

Subject Code

FVEA

Course Number

444

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Worlding has become a rapidly developing concept and process for assisting us in the creation of work for arts: including written, performative, media-based, and other diverse forms. Worlding, simply stated is what each of us do day to day as we negotiate life and weave ourselves into it. The notion of 'world' has come to provide a new basis for art making and analysis, partly supplanting the 20th Century's notions of 'texts'. Instead of subtexts, for instance, we might consider unknown aspects of the worlds we inhabit. Students will be presented with lesser known historical and contemporary ways of understanding worlding. From this, we will, together and individually, gain new insights and means of making work, and even understanding and critiquing. Our framework is not predetermined!! Students will present ways of developing the concepts 'world' and 'worlding' while developing a 'world'. A world could be almost anything, from an instruction manual to a painting, poem, or other traditional form, to something using media in new ways. That world will launch a final project, which can be in any medium.

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FVEA449 - Experimental Animation Colloquium

General

Course Long Title

Experimental Animation Colloquium

Subject Code

FVEA

Course Number

449

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This is a class that will be rotated among Experimental Animation Faculty and is intended to be a flexible space where faculty can engage with students in a diverse range of topics and activities in a variety of formats. It may take the form of a seminar, a lecture class, a production class, a curation class, or a hybrid of any of these.

This is also a class for experimentation in teaching/learning, new current topics related to animation, or a class in one-off topics or practices by regular, adjunct, or visiting faculty. For example, this could be a production course in AI for Experimental Animation or a seminar course in Theorizing Experimental Animation. This course always rotates among faculty; it is not intended to be consecutively repeated by a single faculty member.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA450 - Experimental Animation: Visiting Artists

General

Course Long Title

Experimental Animation: Visiting Artists

Subject Code

FVEA

Course Number

450

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is comprised of presentations given by visiting artists in the form of lecture, workshop, and/or critique. These visitors, selected by student organizers, will be established independent artists and creative commercial leaders. Within the course, students learn how to handle struggles, preparing for pursuits in adventurous, artistic risk-taking throughout life. This course meets periodically through the semester depending on the availability of the artists.

FVEA451 - AI for Experimental Animation

General

Course Long Title

AI for Experimental Animation

Subject Code

FVEA

Course Number

451

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

FVEA452 - Animation Aesthetics in Practice

General

Course Long Title

Animation Aesthetics in Practice

Subject Code

FVEA

Course Number

452

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

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Credit Hours

Min Credit
Hours
3

Description

AI for Animators allows students to develop a working relationship to AI tools in their animation practice. This course introduces ways of thinking about AI that will produce a durable and critical philosophy of what these tools can be for artists. This includes working with AI for writing, previsualization, frame interpolation, motion capture, and tracking. The course will ground these contemporary tools in a history of machine learning, computer vision, and AI, as well as a broader history of artists engaging emerging technologies that fundamentally change the field.

No Requirements

Credit Hours

Min Credit
Hours
3

Description

When creating an animated narrative, how does the filmmaker tell the story? How can the art design and language of the scenes push the story forward? How can the filmmaker let the audience into the emotion of the animated characters, and allow them to experience happiness, anger, sorrow, and joy together?

The course will start out by covering the aesthetics of animation, discussing topics like Literary Design, Visual Design, Mise-en-Scene, Cinematic Storytelling, Sound Design, Editing, helping students to smoothly master techniques such as audio-visual language, the creation of timelines, and the use of moving image to convey emotions.

At the same time, the course will also attempt to inspire students to break out of a rigid narrative rules, open their minds, and seek out a unique and personalized visual language in their storytelling.

At the end of the semester, students will complete their projects with an animated clip, a filmed video, or via found footage editing.

FVEA454 - Talking Sketchbook: Silhouetted Image

General

Course Long Title

Talking Sketchbook: Silhouetted Image

Subject Code

FVEA

Course Number

454

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Course overview:

This course is designed to harness the bold and captivating power of the silhouetted image.

Short areas of playful animatic investigations along with self-generated audio bites, that attempt to loosely document the spontaneous work process of pre-visualization and its steady search for unusual behaviors

FVEA459 - Memory Clash

General

Course Long Title

Memory Clash

Subject Code

FVEA

Course Number

459

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

In this course, students will use some old photographs from their family as a starting point. They will proceed to add collages and hand-colored and build up stories based on their personal memories. Afterwards, students could try to get images from different sources such as the Internet, magazines, social media, second-hand

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within the cosmology of "The Moving Image."

This class is designed to limit anxieties within the diverse methodologies of the mediums/techniques of experimental animation. Focusing rather on a stripped-down approach that utilizes basic materials; black paper, audio capturing devices and the sketchbook to produce bold energetic gestural stop-motion animatic studies.

Methods/n/u2022/tThe silhouette (Black paper cutouts)/n/u2022/tAbstraction/n/u2022/tSecondary motion, breathing life into main motion/n/u2022/tCapturing Environmental song bites/n/u2022/tThe unfolding image sequences./n/u2022/tShow and tell (audio visual presentations)/n/u2022/tClass discussions / Critiques/n

markets or found footage to add to their stories. These images are combined with the old photographs in the form of paintings, sketches, collages, screen printing, etc. to create a hand-made "family album" to complete the construction of their personal memories. In the second half of the semester, students continue to develop the story clues, supplement missing parts of their memories with sounds or moving image, and find out the most appropriate "language" to express themselves. Eventually, the project will be completed within an animated short film, performance or video installation.

FVEA463 - Previsualization Techniques

General

Course Long Title

Previsualization Techniques

Subject Code

FVEA

Course Number

463

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

The desire to maintain autonomous development in the increasingly diffuse world of animation and the experimental film is rigorously explored. How ideas are shaped through processes between content, text and image are regularly developed while looking at different forms of technique, staging and composition. Craft allows for a practical form to gather ways to consider shape for our ideas. The class will pursue regular creative work in workshops, using media concepts, theoretics, links in film language and design along with screenings, film analysis, and regular student presentations. Students will be given substantial time to present ideas and content, receive feedback, and learn to process ideas.

Open to the Institute with priority given to Film/Video Students

Students should expect to spend approximately \$50 - \$100 on supplies.

FVEA465 - Direction & Performance in Stop Motion

General

Course Long Title

Direction & Performance in Stop Motion

Subject Code

FVEA

Course Number

465

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course is by Permission of Instructor Only. 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 the "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 DRAGONFRAME, 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.

No Requirements

FVEA467 - Permutations

General

Course Long Title

Permutations

Subject Code

FVEA

Course Number

467

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Process is at the heart of animation practice, and the decisions artists make about tools, methods, and techniques are often a fundamental, defining aspect of their individual works or overall style.

This screening-based course will survey the extensive diversity of experimental animation through the lens of technique, drawing on eclectic international examples throughout animation history. Each session will focus on a specific approach or technique, exploring how various artists have employed these methods for radically different purposes, and the ways those techniques have played an active role in the development of an artist's vision. Examples of techniques that may be covered in class include direct animation, optical printing and compositing, stop motion, pixillation and time lapse, palimpsest/destructive animation, rotoscoping, 3D/CG, loops, analog and digital glitch, chance operations, painting and drawing, and one-of-a-kind techniques unique to individual artists. Assignments will include some reasonable weekly writing, a modest amount of outside class viewing, and participation in class will be encouraged.

FVEA468 - Primary Stimulus

General

Course Long Title

Primary Stimulus

Subject Code

FVEA

Course Number

468

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Named Primary Stimulus after a film by animator and historian Robert Russett, this class meets once a week, focusing on a single experimental animator or artist working with animation in each session. In class we will look at several films and related material by that week's artist, combined with some reading and discussion, as well as occasional relevant works by other artists. Although the class will not focus on having artists in person, some artists may join us as guests when possible. The goal of this class is to provide an opportunity for a deeper and more extensive exploration of the oeuvres of a diverse and thoughtfully chosen selection of significant animation artists, not only to create a space for more in-depth engagement with their body of work, but also to get a better sense of their artistic identity, development, and trajectory.

FVEA473 - Puzzling

General

Course Long Title

Puzzling

Subject Code

FVEA

Course Number

473

School(s)

School of Film/Video

FVEA478 - Rules

General

Course Long Title

Rules

Subject Code

FVEA

Course Number

478

School(s)

School of Film/Video

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A puzzle is something puzzling - it expects deduction and solution, while at the same time describes a condition of open confusion. The Puzzling class uses screenings, readings, and group discussion to examine the idea of film as a puzzle. The course focuses on films that explicitly engage with puzzle structures, films that grapple with the world as a puzzle to be solved, and films that resist solution. Students will view weekly programs, engage in post-screening seminar discussions, and create several short pieces in pursuit of insights into puzzles and tests.

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

"Rules" focuses on creative experimentation using constraints, permissions, and structures. The course will explore different ways in which setting, following, and breaking rules can allow for creative possibilities. Drawing inspiration from examples like John Cage, surrealist games, automated processes, occult practices, sports, structural film, and the writing methods of the OuLiPo, students will experiment with different ways to take advantage of rules as a creative tool.

Students should expect to spend approximately \$100 on supplies.

FVEA479 - Cartoon Logic

General

Course Long Title

Cartoon Logic

Subject Code

FVEA

Course Number

479

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Cartoon Logic is a seminar course that presents a critical and theoretical framework for experimental animation. Through weekly readings and discussions, the course will address foundational questions about what animation is and what it can do. These readings include art historical and media theory texts; critical theory pertaining to art, politics, and culture; and contemporary scholarship in animation studies. The course will include a study of selected historical and contemporary animation as a way to assess critical ideas being discussed.

FVEA480 - The Professional World

General

Course Long Title

The Professional World

Subject Code

FVEA

Course Number

480

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor. This intensive workshop will focus on preparing students for life in the professional working world. We'll examine various career paths such as the studio system, freelance, and an independent artist path. We'll learn about and have bi-weekly assignments where students practice presenting an idea (treatments, pitching), bid out a project (invoicing, how to calculate project fees & rates), and self-promotion (reels, portfolios, websites, film festivals). We'll also discuss dealing with clients, representation, working with others, how to protect your work/self, and

work/life balance. Additionally students will be encouraged to bring in any questions they have about the working world.

FVEA482 - Exp Animation Undergrad Critique A

General

Course Long Title

Exp Animation Undergrad Critique A

Subject Code

FVEA

Course Number

482

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Max Credit
Hours

6

Description

Special Permission from Instructor required (interested students must email Leighton Pierce, lpierce@calarts.edu by Sept 4th 2020). This is a required course open to BFA4 and select BFA3 Experimental Animation students. This course supports 3rd and 4th year BFA students as they develop and complete a significant project in preparation for their graduation review. It is structured as a collegial seminar, leveraging the expertise of each class member in the service of assisting the others with the fullest realization of their projects. Students share their work -- from the initial stages of development through completion -- in a series of scheduled presentations and group critiques. In addition to supporting substantial work on individual projects, this class is intended to hone every student's evaluative, critical, and communicative skills.

Enrollment:

This is a required course to be completed twice across the BFA 3rd and 4th years.

Class size is limited to 15.

BFA3s may request this course but priority will be given to BFA4s.

Credits are variable from 3-6 per semester with a limit of 12 credits across both semesters.

Special permission for registration is required to determine appropriate credit load with instructor.

No Requirements

FVEA483 - Exp Animation Undergraduate Critique

General

Course Long Title

Exp Animation Undergraduate Critique

Subject Code

FVEA

Course Number

483

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Max Credit
Hours

6

Description

Special Permission from Instructor required (interested students must email Leighton Pierce, lpierce@calarts.edu by Sept 4th 2020). This is a required course open to BFA4 and select BFA3 Experimental Animation students. This course supports 3rd and 4th year BFA students as they develop and complete a significant project in preparation for their graduation review. It is structured as a collegial seminar, leveraging the expertise of each class member in the service of assisting the others with the fullest realization of their projects. Students share their work -- from the initial stages of development through completion -- in a series of scheduled presentations and group critiques. In addition to supporting substantial work on individual projects, this class is intended to hone every student's evaluative, critical, and communicative skills.

Enrollment:

This is a required course to be completed twice across the BFA 3rd and 4th years.

Class size is limited to 15.

BFA3s may request this course but priority will be given to BFA4s.

Credits are variable from 3-6 per semester with a limit of 12 credits across both semesters.

Special permission for registration is required to determine appropriate credit load with instructor.

California Institute of the Arts

FVEA499 - Independent Project

General

Course Long Title
Independent Project

Subject Code
FVEA

Course Number
499

School(s)
School of Film/Video

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	4

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA502 - The Digital Path for Animation

General

Course Long Title
The Digital Path for Animation

FVEA501 - Intro to CG for Experimental Animation

General

Course Long Title
Intro to CG for Experimental Animation

Subject Code
FVEA

Course Number
501

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
2

Description

This course introduces foundational principles of modeling, animating, and rendering with CG. Through lectures, demonstrations, workshops, and assignments, students will gain an understanding of CG tools and explore ways they can be utilized. Students will also learn to use additional standard and procedural animation tools to aid workflow and expand creative possibilities.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA504 - Digital Workflow for Animators

General

Course Long Title
Digital Workflow for Animators

California Institute of the Arts

Subject Code

FVEA

Course Number

502

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course will prepare students for making work using digital tools. This class will focus on the technical aspects of the pre-production, production and post-production processes. Covering animation and live action production workflows. Topics include various methods of acquisition and file type options, importing, basic editing, file output and the completion pathway on and off campus.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

Subject Code

FVEA

Course Number

504

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Digital Workflow for Animators is a three-week workshop that introduces students to technical image and video format concepts, as well as workflow techniques that will aid animators in their productions.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA507 - Motion Control Animated Camera

General

Course Long Title

Motion Control Animated Camera

Subject Code

FVEA

Course Number

507

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Achieving camera moves in stop-motion animated films requires motion control. In this class, students will be taught how to use both Dragonframe and Kuper to program and shoot animated camera moves on the two rigs located in Butler Building #4. Advanced topics will be covered once the foundation is set and experimentation is highly encouraged.

FVEA508 - Loop Loop

General

Course Long Title

Loop Loop

Subject Code

FVEA

Course Number

508

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Loop Loop is a course focused on looping and repetition in art, film, and animation. Each week, students will watch, discuss, and create animated work that is either thematically structured through repeating actions, words, and objects, or is the result of a specific repetitive act. We will seek to contextualize and broaden our understanding of loops by unpacking theories rooted in a range of disciplines, including philosophy, neuroscience, and design. As the class

progresses, we will seek to answer questions like: What potential is there in providing information in a format that is meant to be watched multiple times in full? How can repetition change an audience's perception of time and meaning? What separates the loops that are central to organic life vs. artificial mechanization? Should we break the loop? Are we controlling the loop or is the loop controlling us?

FVEA509 - Clay for Animators

General

Course Long Title
Clay for Animators

Subject Code
FVEA

Course Number
509

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course will explore the processes for constructing three dimensional sculptures and objects in clay. We will undertake the standard methods for building such as slab and coil and traditional surface treatments including glazing and firing. Students will be encouraged to experiment with incorporating the material into their animation practice as well as applying these techniques in the construction of static objects. The class will culminate in a on-campus group exhibition and critique. There is a \$50.00 course fee which provides most materials needed to fulfill requirements however students should be prepared to potentially purchase additional materials if their proposed project requires it.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA510 - Production Design for Stop Motion

General

Course Long Title
Production Design for Stop Motion

Subject Code
FVEA

Course Number
510

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion filmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in-depth understanding of how to create a unified design for a stop motion film and for the principles underlying visual storytelling. Students will work as the role of a Production Designer on a concept and scene from their own personal project idea and will come away with the knowledge and skills underlying the production process.

No Requirements

FVEA513 - Animal Anima

General

Course Long Title
Animal Anima

Subject Code
FVEA

Course Number

FVEA515 - Drawn Techniques for Exp Animation I

General

Course Long Title
Drawn Techniques for Exp Animation I

Subject Code
FVEA

Course Number

California Institute of the Arts

513

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course studies the essence of animal movement and character. Students will present studies of their own choosing, selecting a myth or short story to analyze the function, personality, and appeal of one type of animal/non-human, including mammals, birds, reptiles, or insects, for example. What do they eat? How do their offspring look? The class will be informed by the presentations. Life drawing of one or more animals will be provided. Students will also provide historical images and videos of their selected creature, both from real life and animated. The class will discuss locomotion and the relationship between humans and the creature. Why do we fear them? Why do we love them? The final project will be a comparative study of the creature in various forms. Graduate students also create two 5-10 second animated versions. For extra credit, students can act out their creature in a short live performance. Final project is a written and drawn journal of course content, including an approximately 500 word paper and drawings inspired by student presentations.

Recommended Book: Peter Parr, Sketching for Animation: Developing Ideas, Characters and Layouts in Your Sketchbook (2018)

Registration Restrictions

RGFVEA - Experimental Animation Program Only

515

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Drawn Techniques is a semester-long workshop course exploring the practice of drawn animation. In this course we will survey various hand drawn techniques through a series of weekly topics and methods. The course is designed to deconstruct and expand your approach to drawing and experimentation through in-class workshops, lectures, screenings, critique, and consistent practice. You will have drawing assignments to complete outside of class each week.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA518 - Animating Virtual Worlds in Real-Time

General

Course Long Title

Animating Virtual Worlds in Real-Time

Subject Code

FVEA

Course Number

518

School(s)

School of Film/Video

Academic Level

GR - Graduate

FVEA520 - EA Thesis Concept Seminar A

General

Course Long Title

EA Thesis Concept Seminar A

Subject Code

FVEA

Course Number

520

School(s)

School of Film/Video

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1.5

Description

This 7-week workshop explores real-time computer graphics in Blender through unconventional processes of viewport mechanics. Through experimentation between cinema, animation, and games, we will learn how to imagine, construct, manipulate, and animate our own virtual environments into durative projects. Throughout the course, we will screen and examine experimental digital works by artists, filmmakers, and animators alike. Our survey of works in the various fields, aim to envision various ways of contextualizing machinima and 3d animation in our own studio practice.

Credit Hours

Min Credit
Hours
3

Description

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 preparing this project with at least two presentations before the class and one before 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.

No Requirements

FVEA521 - EA Thesis Concept Seminar B

General

Course Long Title
EA Thesis Concept Seminar B
Subject Code
FVEA
Course Number
521
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

The Thesis Concept Seminar in the spring semester is designed to support the MFA 2 student while beginning the production of the approved theses. Students design a contract that describes the goals they are committed to completing by the end of the semester. Production processes are reviewed along with the presentation techniques. Workshops are an integral part of the second semester along with the students' work. Graduation guidelines are covered so as to assure that students are prepared to meet the completion of their work by the MFA 3 spring semester.

Registration Restrictions

FVEA522 - Experimental Characters

General

Course Long Title
Experimental Characters
Subject Code
FVEA
Course Number
522
School(s)
School of Film/Video
Program(s)
Experimental Animation
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Experimental Characters explores animation techniques that utilize drawn figures to push aesthetic boundaries and express deeper emotional truths. Weekly readings, screenings, and lectures will provide the framework for in-depth discussions of the form, theory, and psychology of characters within a broad range of animation and film contexts. Assignments and critiques will challenge students to interpret these themes using drawn animation, which embraces the use of experimental methods, various mediums, and movement references.

California Institute of the Arts

RGFVEA - Experimental Animation Program Only

No Requirements

FVEA525 - First Year Shorts A

General

Course Long Title

First Year Shorts A

Subject Code

FVEA

Course Number

525

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

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.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA526 - First Year Shorts B

General

Course Long Title

First Year Shorts B

Subject Code

FVEA

Course Number

526

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

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.

No Requirements

FVEA530 - EA Thesis Production Seminar A

General

Course Long Title

EA Thesis Production Seminar A

Subject Code

FVEA

Course Number

530

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Max Credit

Hours

6

FVEA531 - EA Thesis Production Seminar B

General

Course Long Title

EA Thesis Production Seminar B

Subject Code

FVEA

Course Number

531

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Max Credit

Hours

6

California Institute of the Arts

Description

Course open to MFA3 Experimental Animation students only. MFA thesis students will present their 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.

No Requirements

Description

Open to Experimental Animation students only. MFA thesis students will present their 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.

No Requirements

FVEA533 - Formlessness

General

Course Long Title
Formlessness

Subject Code
FVEA

Course Number
533

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This class is a place to explore the rethinking of boundaries, unforming set notions of the way a body, film, or artistic idea can exist, and pushing one's practice into new territories. The course is an interdisciplinary place for experimental animators to explore specific themed prompts in their animation practice, through drawn animation as well as in any other mediums of their choosing. The central touchstone of the course is the book *Formless: A User's Guide*, written by Rosalind Kraus and Yve-Alain Bois. We will have readings, screenings, and project prompts on subjects from this book such as *Liquid Words*, *Abjection*, *Gestalt*, *Very Slow*, *Pulse*, and *Base Materialism*. Students create works incorporating and responding to a category concept, which we then critique and further discuss as a group, generating our own catalog of Formlessness.

FVEA538 - Intro to Cinema4D

General

Course Long Title
Intro to Cinema4D

Subject Code
FVEA

Course Number
538

School(s)
School of Film/Video

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Permission of instructor required.

Animators and artists can find a rapid entree into CG animation for a range of personal work using Cinema 4D. In this course, students will develop CG animation skills with this particular software. They will be introduced to central facets of CG, including modeling, surface rendering and animating. Students will learn to use additional standard and procedural animation tools to aid workflow and streamline development. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects. Open to BFA3, BFA4, and graduate students.

FVEA540 - Sound for Experimental Animation I General

FVEA541 - Sound for Experimental Animation II General

California Institute of the Arts

Course Long Title

Sound for Experimental Animation I

Subject Code

FVEA

Course Number

540

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Through discussion, critique, technical workshops, and labs, in this course we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will learn the basics of sound editing and mixing using ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

Course Long Title

Sound for Experimental Animation II

Subject Code

FVEA

Course Number

541

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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 for 2nd year short films. Additional assignments will be given.

No Requirements

FVEA542 - Advanced Cinema 4D Workshop

General

Course Long Title

Advanced Cinema 4D Workshop

Subject Code

FVEA

Course Number

542

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this six-week workshop, students will further develop their CG animation skills, learning advanced techniques in Cinema 4D and ZBrush.

FVEA544 - Creating Augmented Reality Experiences

General

Course Long Title

Creating Augmented Reality Experiences

Subject Code

FVEA

Course Number

544

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Augmented reality (AR) is an interactive experience in which 2D and/or 3D graphics appear in the real-world when the user views the world

California Institute of the Arts

They'll practice diverse applications of the software while exploring the landscape of CGI in contemporary art practice.

No Requirements

through a mobile device or headset. In this course, students will conceptualize and create augmented reality experiences for mobile devices.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FVEA548 - Intermediate Cinema4D

General

Course Long Title

Intermediate Cinema4D

Subject Code

FVEA

Course Number

548

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course expands on the foundational knowledge developed in FVEA338/538 by providing more in-depth instruction in the areas of animation, modeling, and rendering. This includes character rigging and animation, advanced motion graphics techniques, and complex material creation for rendering. Class exercises and assignments will reinforce technical knowledge while asking students to think in expanded ways about working in CG. Students will become familiarized with professional workflows and best practices, while also developing personalized and experimental pipelines. Students in this course will deepen their understanding of Cinema4D as a tool to pursue innovative personal and experimental projects.

FVEA555 - Hybrid Imaging

General

Course Long Title

Hybrid Imaging

Subject Code

FVEA

Course Number

555

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

MFA students know animation is a blend of creative and technical activities. From the choice of what pencil lead we use, to selecting the right "codec" to render with, technical knowledge is an important factor in successfully expressing your ideas on the screen. Building a fluent, robust knowledge of processes embedded in the marriage between contemporary image making instruments, methodologies and concepts does expands creative choices. Here in this course we shall cover instruction on creative pathways featuring methods you may be partly familiar, explore advanced processes utilizing both analogue and digital technology and when feasible, present totally new insights that may influence development of your "First Year Shot" project. Our course work this semester studying digital cinematic possibilities and animation production utilizing current image creation through the power of Adobe Photoshop, Premiere Pro and After Effects are expected to help empower greater animated art creativity. Students must attend the first class where they will gain access to the lab and may choose to test out.

FVEA560 - Observation & Play

General

Course Long Title

FVEA563 - Storyboarding, Layout & Timing

General

Course Long Title

California Institute of the Arts

Observation & Play

Subject Code

FVEA

Course Number

560

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Observation & Play. Additional enrollment will take place at Course Advising Day.

How can we engage our exterior surroundings through our animation practice? How can observation inform our filmmaking? When does making become play? This process-driven course explores nature and exterior space through scrutiny, research, play, and (of course) animation. Students will draw inspiration from different forms of looking at the world: obsessive surveillance, relaxed observing of flow, irregular or disruptive intervention. We will reimagine how we pay attention to our external surroundings and then bring that into our animation. We will translate smell, work with light and dark, investigate mapping, bring the world into animation through chance and unusual slices of reality. We aim to witness how different tiers of attention affect our work; students should expect to be inspired to work in new ways. This class will also include reading and discussion that will help students deepen their conceptual understanding of animation and learn to interact with the world in a more meaningful way. Assignments include weekly exercises and workshops, readings, screenings, and the completion of a polished final project. A broad definition of animation is welcome in the course.

Storyboarding, Layout & Timing

Subject Code

FVEA

Course Number

563

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by permission of instructor only.

A workshop that explores, in detail, storyboard, layout and timing for Experimental Animators.

FVEA570 - Imagining Reality

General

Course Long Title

Imagining Reality

Subject Code

FVEA

Course Number

570

School(s)

School of Film/Video

Academic Level

GR - Graduate

FVEA599 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVEA

Course Number

599

School(s)

School of Film/Video

Academic Level

GR - Graduate

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Credit Hours

Min Credit
Hours
2

Description

"When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman) This course will investigate a broad range of non-fiction applications within Animation practice. Through a series of screenings, readings, discussions and practical workshops, students will explore the intersection between animation and documentary practice with attention to the use of archive and object-led animation. Drawing from animated essays, long-form documentary and short animation, this course will investigate the representation of the real in animation and explore strategies of research led animation practice. Course available by Permission of Instructor only.

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	6

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA604 - Structure Map

General

Course Long Title

Structure Map

Subject Code

FVEA

Course Number

604

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

FVEA605 - Exp Animation: Direct Techniques

General

Course Long Title

Exp Animation: Direct Techniques

Subject Code

FVEA

Course Number

605

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

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Description

This course aims to give concrete form to abstract ideas through the use of image map and structure map (the form of a physical book), facilitating the identification of a project's core and structure.

It can be challenging to assess the strengths and weaknesses of a concept through written (abstract) language. While many films originate from written scripts, it's essential to translate words into a comprehensive and carefully considered visual and cinematic language.

This course is designed to help students develop their ideas through the creation of image map and structure map during the early stages of production. This, in turn, will enable students to comprehend and identify the overarching structure of their films, ultimately helping them develop an original visual language.

There are no prerequisite courses for taking this class. However, this course is designed for students preparing narrative-based projects. Students should be able to follow the instructor's teaching methods, possess strong critical abilities, and be attentive listeners. Additionally, effective presentation skills for conveying one's ideas are also required in this course.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA606 - Negotiating Animation & Digital Footage

General

Course Long Title

Negotiating Animation & Digital Footage

Subject Code

FVEA

Course Number

606

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This class, a lab and seminar, fosters a critical and research environment where students investigate emerging forms and media technologies to discover new relationships with animation and digital timed footage. Working with cinematic tropes and various animation techniques students explore how to successfully integrate animation into a new kind of poetic relationship. Seeming opposite worlds reach a unique form for a new composite imaging. The act of re-looking allows for a reconsideration with visions that tap into our subconscious storehouse of symbolic thinking. The workshops in this class are designed to give students a place to develop ideas in their beginning stages. Pieces presented in class are

Description

This class is Open to the Institute. Students will explore a variety of animation techniques in which media are directly manipulated, such as paint on glass, sand animation, and direct filmmaking (drawing or scratching on film, for example). The course includes screenings of animation and discussion of related works. Students experiment with the techniques to create short projects.

FVEA607 - Experimental Animation Writing

General

Course Long Title

Experimental Animation Writing

Subject Code

FVEA

Course Number

607

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course uses writing to generate and refine ideas for short films. Students will use creative prompts and challenges that encourage play with forms of language, sound, and experimental narrative. Building on ideas and modes explored in these exercises, students will then work on developing scripts and stories through several rounds of feedback from their peers, in the style of a creative writing workshop.

Registration Restrictions

RGAFV - School of Film/Video Students Only

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encouraged to be short and exercises in understanding the beginning motivations of ideas and where they come from. Areas of exploration include: rephotography, painted film, art and science, media appropriation, multiplane and performance. All forms of animation are accepted.

FVEA609 - Experimental Animation Installation

General

Course Long Title

Experimental Animation Installation

Subject Code

FVEA

Course Number

609

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA610 - Interactive Media

General

Course Long Title

Interactive Media

Subject Code

FVEA

Course Number

610

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course available by Permission of Instructor only.

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 environment, 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.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA612 - The Animator's Hand: Physical & Virtual

General

Course Long Title

The Animator's Hand: Physical & Virtual

Subject Code

FVEA

Course Number

612

School(s)

School of Film/Video

Academic Level

GR - Graduate

FVEA614 - Feral Game Building

General

Course Long Title

Feral Game Building

Subject Code

FVEA

Course Number

614

School(s)

School of Film/Video

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

The Animator's Hand: The Physical and the Virtual. In our hyper-virtualized world, work with physical materials and mark-making on physical surfaces provides a welcome complement to digital means of production. In this course, pulling from the history of drawing and painting, we will develop imagery and animation, highlighting a revived sense of freedom in mark-making that physical drawing provides. We will energetically consider interrelations of form and intention, time and content. From there, we will bring imagery into the digital realm, emphasizing tools for graphics and animation from the open-source community. The course welcomes multifarious approaches and sensibilities. Open to the Institute.

Credit Hours

Min Credit
Hours
3

Description

Games can be fresh, contributing to the political genre. In this course, we will create politically oriented digital games without code. Given freedom from programming, and a well-structured gaming environment, we can leverage both usual and atypical approaches to game design. Game design can be organized, feral, and rich, allowing for a range of sensibilities from edgy interaction to reflective calm. Each student or team will erupt two games during the semester. We will employ the highly capable Construct 3 game engine in the creation of politically oriented games, worlds, and worlding. We'll ask questions not assuming we have the answers. For instance, in what different (novel) ways might we employ historical imagery and words? We'll view game building as the creation of a (metaphorically speaking) interactive "fabric", weaving the structure of our games, rather than "building" them. We'll also take an idea-bootstrapping approach. Historical and contemporary strategies and tactics of art making and idea generation will be presented. Methods and approaches used with include historical favorites and those almost unknown, such as dialoguing. This will be in service to games with political purpose. We'll draw inspiration from a range of political media-arts works, both present and past. Most of all, we will become a collaboration, a collaborative with room for both individual and group works.

FVEA616 - Location Animation

General

Course Long Title
Location Animation
Subject Code
FVEA
Course Number
616
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

There are an infinite number of objects that can

FVEA617 - Lighting & Camera for Exp Animation

General

Course Long Title
Lighting & Camera for Exp Animation
Subject Code
FVEA
Course Number
617
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor

California Institute of the Arts

be brought to life through stop motion. Anywhere a camera is set up, images can be captured one frame at a time transforming familiar settings into something fantastic. By capturing the world around them through animation, students will be given new tools to creatively use in the future. This class will introduce students to the relative possibilities outside the studio, animating elements in exterior locations. Using pixilation and time-lapse photography, students will experiment with animating physical elements in their environment; animating the subtle changes of a landscape or the frenetic movement of humans. The weather, erosion, construction, demolition, humans and animals will take on a whole new dimension. The course will include screenings, guest speakers, and field trips on campus and possibly off campus.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

only.

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.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA618 - Adv Cinematography for Stop Motion

General

Course Long Title

Adv Cinematography for Stop Motion

Subject Code

FVEA

Course Number

618

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class will focus on advanced lighting techniques for stop-motion. In addition there will be classes dedicated to camera movement choreography, forced perspective sets/puppets, dmx lighting, and final color correction.

Students should expect to spend approx. \$50 in class supplies.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

No Requirements

FVEA619 - Motion Capture for Artists

General

Course Long Title

Motion Capture for Artists

Subject Code

FVEA

Course Number

619

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

FVEA620 - Stop Motion Animation Basics

General

Course Long Title

Stop Motion Animation Basics

Subject Code

FVEA

Course Number

620

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by Permission of Instructor only.

The Stop Motion Animation Basics course will explore the art of Stop motion through a series of workshops exploring choreography, timing, lighting and photography. Throughout the semester students will experiment with the expressive range of "frame by frame" manipulation to awaken life into inanimate objects.

The assignments will centre on the themes of metamorphosis, found image, embodying voice, the everyday object and the choreography of the camera and the body. These exercises will introduce students to animation and photographic techniques covering both 2d and 3d principles.

The course encourages students to find their own language and to expand on their own distinctive voice within Stop Motion practice.

FVEA623 - Intuitive Animation Workshop

General

Course Long Title

Intuitive Animation Workshop

Subject Code

FVEA

Course Number

623

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

INTUITIVE ANIMATION WORKSHOP

Lip sync and working with sync; character design; layout; working with screen space; walk cycles; anticipation; stretch and squash; basic film language; use of loops, keys and in-betweens; ramping; cleaning up; handing off; devising a sequence; storyboarding - this is an experimental animation workshop class that covers, in a series of short assignments, basic animation techniques; and aims to help students improve their animation skills and develop their own way of working.

We work with TVPaint and After Effects. No prior knowledge of TVPaint is required: the class will teach you the basics of TVPaint if you're not already familiar with it.

FVEA626 - Dimensions of Dialogue

General

Course Long Title

Dimensions of Dialogue

Subject Code

FVEA

Course Number

626

School(s)

School of Film/Video

Academic Level

FVEA627 - Unity Fundamentals

General

Course Long Title

Unity Fundamentals

Subject Code

FVEA

Course Number

627

School(s)

School of Film/Video

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

DIMENSIONS OF DIALOGUE: POLITICS & PROTEST IN
EXPERIMENTAL ANIMATION

This screening-based course will survey experimental animation approaches to politics and protest from a radically diverse array of traditions, regions, historical periods, techniques, and themes. We will explore ways that animators have fused their politics and practice throughout history from the silent era to our current moment, and become familiar with numerous ways in which artists have approached political issues and/or engaged in protest, analysis, and criticism through their animation practices. Concepts and themes to be explored will include issues of race and racism, news and media, police and government, censorship, feminism and sexism, 1960s radicalism, consumerist critique, sexuality, material and formal explorations, queer identity and expression, legacies of colonialism and imperialism, state-sponsored propaganda, and animation produced under oppressive regimes, among other topics. Class discussion will be strongly encouraged. Assignments will include some reasonable weekly writing and readings, a modest amount of outside class viewing, and at least one research-based paper.

FVEA628 - Stop Motion Puppet Desig and Fabrication

General

Course Long Title

Stop Motion Puppet Desig and Fabrication

Subject Code

FVEA

Course Number

628

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Course available by Permission of Instructor only. Unlike live action filmmaking the "puppet"

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Unity Engine - Fundamentals to create games and interactive experiences.

Students will learn how to use the video game engine software Unity in a workshop environment.

In the last 10 years Unity became a leading creative and innovative platform across the industry and proved to be a fundamental asset to many contemporary creators. Work from students can range from games, performances with cinematic elements, VR/AR, installations, or film. Conceive worlds and places others can be immersed in, come up with original game mechanic, create interactive pieces and imagine new ways to entice an audience.

Emphasis will be on a single project to be completed by the end of Fall semester. Previous experience in 3DCG, interactivity and programming would be helpful.

Enhanced with VR! Students will be able to develop projects using the HTC Vive and immerse their audience even further into their world(s).

FVEA629 - Symbiotic Puppet Fabrication

General

Course Long Title

Symbiotic Puppet Fabrication

Subject Code

FVEA

Course Number

629

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

In the corporate studio setting puppets are designed and fabricated from the conscious part of the brain. Designs are often limited because of

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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.

No Requirements

mass production or its ability to stay within the realms of the approved style guide. But what if there were no limitations? In this class we explore both the art and the craft of puppet fabrication. We discover what happens when you design from the unconscious, artistic part of the brain and let art define the puppet build. How by lifting the conscious restraints of the mind will establish a character that is physically and emotionally in sync with its true self. We explore design approaches such as wabi sabi, rhythmic fabrication, and how designing from the meditative storytelling part of the brain unlocks great potential to create truly unique one of a kind puppets.

Students should expect to spend approx \$50-\$100 on additional course materials and project supplies.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA630 - Advanced Interactive Production Workshop

General

Course Long Title

Advanced Interactive Production Workshop

Subject Code

FVEA

Course Number

630

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course, open to the institute, is for those wanting to make cinematic work for the Vortex Dome, a fifty foot diameter hemispheric dome located near downtown Los Angeles. In this course, students will create proposals for work that will be completed in the spring. Individual pieces for for the dome will be integrated by class members into a unified viewing/participatory experience. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms within a visually encompassing experience.

FVEA630A - Interactive Projects

General

Course Long Title

Interactive Projects

Subject Code

FVEA

Course Number

630A

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course, open to the institute, is for those wanting to make media works, including installations, performative animated video-based AR, VR, etc. In this course, students will create proposals for work that will be completed in the spring. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other pieces. We are not stuck in a dogma of any kind. We will examine what can be different about media works and what opportunities have not yet been explored

California Institute of the Arts

Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other dome-art pieces. We are not stuck in a dogma of any kind. We will examine what can be different about dome-based work and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no prerequisite is strictly required. By permission of instructor.

elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no specific prerequisite is strictly required.

FVEA632 - Augmented Reality and Metamedia

General

Course Long Title

Augmented Reality and Metamedia

Subject Code

FVEA

Course Number

632

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Interruptions happen - augmented reality - &@!#. Like this. Like that.

We have become a culture of interruption, where ruptures in the flow of time-based experience have become the norm. Our social media can interrupt daily endeavors, while augmented reality can disrupt spatiality, beacon-ing new art practices. Yet cinema and media arts in general have not fully responded to our immersion in an interruptive reality. We will. In this course, we will examine and utilize strategies, devices, and tactics inspired by and responding to interruptions. Work may be in any medium and will likely develop across many media, traditional and non, becoming metamedia. Approaches to augmented reality and social gaming will be presented. Open to the Institute.

FVEA633 - Comics Workshop

General

Course Long Title

Comics Workshop

Subject Code

FVEA

Course Number

633

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

In the Comics Workshop, students will develop a narrative piece in comics form, culminating in a self-published comic at the end of the semester. This course will be similar in style to a creative writing workshop, where individual work is shared weekly for peer feedback and continually revised and developed over the semester. It will also cover historical and contemporary comics, different formal techniques and approaches to the form, and in-class drawing and writing exercises. There will be in-class drawing and students should be comfortable with and expect to work with pencil, ink and paper.

Materials & Supplies Needed:

Bristol board pad, smooth or vellum, 14" x 17" = \$15
Staedtler white eraser \$1
Ruler \$5
Pack of index cards \$5
Pencils & Pens / Brush & Ink you like to work with \$30
Ream of blank scratch / printer paper \$5

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FVEA639 - 2.5D Stop Motion

General

Course Long Title

2.5D Stop Motion

Subject Code

FVEA

Course Number

639

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will explore the art of limited cut-out animation through a series of workshops investigating concept development, storyboarding, character and landscape design, and post-production techniques. Combining digital processes with hand-made techniques, this class helps students hone their design skills to create short works that communicate through simplicity.

The emphasis of the class is on process and concept, starting with a series of workshops intended to enhance student's skills in idea generation, concept development, pre-production design and fabrication techniques. Students will learn how to design a character through research and shape study, and construct cut-out jointed puppets with paper and found materials. Workshops in landscape design will teach students how to create effective compositions using both hand-made prop making skills, and digital design and compositing.

The latter part of the course focuses on the production and post processes: animating cut out puppets and digital editing and compositing. Throughout the semester students will experiment with the expressive range of cut-out techniques, to explore all stages of directing a short stop motion work beginning with the genesis of initial ideas and concluding with the completion of a short animated work.

Registration Restrictions

RGFVEAFV - Exp. Animation Or FV Students Only

FVEA642 - Stereoscopy: Wheatstone to VR

General

Course Long Title

Stereoscopy: Wheatstone to VR

FVEA641 - Animation Improv

General

Course Long Title

Animation Improv

Subject Code

FVEA

Course Number

641

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

A project-oriented animation class designed to be taught online, this class uses improvisational techniques as a vehicle to investigate the art and practice of animation. Working in TVPaint and After Effects, in this workshop class students share drawings, ideas, characters and situations to build animation sequences, create animation worlds and, on the way, to improve animation skills. (If you haven't used TVPaint before, this class will familiarize you with the program). ? The work covered will explore non-linear approaches to animation, design, layout, and sequence development through interaction and self-organizing co-creation. In this online community-building animation class, students will work with some of the content-developing principles used in improv theatre, to bounce concepts forwards in a dynamic network of interactions towards the emergence of a wider whole, a final project.

FVEA643 - CalArts Animation: The Early Years

General

Course Long Title

CalArts Animation: The Early Years

California Institute of the Arts

Subject Code

FVEA

Course Number

642

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

2

Description

"Explorations in Stereoscopic Imaging: from Wheatstone to VR".

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. Through 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 interactive stereoscopic head mounted VR displays. 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? The course will include hands-on experience with motion control stop motion stereography using the Mark Roberts S3 Stereoscopic Stepper, the conversion of 2D drawings to 3D drawings using Adobe Photoshop, underwater stereography using the GoPro Dual HERO 3D system, and immersive stereoscopic Virtual Reality using the HTC Vive and Oculus Rift VR systems.

FVEA644 - Worlding Strategies and Making Work

General**Course Long Title**

Worlding Strategies and Making Work

Subject Code

FVEA

Course Number

644

School(s)

School of Film/Video

Academic Level

GR - Graduate

Subject Code

FVEA

Course Number

643

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

1

Description

This course will take the form of a screening and discussion seminar designed to provide an overview of animation at CalArts during the formative decades of the institute. Having been a member of the CalArts community during that period, current faculty member, Michael Scroggins, will bring a unique perspective to presenting works within the cultural cross currents in which they were situated. We will examine a wide range of work from a diverse selection of artists including Adam Beckett, Lauren Compeneitz, Glen Keane, Henry Selick, Christine Panushka, Joe Ranft, Kathy Rose, and many more. All students are expected to fully participate in discussions during class meetings. In addition, graduate students will be expected to engage in research outside of class, and to deliver a class presentation on an area of personal interest related to the social, political, and art movements of the period under study

FVEA645 - Motion and Meaning

General**Course Long Title**

Motion and Meaning

Subject Code

FVEA

Course Number

645

School(s)

School of Film/Video

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Worlding has become a rapidly developing concept and process for assisting us in the creation of work for arts: including written, performative, media-based, and other diverse forms. Worlding, simply stated is what each of us do day to day as we negotiate life and weave ourselves into it. The notion of 'world' has come to provide a new basis for art making and analysis, partly supplanting the 20th Century's notions of 'texts'. Instead of subtexts, for instance, we might consider unknown aspects of the worlds we inhabit. Students will be presented with lesser known historical and contemporary ways of understanding worlding. From this, we will, together and individually, gain new insights and means of making work, and even understanding and critiquing. Our framework is not predetermined!! Students will present ways of developing the concepts 'world' and 'worlding' while developing a 'world'. A world could be almost anything, from an instruction manual to a painting, poem, or other traditional form, to something using media in new ways. That world will launch a final project, which can be in any medium.

Credit Hours

Min Credit
Hours
2

Description

Moving beyond basic navigation in After Effects, students will create a range of projects that explore video processing, creating animation references, scene layout, color styling, live-action footage and 3D graphics integration, keying, masking, lighting and shading. Weekly demonstrations and lab time will introduce various capabilities of the software and allow students to include personal projects to develop specific techniques.

FVEA648 - Absolute Animation Workshop

General

Course Long Title
Absolute Animation Workshop
Subject Code
FVEA
Course Number
648
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

In the early 20th century the term "absolute" applied to the moving image arose out of an equivalency with the term "absolute" as it is applied to music. In its most direct definition, absolute music is non-representational, providing a direct sensual experience transcending

FVEA649 - Experimental Animation Colloquium

General

Course Long Title
Experimental Animation Colloquium
Subject Code
FVEA
Course Number
649
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This is a class that will be rotated among Experimental Animation Faculty and is intended to be a flexible space where faculty can engage with students in a diverse range of topics and activities in a variety of formats. It may take the form of a seminar, a lecture class, a production class, a curation class, or a hybrid of

California Institute of the Arts

the connotations of extra-musical elements represented in program music. We will explore the development of absolute animation through a series of readings, screenings, and discussions. This research will be integrated with the creation of a series of short exercises exploring the concepts and techniques under study. Those exercises may potentially lead to the realization of a more fully developed project.

Registration Restrictions

RGAFV - School of Film/Video Students Only

any of these.

This is also a class for experimentation in teaching/learning, new current topics related to animation, or a class in one-off topics or practices by regular, adjunct, or visiting faculty. For example, this could be a production course in AI for Experimental Animation or a seminar course in Theorizing Experimental Animation. This course always rotates among faculty; it is not intended to be consecutively repeated by a single faculty member.

Registration Restrictions

RGFVEA - Experimental Animation Program Only

FVEA650 - Exp Animation: Visiting Artists

General

Course Long Title

Exp Animation: Visiting Artists

Subject Code

FVEA

Course Number

650

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is comprised of presentations given by visiting artists in the form of lecture, workshop, and/or critique. These visitors, selected by student organizers, will be established independent artists and creative commercial leaders. Within the course, students learn how to handle struggles, preparing for pursuits in adventurous, artistic risk-taking throughout life. This course meets periodically through the semester depending on the availability of the artists.

FVEA651 - AI for Experimental Animation

General

Course Long Title

AI for Experimental Animation

Subject Code

FVEA

Course Number

651

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

AI for Animators allows students to develop a working relationship to AI tools in their animation practice. This course introduces ways of thinking about AI that will produce a durable and critical philosophy of what these tools can be for artists. This includes working with AI for writing, previsualization, frame interpolation, motion capture, and tracking. The course will ground these contemporary tools in a history of machine learning, computer vision, and AI, as well as a broader history of artists engaging emerging technologies that fundamentally change the field.

FVEA652 - Animation Aesthetics in Practice

General

Course Long Title

Animation Aesthetics in Practice

Subject Code

FVEA

Course Number

FVEA654 - Talking Sketchbook: Silhouetted Image

General

Course Long Title

Talking Sketchbook: Silhouetted Image

Subject Code

FVEA

Course Number

California Institute of the Arts

652

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

When creating an animated narrative, how does the filmmaker tell the story? How can the art design and language of the scenes push the story forward? How can the filmmaker let the audience into the emotion of the animated characters, and allow them to experience happiness, anger, sorrow, and joy together?

The course will start out by covering the aesthetics of animation, discussing topics like Literary Design, Visual Design, Mise-en-Scene, Cinematic Storytelling, Sound Design, Editing, helping students to smoothly master techniques such as audio-visual language, the creation of timelines, and the use of moving image to convey emotions.

At the same time, the course will also attempt to inspire students to break out of a rigid narrative rules, open their minds, and seek out a unique and personalized visual language in their storytelling.

At the end of the semester, students will complete their projects with an animated clip, a filmed video, or via found footage editing.

654

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course overview:

This course is designed to harness the bold and captivating power of the silhouetted image.

Short areas of playful animatic investigations along with self-generated audio bites, that attempt to loosely document the spontaneous work process of pre-visualization and its steady search for unusual behaviors within the cosmology of "The Moving Image."

This class is designed to limit anxieties within the diverse methodologies of the mediums/techniques of experimental animation. Focusing rather on a stripped-down approach that utilizes basic materials; black paper, audio capturing devices and the sketchbook to produce bold energetic gestural stop-motion animatic studies.

Methods/n/u2022/tThe silhouette (Black paper cutouts)/n/u2022/tAbstraction/n/u2022/tSecondary motion, breathing life into main motion/n/u2022/tCapturing Environmental song bites/n/u2022/tThe unfolding image sequences./n/u2022/tShow and tell (audio visual presentations)/n/u2022/tClass discussions / Critiques/n

FVEA659 - Memory Clash

General

Course Long Title

Memory Clash

Subject Code

FVEA

Course Number

659

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this course, students will use some old

FVEA663 - Previsualization Techniques

General

Course Long Title

Previsualization Techniques

Subject Code

FVEA

Course Number

663

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The desire to maintain autonomous development in

California Institute of the Arts

photographs from their family as a starting point. They will proceed to add collages and hand-colored and build up stories based on their personal memories. Afterwards, students could try to get images from different sources such as the Internet, magazines, social media, second-hand markets or found footage to add to their stories. These images are combined with the old photographs in the form of paintings, sketches, collages, screen printing, etc. to create a hand-made "family album" to complete the construction of their personal memories. In the second half of the semester, students continue to develop the story clues, supplement missing parts of their memories with sounds or moving image, and find out the most appropriate "language" to express themselves. Eventually, the project will be completed within an animated short film, performance or video installation.

the increasingly diffuse world of animation and the experimental film is rigorously explored. How ideas are shaped through processes between content, text and image are regularly developed while looking at different forms of technique, staging and composition. Craft allows for a practical form to gather ways to consider shape for our ideas. The class will pursue regular creative work in workshops, using media concepts, theoretics, links in film language and design along with screenings, film analysis, and regular student presentations. Students will be given substantial time to present ideas and content, receive feedback, and learn to process ideas.

Open to the Institute with priority given to Film/Video Students

Students should expect to spend approximately \$50 - \$100 on supplies.

FVEA665 - Direction & Performance in Stop Motion

General

Course Long Title

Direction & Performance in Stop Motion

Subject Code

FVEA

Course Number

665

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course is by Permission of Instructor Only. 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 the "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 DRAGONFRAME, students will

FVEA667 - Permutations

General

Course Long Title

Permutations

Subject Code

FVEA

Course Number

667

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Process is at the heart of animation practice, and the decisions artists make about tools, methods, and techniques are often a fundamental, defining aspect of their individual works or overall style. This screening-based course will survey the extensive diversity of experimental animation through the lens of technique, drawing on eclectic international examples throughout animation history. Each session will focus on a specific approach or technique, exploring how various artists have employed these methods for radically different purposes, and the ways those techniques have played an active role in the development of an artist's vision. Examples of techniques that may be covered in class include direct animation, optical printing and compositing, stop motion, pixillation and time lapse, palimpsest/destructive

California Institute of the Arts

receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects.

No Requirements

animation, rotoscoping, 3D/CG, loops, analog and digital glitch, chance operations, painting and drawing, and one-of-a-kind techniques unique to individual artists. Assignments will include some reasonable weekly writing, a modest amount of outside class viewing, and participation in class will be encouraged.

FVEA668 - Primary Stimulus

General

Course Long Title
Primary Stimulus
Subject Code
FVEA
Course Number
668
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description
Named Primary Stimulus after a film by animator and historian Robert Russett, this class meets once a week, focusing on a single experimental animator or artist working with animation in each session. In class we will look at several films and related material by that week's artist, combined with some reading and discussion, as well as occasional relevant works by other artists. Although the class will not focus on having artists in person, some artists may join us as guests when possible. The goal of this class is to provide an opportunity for a deeper and more extensive exploration of the oeuvres of a diverse and thoughtfully chosen selection of significant animation artists, not only to create a space for more in-depth engagement with their body of work, but also to get a better sense of their artistic identity, development, and trajectory.

FVEA672 - Animation, Identity, Authorship

General

Course Long Title
Animation, Identity, Authorship
Subject Code
FVEA
Course Number
672
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description
A series of three four-week units delving into representation issues related to gender, race, national identity, and other relevant topics. For each unit within the course, students will present a creative project and/or a research presentation. Students are expected to engage in course discussion and to respect the perspectives of others.

FVEA673 - Puzzling

General

Course Long Title
Puzzling
Subject Code
FVEA
Course Number
673

FVEA678 - Rules

General

Course Long Title
Rules
Subject Code
FVEA
Course Number
678

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A puzzle is something puzzling - it expects deduction and solution, while at the same time describes a condition of open confusion. The Puzzling class uses screenings, readings, and group discussion to examine the idea of film as a puzzle. The course focuses on films that explicitly engage with puzzle structures, films that grapple with the world as a puzzle to be solved, and films that resist solution. Students will view weekly programs, engage in post-screening seminar discussions, and create several short pieces in pursuit of insights into puzzles and tests.

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

"Rules" focuses on creative experimentation using constraints, permissions, and structures. The course will explore different ways in which setting, following, and breaking rules can allow for creative possibilities. Drawing inspiration from examples like John Cage, surrealist games, automated processes, occult practices, sports, structural film, and the writing methods of the OuLiPo, students will experiment with different ways to take advantage of rules as a creative tool.

Students should expect to spend approximately \$100 on supplies.

FVEA679 - Cartoon Logic

General

Course Long Title

Cartoon Logic

Subject Code

FVEA

Course Number

679

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Cartoon Logic is a seminar course that presents a critical and theoretical framework for experimental animation. Through weekly readings and discussions, the course will address foundational questions about what animation is and what it can do. These readings include art historical and media theory texts; critical theory pertaining to art, politics, and culture; and contemporary scholarship in animation studies. The course will include a study of selected historical and contemporary animation as a way to assess critical ideas being discussed.

FVEA680 - The Professional World

General

Course Long Title

The Professional World

Subject Code

FVEA

Course Number

680

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor. This intensive workshop will focus on preparing students for life in the professional working world. We'll examine various career paths such as the studio system, freelance, and an independent artist path. We'll learn about and have bi-weekly assignments where students practice presenting an idea (treatments, pitching), bid out a project (invoicing, how to calculate project fees & rates), and self-promotion (reels, portfolios, websites, film festivals). We'll also discuss dealing with clients, representation, working

with others, how to protect your work/self, and work/life balance. Additionally students will be encouraged to bring in any questions they have about the working world.

FVEA699 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVEA

Course Number

699

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

6

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA799 - Independent Project

General

Course Long Title

Independent Project

Subject Code

FVEA

Course Number

799

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

6

Description

Available by permission of instructor only.

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract can be found here:

https://calarts.formstack.com/workflows/independent_study_project_contract

Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FWNT126L - Intro to Animating With Houdini

General

Course Long Title

Intro to Animating With Houdini

Subject Code

FWNT

Course Number

126L

School(s)

School of Film/Video

Program(s)

Experimental Animation

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s. This class is an introduction to animating using procedural 3D software SideFX Houdini, taught by a noted CG artist. It will cover techniques applicable to motion graphics, FX, and experimental animation that utilize the software's visual programming interface. The course will also touch on creating simulations and technical problem solving through building custom tools. All skill levels will be accommodated, and the course is open to the Institute.

FWNT127A - Archive Fever

General

Course Long Title

Archive Fever

Subject Code

FWNT

Course Number

127A

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In this course, we will look at contemporary moving image works that deal with the use of archive in an expansive way. We will begin with Jacques Derrida's analysis of the word "archive" and its relationship with Freud's notion of death drive in his book *Archive Fever*, and discuss the nature and function of archive, as well as its application in film and contemporary art world. We will then discuss the different types of archive-from traditional historical archive, alternative archive, oral history, personal archive, to internet archive-and how filmmakers and artists deal with these and the complex historical, political, cultural, and personal connotations behind them with unique strategies. In addition to the screenings and discussions of films by artists and filmmakers such as Rithy Panh, HSU Che-Yu, Steve McQueen, Kevin Jerome Everson, Trinh T. Minh Ha, Lei Lei, and more, we will have a workshop session where students propose, show, or critique their own work related to the use of archive. This course will be mainly discussing moving image works, however, students with other practices are also encouraged to show their work.

FWNT127B - Compositing Claymation

General

Course Long Title

Compositing Claymation

Subject Code

FWNT

Course Number

127B

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

FWNT127C - Proto Now: Reading Macluhan and Berger

General

Course Long Title

Proto Now: Reading Macluhan and Berger

Subject Code

FWNT

Course Number

127C

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

California Institute of the Arts

Claymation Compositing will commence with an introduction to notable claymation animators like Rich Zim and Fokion Xenos, showcasing their innovative use of compositing techniques. Over the course of five sessions, students will craft a seamless claymation sequence both within and outside of class using a down shooter. They'll design distinct components, intended for composition and manipulation within After Effects. The primary objective is to delve into the realm of flexibility and expedited workflow in stop-motion by combining malleable layers of animated elements into a polished project through compositing in after effects.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FWNT127D - TheArt of the Filmed Interview/Testimony

General

Course Long Title

TheArt of the Filmed Interview/Testimony

Subject Code

FWNT

Course Number

127D

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

This intensive course looks at the history and varied practices of the interview over time, focusing on varied and creative approaches taken by nonfiction and experimental filmmakers. The interview, or the construction of testimony on/for film, is ubiquitous, but its philosophical and ideological underpinnings are often unexamined. We will explore a wide range of approaches to incorporating witnesses and interviews and look at work by filmmakers as well as installation artists. These include Claude Lanzmann, Rithy Panh, Shirley Clarke, Chick Strand, Harun Farocki, Anja Salomonowitz, Avi Mograbi, Joshua Oppenheimer, Omer Fast and others. Students will produce either a research paper, a video essay, or a series of three very distinct interviews for the course.

Description

This course has a simple goal: we will read the 1967 book of memes The Medium is the Massage by Marshall McLuhan and watch 1972s four part BBC video essay Ways of Seeing produced by John Berger. Despite the age of these texts, they have only gotten more potent. The ideas and provocations contained in both works foreshadow our current era defined by digital images and social media. They also benefit from being proto versions of the most popular forms of media consumed today: meme's and video essays. This winter session course will introduce students from any artistic background to the thought of McLuhan and Berger while also acting as a primer on media literacy and theory. Students will be encouraged to use ideas from the in-class discussions to create their own text, meme pack, or video essay.

FWNT127E - Rhizomatic Riots:A Mutable Film Workshop

General

Course Long Title

Rhizomatic Riots:A Mutable Film Workshop

Subject Code

FWNT

Course Number

127E

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

The aim of the workshop is to indulge in expansive models of filmmaking that take from the oral traditions; to create work that strives for anti-Western hierarchies of film and opts for an anti-colonial cinema. In a tangible sense this entails a filmmaking that is more focused on the process over the product, focuses on community, prefers experimentation and play, is mutable, and that explodes outside of just the screen to create tangible change.

Starting off each class we will play a variety of games, happenings and activities that take us away from thinking about film in the traditional sense - but at the same time will guide the students to think about "playing" and tapping into intuition. These activities could range from hide and seek to card games to exquisite corpse shooting with Super 8 - and are dependent on the class interests. We will also use Sylvia Wynter's essay Rethinking Aesthetics: Notes Towards A Deciphering Practice as a guide for why so called "experimental" or nontraditional films can be beneficial to not only disenfranchised, minority communities but for all of us who are striving for some sort of shift. A light reading of this, plus a diverse array of short anti-colonial films will be integral in expanding what we can do in the space. The culmination of crux of the class will see each student bring an object, photo, heirloom, archive, or anything else tangible that they have a relation/story with. Each student will present these orally to the group - telling us its (and their) story. Then based/reflecting on the item, reading, viewings and a communal workshoping with the classroom, each student will make a personal film. We will be left with these films that unravel the

relation between our personal and communal tendencies, allowing us to discuss the role that film can have in community building and a cultural creolization.

FWNT127F - Reel Intelligence: Ethical AI in Film

General

Course Long Title

Reel Intelligence: Ethical AI in Film

Subject Code

FWNT

Course Number

127F

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Artificial intelligence (AI) tools are becoming increasingly prevalent in the rapidly evolving world of film production. This Winter Session course aims to equip students with the knowledge and skills necessary to leverage these tools effectively and ethically in their artistic practice.

While we will touch on the state of AI applications for pre-production and production, our concentration will be on AI tools for post-production enhancements, including assisting with complex tasks like editing, color grading, and visual effects. The goal is to inform students about the possible ways AI can be used as a creative companion aid for their filmmaking.

However, with great power comes great responsibility. Therefore, a significant portion of the course will discuss the ethical considerations associated with using AI in filmmaking. Topics will include bias in AI algorithms, data privacy, the impact of AI on employment within the creative industries, and the potential for deepfakes and other forms of manipulation.

By the end of this course, students will not only be introduced to select AI tools for filmmaking but will also become aware of its ethical implications. This holistic approach ensures that students are prepared to navigate the future of film production responsibly and innovatively.

FWNT127G - Kinetic Kino

General

Course Long Title

Kinetic Kino

Subject Code

FWNT

Course Number

127G

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course offers a practical and aesthetic introduction to the application of 16mm film projectors in expanded cinema performance and video installation. The workshop-based class encourages students to manipulate film projectors as performing kinetic tools to produce, modify, reconfigure moving images, and explore the projected screen as a form of material presentation. Students will receive instruction on film projector technical operation, projector looping demonstrations, and an exploration of works by relative artists such as Ken Jacobs, Guy Sherwin, Jeanne Liotta, and others. The class also encourages students to adapt pre-existing optical devices (mirror, mylar, prism) to engage with alternative qualities of the moving image. While found film materials will be provided in class, students are welcome to bring their own materials and footage for a more personalized creative experience. Throughout the curriculum, students will be required to create a project that conceives of film as a "live event" through the projection.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FWNT127H - Drawing in Blended Space

General

Course Long Title

Drawing in Blended Space

Subject Code

FWNT

Course Number

127H

FWNT127I - Introduction to Strata-cut

General

Course Long Title

Introduction to Strata-cut

Subject Code

FWNT

Course Number

127I

California Institute of the Arts

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

What can drawing look like in 3D space? How can it be combined aesthetically with traditionally-modeled 3D objects? This course explores the Grease Pencil functionality of Blender and how it can be used to create detailed animation. Beginning with an introduction to Grease Pencil as a 2D animation tool, the course will progress into advanced applications, such as using Grease Pencil to create hair that follows a character, lighting concerns, and rotoscoping 3D objects with 3D linework on a frame-by-frame basis. Each student is encouraged to apply the skills learned to a creative investigation of their own choosing, which will be presented as a culminating project. Class time will include group demonstrations, screenings, one-on-one guidance, and group feedback.

Registration Restrictions

RGAFV - School of Film/Video Students Only

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In this course the students will be introduced to the strata-cut animation technique. The course will have a workshop quality to it, there will be four classes and three assignments in total. The first assignment will cover scaling objects and figures, the second assignment will be about moving figures side to side or up and down, and the final assignment will be a rotating figure. These three simple notions are already enough to cover all the basic concepts of strata-cut and will give the students the tools necessary to animate almost anything they'd like.

We'll go over a bit of history of the technique and watch films that make an interesting use of it. Students will also be presented references that might not consist of strata-cut per se but have a somewhat similar logic to it.

A previous knowledge of the concept of frames is preferable. There's no need to know Dragon Frame or any other software. Students will be asked to bring their own plastic wrap.

FWNT127J - Experimental Game Design

General

Course Long Title

Experimental Game Design

Subject Code

FWNT

Course Number

127J

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course is an intro level exploration of the concepts of "gameplay", focusing on how to make our works "playful" and "playable." Students will embark on their game design journey by uncovering potential gameplay elements and connections from non-game media, physical/video games and everyday life experiences.

The first half of the class is seeking and thinking gameplay. Begin with finding possible playfulness in non-game media, and then focusing on how to build a game around one core element. Finally, exploring how the fusion of gameplay mechanics with artistic and narrative elements can create captivating experiences, inspiring them to conceptualize their own game ideas.

The second half is to help students bring their ideas to life. Introducing

FWNT127K - Build Your Project Using Motion Capture

General

Course Long Title

Build Your Project Using Motion Capture

Subject Code

FWNT

Course Number

127K

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course will introduce how to utilize motion capture as a reference/base to help with students' 2D/3D/stop motion projects. The course is targeting "quick start motion capture" so only the phone will be used in the motion capture. Basic motion capture and Maya knowledge will also be introduced. Welcome students from all levels.

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simple game-making tools and exploring the possibilities of it. Most importantly, understanding the production process of an interactive project, how to improve the playability through testing, mock-up, and iteration.

A "playable" final project can take various forms: video/physical game, tabletop games, illustration/installation/comics, an imaginary game's manuals or trailers, and more!

By the course's conclusion, students will be empowered to discover their unique game language and apply it to their future creations.

FWNT127L - Voltage Controlled Filmmaking

General

Course Long Title

Voltage Controlled Filmmaking

Subject Code

FWNT

Course Number

127L

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In Voltage Controlled Filmmaking, students will learn: sound synthesis and sound design basics using Film/Video's ARP 2600; video synthesis basics; and how to make the two interact, via both control voltage cross-patching and by manually composing image in response to sound and vice-versa. We'll cover such topics as oscillation, filtering, feedback, triggers & gates, luma-keying, sequencing, modulation, mixing, and wavefolding, performing and recording improvisations as a group to familiarize ourselves with each mechanism. Through such practice, we'll learn to apply these to our work technically, conceptually, and metaphorically (e.g. narrative/aesthetic oscillation). In addition to creating new images and sounds, we will also process existing ones, including clips brought in by students, tapes found in the studio, and live audio and video. Students will leave the class having made a short video work engaging with techniques and themes explored in the course.

FWNT127M - Foley 101

General

Course Long Title

Foley 101

Subject Code

FWNT

Course Number

127M

School(s)

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Foley is the art of recording sound effects directly to image (as opposed to using a sound library) for use in post-production sound design. Foley is used mainly to clarify, clean, and accentuate the soundscape of films that sound somewhat realistic, and is used in both animation and live action. In this course, you'll learn the basics of performing Foley, such as footsteps, cloth movement, and prop handling, along with how to best capture and edit these sounds in CalArts' own recording studio, A112.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FWNT497 - Undergrad Independent Project Production

General

Course Long Title

Undergrad Independent Project Production

Subject Code

FWNT

Course Number

497

School(s)

FWNT526L - Intro to Animating W/ Houdini

General

Course Long Title

Intro to Animating W/ Houdini

Subject Code

FWNT

Course Number

526L

School(s)

School of Film/Video

California Institute of the Arts

School of Film/Video

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In the weeks of Project Production, the student works under the supervision of a grading instructor (generally, the student's mentor) but also quite independently and with great focus on the production, project, or artistic work described in the proposals they've written.

To pass this class, students must demonstrate significant progress toward completing the project to their academic adviser.

Registration Restrictions

RGAFV - School of Film/Video Students Only

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

This class is an introduction to animating using procedural 3D software SideFX Houdini, taught by a noted CG artist. It will cover techniques applicable to motion graphics, FX, and experimental animation that utilize the software's visual programming interface. The course will also touch on creating simulations and technical problem solving through building custom tools. All skill levels will be accommodated, and the course is open to the Institute.

FWNT527A - Archive Fever

General

Course Long Title

Archive Fever

Subject Code

FWNT

Course Number

527A

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In this course, we will look at contemporary moving image works that deal with the use of archive in an expansive way. We will begin with Jacques Derrida's analysis of the word "archive" and its relationship with Freud's notion of death drive in his book Archive Fever, and discuss the nature and function of archive, as well as its application in film and contemporary art world. We will then discuss the different types of archive-from traditional historical archive, alternative archive, oral history, personal archive, to internet archive-and how filmmakers and artists deal with these and the complex historical, political, cultural, and personal connotations behind them with unique strategies. In addition to the screenings and discussions of films by artists and filmmakers such as Rithy Panh, HSU Che-Yu, Steve McQueen, Kevin Jerome Everson, Trinh T. Minh Ha, Lei Lei, and more, we will have a workshop session where students propose, show, or critique

FWNT527B - Compositing Claymation

General

Course Long Title

Compositing Claymation

Subject Code

FWNT

Course Number

527B

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Claymation Compositing will commence with an introduction to notable claymation animators like Rich Zim and Fokion Xenos, showcasing their innovative use of compositing techniques. Over the course of five sessions, students will craft a seamless claymation sequence both within and outside of class using a down shooter. They'll design distinct components, intended for composition and manipulation within After Effects. The primary objective is to delve into the realm of flexibility and expedited workflow in

California Institute of the Arts

their own work related to the use of archive. This course will be mainly discussing moving image works, however, students with other practices are also encouraged to show their work.

stop-motion by combining malleable layers of animated elements into a polished project through compositing in after effects.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FWNT527C - Proto Now: Reading Macluhan and Berger

General

Course Long Title

Proto Now: Reading Macluhan and Berger

Subject Code

FWNT

Course Number

527C

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course has a simple goal: we will read the 1967 book of memes The Medium is the Massage by Marshall McLuhan and watch 1972s four part BBC video essay Ways of Seeing produced by John Berger. Despite the age of these texts, they have only gotten more potent. The ideas and provocations contained in both works foreshadow our current era defined by digital images and social media. They also benefit from being proto versions of the most popular forms of media consumed today: meme's and video essays. This winter session course will introduce students from any artistic background to the thought of McLuhan and Berger while also acting as a primer on media literacy and theory. Students will be encouraged to use ideas from the in-class discussions to create their own text, meme pack, or video essay.

FWNT527D - TheArt of the Filmed Interview/Testimony

General

Course Long Title

TheArt of the Filmed Interview/Testimony

Subject Code

FWNT

Course Number

527D

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This intensive course looks at the history and varied practices of the interview over time, focusing on varied and creative approaches taken by nonfiction and experimental filmmakers. The interview, or the construction of testimony on/for film, is ubiquitous, but its philosophical and ideological underpinnings are often unexamined. We will explore a wide range of approaches to incorporating witnesses and interviews and look at work by filmmakers as well as installation artists. These include Claude Lanzmann, Rithy Panh, Shirley Clarke, Chick Strand, Harun Farocki, Anja Salomonowitz, Avi Mograbi, Joshua Oppenheimer, Omer Fast and others. Students will produce either a research paper, a video essay, or a series of three very distinct interviews for the course.

FWNT527E - Rhizomatic Riots:A Mutable Film Workshop

General

Course Long Title

Rhizomatic Riots:A Mutable Film Workshop

Subject Code

FWNT

Course Number

527E

School(s)

School of Film/Video

Academic Level

GR - Graduate

FWNT527F - Reel Intelligence: Ethical AI in Film

General

Course Long Title

Reel Intelligence: Ethical AI in Film

Subject Code

FWNT

Course Number

527F

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

The aim of the workshop is to indulge in expansive models of filmmaking that take from the oral traditions; to create work that strives for anti-Western hierarchies of film and opts for an anti-colonial cinema. In a tangible sense this entails a filmmaking that is more focused on the process over the product, focuses on community, prefers experimentation and play, is mutable, and that explodes outside of just the screen to create tangible change.

Starting off each class we will play a variety of games, happenings and activities that take us away from thinking about film in the traditional sense - but at the same time will guide the students to think about "playing" and tapping into intuition. These activities could range from hide and seek to card games to exquisite corpse shooting with Super 8 - and are dependent on the class interests. We will also use Sylvia Wynter's essay Rethinking Aesthetics: Notes Towards A Deciphering Practice as a guide for why so called "experimental" or nontraditional films can be beneficial to not only disenfranchised, minority communities but for all of us who are striving for some sort of shift. A light reading of this, plus a diverse array of short anti-colonial films will be integral in expanding what we can do in the space.

The culmination of crux of the class will see each student bring an object, photo, heirloom, archive, or anything else tangible that they have a relation/story with. Each student will present these orally to the group - telling us its (and their) story. Then based/reflecting on the item, reading, viewings and a communal workshoping with the classroom, each student will make a personal film. We will be left with these films that unravel the relation between our personal and communal tendencies, allowing us to discuss the role that film can have in community building and a cultural creolization.

FWNT527G - Kinetic Kino

General

Course Long Title
Kinetic Kino
Subject Code
FWNT
Course Number
527G
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

This course offers a practical and aesthetic introduction to the application of 16mm film projectors in expanded cinema performance and video installation. The workshop-based class encourages students to manipulate film projectors as performing kinetic tools to produce, modify, reconfigure

Credit Hours

Min Credit
Hours
1

Description

Artificial intelligence (AI) tools are becoming increasingly prevalent in the rapidly evolving world of film production. This Winter Session course aims to equip students with the knowledge and skills necessary to leverage these tools effectively and ethically in their artistic practice.

While we will touch on the state of AI applications for pre-production and production, our concentration will be on AI tools for post-production enhancements, including assisting with complex tasks like editing, color grading, and visual effects. The goal is to inform students about the possible ways AI can be used as a creative companion aid for their filmmaking.

However, with great power comes great responsibility. Therefore, a significant portion of the course will discuss the ethical considerations associated with using AI in filmmaking. Topics will include bias in AI algorithms, data privacy, the impact of AI on employment within the creative industries, and the potential for deepfakes and other forms of manipulation.

By the end of this course, students will not only be introduced to select AI tools for filmmaking but will also become aware of its ethical implications. This holistic approach ensures that students are prepared to navigate the future of film production responsibly and innovatively.

FWNT527H - Drawing in Blended Space

General

Course Long Title
Drawing in Blended Space
Subject Code
FWNT
Course Number
527H
School(s)
School of Film/Video
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

What can drawing look like in 3D space? How can it be combined aesthetically with traditionally-modeled 3D objects? This course explores the Grease Pencil functionality of Blender and how it can be used to create detailed animation. Beginning with an introduction to Grease Pencil as a 2D

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moving images, and explore the projected screen as a form of material presentation. Students will receive instruction on film projector technical operation, projector looping demonstrations, and an exploration of works by relative artists such as Ken Jacobs, Guy Sherwin, Jeanne Liotta, and others. The class also encourages students to adapt pre-existing optical devices (mirror, mylar, prism) to engage with alternative qualities of the moving image. While found film materials will be provided in class, students are welcome to bring their own materials and footage for a more personalized creative experience. Throughout the curriculum, students will be required to create a project that conceives of film as a "live event" through the projection.

Registration Restrictions

RGAFV - School of Film/Video Students Only

animation tool, the course will progress into advanced applications, such as using Grease Pencil to create hair that follows a character, lighting concerns, and rotoscoping 3D objects with 3D linework on a frame-by-frame basis. Each student is encouraged to apply the skills learned to a creative investigation of their own choosing, which will be presented as a culminating project. Class time will include group demonstrations, screenings, one-on-one guidance, and group feedback.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FWNT527I - Introduction to Strata-cut

General

Course Long Title

Introduction to Strata-cut

Subject Code

FWNT

Course Number

527I

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

In this course the students will be introduced to the strata-cut animation technique. The course will have a workshop quality to it, there will be four classes and three assignments in total. The first assignment will cover scaling objects and figures, the second assignment will be about moving figures side to side or up and down, and the final assignment will be a rotating figure.

These three simple notions are already enough to cover all the basic concepts of strata-cut and will give the students the tools necessary to animate almost anything they'd like.

We'll go over a bit of history of the technique and watch films that make an interesting use of it. Students will also be presented references that might not consist of strata-cut per se but have a somewhat similar logic to it.

A previous knowledge of the concept of frames is preferable. There's no need to know Dragon Frame or any other software. Students will be asked to bring their own plastic wrap.

FWNT527J - Experimental Game Design

General

Course Long Title

Experimental Game Design

Subject Code

FWNT

Course Number

527J

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

This course is an intro level exploration of the concepts of "gameplay", focusing on how to make our works "playful" and "playable." Students will embark on their game design journey by uncovering potential gameplay elements and connections from non-game media, physical/video games and everyday life experiences.

The first half of the class is seeking and thinking gameplay. Begin with finding possible playfulness in non-game media, and then focusing on how to build a game around one core element. Finally, exploring how the fusion of gameplay mechanics with artistic and narrative elements can create captivating experiences, inspiring them to conceptualize their own game ideas.

The second half is to help students bring their ideas to life. Introducing simple game-making tools and exploring the possibilities of it. Most importantly, understanding the production process of an interactive project, how to improve the playability through testing, mock-up, and iteration.

A "playable" final project can take various forms: video/physical game, tabletop games, illustration/installation/comics, an imaginary game's manuals or trailers, and more!

By the course's conclusion, students will be empowered to discover their unique game language and apply it to their future creations.

FWNT527K - Build Your Project Using Motion Capture

General

Course Long Title

Build Your Project Using Motion Capture

Subject Code

FWNT

Course Number

527K

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course will introduce how to utilize motion capture as a reference/base to help with students' 2D/3D/stop motion projects. The course is targeting "quick start motion capture" so only the phone will be used in the motion capture. Basic motion capture and Maya knowledge will also be introduced. Welcome students from all levels.

FWNT527L - Voltage Controlled Filmmaking

General

Course Long Title

Voltage Controlled Filmmaking

Subject Code

FWNT

Course Number

527L

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In Voltage Controlled Filmmaking, students will learn: sound synthesis and sound design basics using Film/Video's ARP 2600; video synthesis basics; and how to make the two interact, via both control voltage cross-patching and by manually composing image in response to sound and vice-versa. We'll cover such topics as oscillation, filtering, feedback, triggers & gates, luma-keying, sequencing, modulation, mixing, and wavefolding, performing and recording improvisations as a group to familiarize ourselves with each mechanism. Through such practice, we'll learn to apply these to our work technically, conceptually, and metaphorically (e.g. narrative/aesthetic oscillation). In addition to creating new images and sounds, we will also process existing ones, including clips brought in by students, tapes found in the studio, and live audio and video. Students will leave the class having made a short video work engaging with techniques and themes explored in the course.

FWNT527M - Foley 101

General

Course Long Title

Foley 101

Subject Code

FWNT

Course Number

527M

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Foley is the art of recording sound effects directly to image (as opposed to using a sound library) for use in post-production sound design. Foley is used mainly to clarify, clean, and accentuate the soundscape of films that sound

FWNT597 - Masters Independent Project Production

General

Course Long Title

Masters Independent Project Production

Subject Code

FWNT

Course Number

597

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In the weeks of Master's Project Production, the student works under the supervision of a grading

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somewhat realistic, and is used in both animation and live action. In this course, you'll learn the basics of performing Foley, such as footsteps, cloth movement, and prop handling, along with how to best capture and edit these sounds in CalArts' own recording studio, A112.

Registration Restrictions

RGAFV - School of Film/Video Students Only

instructor (generally, the student's mentor) but also quite independently and with great focus on the production, project, or artistic work described in the proposals they've written.

To pass this class, students must demonstrate significant progress toward completing the project to their academic adviser.

Registration Restrictions

RGAFV - School of Film/Video Students Only

FWNT598 - MFA Wintersession Supervised Instruction

General

Course Long Title

MFA Wintersession Supervised Instruction

Subject Code

FWNT

Course Number

598

School(s)

School of Film/Video

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

MFA WS Supervised Instruction supports a Film/Video MFA2 or MFA3 who has developed a short course proposal (reading group or screening/discussion) for Wintersession that has been approved by the Film/Video WS Committee. The student will receive 1 credit for the course preparation and supervised instruction during Wintersession. Each MFA instructor must work with a faculty member in developing the course and considering pedagogical issues. The teaching will be supervised and reviewed by the faculty supervisor.

School of Music Department

The Herb Alpert School of Music at CalArts offers rigorous training in an unrivaled variety of musical styles and cultures.

The vibrant mix of offerings allows students to acquire the musical fluency to work across conventional boundaries, expand their artistic and cultural horizons, and develop a global creative vision. Qualitatively different from conventional music conservatories, technical excellence is only one part of the story, as The Herb Alpert School of Music seeks to empower students as complete makers of music.

The School stands above the field in several ways, including world-class musical innovators on faculty; a stylistically open approach to musical creativity; the ability for students to work with mentors from all areas of the School to construct individualized courses of study; ample opportunities for

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collaboration within CalArts' multidisciplinary arts environment; flexibility for students to organize ensembles, often with faculty participation; and performances that are centered on original music and spontaneous creation alongside extant musical literature and interactive media.

For additional information please visit <https://music.calarts.edu/>

In addition to the Programs of Study, the School also offers the following Minor and Specializations:

Undergraduate Minor in Music Theory

The Minor in Music Theory affords eligible undergraduate students a non-degree credential that supplements their Major. If earned, the Minor is noted on CalArts transcripts. Course credit earned by a student can count simultaneously towards the requirements of a student's specialization and this Minor. Interested students must visit the Music Office in order to formally declare in writing their intent to pursue the Minor. However, they must first have fulfilled all of the following prerequisites either by means of placement examination or by course completion with a grade of P or HP.

Prerequisites to the Music Theory Minor

- MTHY112 Tonal Theory & Applications B
- MTHY210 Non-Tonal Theories
- MTHY203 Musicianship Skills C

The Minor is awarded to undergraduate students who formally declare their intention to pursue it before graduation and who complete all of the following course requirements.

Requirements for the Music Theory Minor

- MTHY214 Counterpoint
- MTHY240 Jazz Keyboard Theory (2 classes, 2 units in total)
- MSCM310 Acoustics for Musicians
- Music Perception Option: ONE class chosen from:
 - MSCM309 Psychoacoustics
 - MTHY306 The Experimenting Ear
 - MTHY403 Intonation Workshop I
 - MTHY404 Intonation Workshop II
- Musical Forms Option: ONE class chosen from
 - MTHY217 Form and Analysis
 - MTHY215 Song Writing & Analysis
- Analytical Survey Option: ONE class chosen from
 - MTHY216 Different Tonalities
 - MTHY450 Chamber Thought
 - MTHY451 Orchestral Thought
 - MTHY454 The String Quartet since 1900
 - MTHY455 The Piano since 1900
- World Theory Options: TWO classes chosen from
 - MTHY216 North Indian Music Theory
 - MTHY220 Rhythm: A Global Perspective
 - MTHY228 Journey to the Persian Music
 - MTHY226 Ghanaian Rhythm Theory
 - MTHY224 Java/Bali: Music-Dance-Theory
 - MTHY425 Tala Systems
- MTHYxxx music theory electives (2 units of additional coursework with subject code MTHY)

Good standing in the Major specialization is required for continued enrollment in the Music Theory Minor. Students on Academic Warning may be suspended from the Minor in Music Theory. Students may be permanently removed from the Minor after more than one semester on Academic Warning, at the recommendation of their Dean.

Optional Undergraduate Composition Concentrations

Interested undergraduate Composition and Performer-Composer students can earn one or more optional Concentrations within their major by completing additional requirements as indicated below. Earned Concentrations will be noted on CalArts transcripts. Course credits earned towards the Shared Curriculum or towards the BFA composition foundation can also count towards one or more of these Concentrations, and vice versa. Any student interested in pursuing one or more concentrations must declare this during their Graduation Review.

BFA Composition: Optional Concentration in Avant-Garde Rock & Noise

- MTHY215 Song Writing & Analysis
- ONE class chosen from:
 - MTEC212 Recording the Voice
 - MCMP308 The Art of the Mix

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- MTEC365 Digital Recording Studio
- MCMP369 Production as Composition
- MTEC367 Project Recording
- **THREE units of coursework chosen from:**
 - MAIC316 Blues before 1960
 - MAIC370 DIY
 - MHST330 Studies in Experimental Pop
 - MHST331 Studies in Avant-Rock and Noise
 - MHST405–410 Focus Rock
 - other courses in pop musicology
- **FIVE units of coursework chosen from:**
 - MBLE310 Improvisation Ensemble
 - MBLE325 Creative Electronic Ensemble
 - MBLE450 Sonic Boom Ensemble
 - MCMP325 Experimental Music Workshop I
 - MCMP326 Experimental Music Workshop II
 - MCMP336 Writing for Voice
 - MCRW209 Words for Music
 - MPRF217 Learning to Scream
 - MTEC420 Grids, Beats & Groups
 - Critical Studies course in creative poetic writing (mentor approval required)

BFA Composition: Optional Concentration in Electronic Music

- **TWO units of coursework chosen from:**
 - MTHY306 The Experimenting Ear
 - MTHY411 Electroacoustic Music Analysis
 - MHST425 Survey of Sound Art
- **FOUR units of coursework chosen from:**
 - MBLE415 Networked Music Ensemble
 - MCMP369 Production as Composition
 - MCMP465 Composition with Max/MSP
 - MTEC270 History of Electronic Dance Music
- **EIGHT units of additional coursework with ICOM or MTEC subject codes**

BFA Composition: Optional Concentration in Experimental Music

- MCMP325 Experimental Music Workshop I
- MCMP326 Experimental Music Workshop II
- **ONE class chosen from**
 - MSCM309 Psychoacoustics
 - MTHY403 Intonation Workshop I
 - MTHY404 Intonation Workshop II
- **THREE classes chosen from:**
 - MBLE310 Improvisation Ensemble
 - MBLE325 Creative Electronic Ensemble
 - MBLE415 Networked Music Ensemble
 - MBLE450 Sonic Boom Ensemble
 - MBLE460 Golia Large Ensemble
 - MCMP465 Composition with Max/MSP
- **TWO classes chosen from:**
 - MCMP343 Experiments in Film Sound
 - MHST350 Stylists and Innovators 1961–Now
 - MHST422 Experimental Music Post-Cage
 - MHST425 Survey of Sound Art
 - MHST472 John Cage: Music & Thought
 - MHST473 John Cage, Sun Ra, Musique Concrète and the Noise Uprising
 - MAIC412 Critical Reading (may be repeated for credit)

BFA Composition: Optional Concentration in Composition for Film & Video

- MHST205 Western Music History I
- MHST206 Western Music History II
- MPCD350 Career Designs for Musicians

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- MPRF307 Conducting I
- FPFV424 Aesthetics of Sound and Image
- TWO classes chosen from:
 - MTHYP341 Film Music History & Analysis
 - MCMP342 Composition for Film & Video
 - MCMP343 Experiments in Film Sound
 - MTHY344 Non-Traditional Film Music
- ONE class chosen from (taking *all* of these courses is strongly recommended):
 - FSFV435 Sound Student Technician Course
 - FPFV481 Sound Mixing and Editing
 - MTEC214 Sound Design for Moving Image
 - MTEC365 Digital Recording Studio
- ONE class chosen from:
 - MCMP402 Orchestration
 - MTHY451 Orchestral Thought

BFA Composition: Optional Concentration in Instrumental Composition

- MCMP330–339 Writing for ... (2 classes)
- MPRF307 Conducting I
- MPRF408 Conducting II
- MLSN001 Performance Lessons (2 different orchestral instruments as assigned, 2 courses total)*
- One class chosen from:
 - MTHY450 Chamber Thought
 - MTHY454 The String Quartet since 1900
 - MTHY455 The Piano since 1900
- One class chosen from:
 - MCMP402 Orchestration
 - MTHY451 Orchestral Thought
- Two different classes chosen from:
 - MBLE106 Chamber Music
 - MBLE300 The Ensemble
 - MBLE310 Improvisation Ensemble
 - MBLE450 Sonic Boom Ensemble
 - MBLE460 Golia Large Ensemble

**In specializations or concentrations for which lessons are required, students who do not own an appropriate instrument may need to rent one. Further information is available from the Music Office.*

Programs

MAMD.MFA - Master of Fine Arts - African Music and Dance

General

Program Title

Master of Fine Arts - African Music and Dance

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories

MBJM.MFA - Master of Fine Arts - Balinese/Javanese Music and Dance

General

Program Title

Master of Fine Arts - Balinese/Javanese Music and Dance

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories

California Institute of the Arts

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

World Music Performance - African Music and Dance (MFA)

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

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MFA Placement Examinations

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For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

World Music Performance - Balinese and Javanese Music and Dance (MFA)

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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.

- MLSN601 Hour Lesson as assigned (4 classes)
- MLSN501 Half-Hour Lesson (2 classes, as approved by Mentor)
- MHST512 Ethnology of African Music
- MHST500–509 Music Cultures
- MTHY508 Transcription Skills (or other transcription class as approved by mentor)
- TWO classes chosen from:
 - MPRF620 Tabla Accompaniment
 - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
 - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
 - MTHY622 North Indian Theory
 - MTHY624 Java/Bali: Music-Dance-Theory
 - MTHY626 Ghanaian Rhythm Theory
 - MTHY628 Journey to the Persian Music
- MTHY625 Tala Systems
- MBLE502 Advanced African Ensemble (4 classes)
- MBLE World Music Ensembles, outside of African specialization (4 classes) (see list under BFA Shared Curriculum)
- MBLE550 African Dance (at least 1 class)
- MPRF621 African Song (at least 1 class)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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.

- MLSN601 Hour Lesson as assigned (4 classes)
- MLSN501 Half-Hour Lesson (2 classes, as approved by Mentor)
- MHST500–509 Music Cultures (2 classes)
- MTHY508 Transcription Skills (or other transcription class as approved by Mentor)
- TWO classes chosen from:
 - MPRF620 Tabla Accompaniment
 - MTHY520/522 Beginning/Advanced Svar Graam (Vocal)
 - MTHY521/523 Beginning/Advanced Svar Graam (Instrumental)
 - MTHY622 North Indian Theory
 - MTHY624 Java/Bali: Music-Dance-Theory
 - MTHY625 Tala Systems
 - MTHY626 Ghanaian Rhythm Theory
 - MTHY628 Journey to the Persian Music
- MBLE511/521 Advanced Javanese/Balinese Gamelan (4 classes)
- MBLExxx World Music Ensembles, outside of Balinese/Javanese music (4 classes)
- MBLE552/554/556 Balinese and/or Javanese Dance (4 classes)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

MCES.BFA - Bachelor of Fine Arts - Comp & Experimental Sound Practices

General

Program Title

Bachelor of Fine Arts - Comp & Experimental Sound Practices

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0904

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case

MCES.MFA - Master of Fine Arts - Comp & Experimental Sound Practices

General

Program Title

Master of Fine Arts - Comp & Experimental Sound Practices

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0904

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories

Free Form Requirements

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completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Free Form Requirements

Composition & Experimental Sound Practices (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Composition & Experimental Sound Practices (MFA)

- MLSN601 Hour Lesson(s) in Performance or Composition as assigned (4 classes)
- MFOR501 or MFOR508 Graduate Compser's or ESP Forum (4 classes)

California Institute of the Arts

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion

- Composition courses (with the prefix MCMP) totaling at least 6 units
- Courses in music technology, theory, history, pedagogy, performance or world music (non MCMP music courses, at least 10 units)
- MBLExxx World Music Ensemble (in MFA1)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework with subject code MITM, taken in in January)
- MCMP690 Graduation Portfolio Review
- Electives (to fulfill 60-unit degree requirement)

California Institute of the Arts

- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Composition & Experimental Sound Practices (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MFOR101 Undergraduate Composers' Forum (first two Fall semesters in residence)

MCMP105 Music Notation (in first Spring semester in residence)

MCMP120 Instrumental Composition I

MCMP121 Instrumental Composition II

MTHY204 Musicianship Skills D

ICOM111 Introduction to Sound Production

MSCM310 Acoustics for Musicians

At least **THREE** different courses and **SIX** units of coursework chosen from:

- MTHY210 Non-Tonal Theories (3 units)
- MTHY214 Counterpoint (3 units)
- MTHY215 Song Writing & Analysis (2 units)
- MTHY216 Different Tonalities (3 units)
- MTHY217 Form (3 units)
- MTHY108 Transcription Skills (2 units)
- MTHY240 Jazz Keyboard Theory (1 unit, may be repeated)
- MTHY306 The Experimenting Ear (2 units)
- MPRF101 Jazz Improvisation, Group (1 unit may be repeated)
- MPRF102 Jazz Improvisation, 1-on-1 (1 unit, may be repeated)

TWO units of coursework chosen from:

- MCMP308 The Art of the Mix
- MCMP369 Production as Composition
- MCMP465 Composition with Max/MSP
- MTEC270 History of Electronic Dance Music
- MTEC365 Digital Recording Studio
- MTEC367 Project Recording

TWO units of coursework chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST205 Western Music History I
- MHST206 Western Music History II
- MHST331 Studies in Avant-Rock & Noise
- MHST350 Stylists & Innovators 1961–Now
- MHST422 Experimental Music Post-Cage
- MHST425 Survey of Sound Art

TWO units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues Before 1960
- MHST300-309 Music Cultures
- MHST312 Ethnology of African Music

FOUR units of coursework in MCMP/MHST/MTHY4xx Advanced Composition, History or Theory Electives

MCMP490 Graduation Portfolio and Website Review

Electives (to fulfill 120-unit degree requirement)

California Institute of the Arts

Optional Undergraduate Composition Concentrations

Interested undergraduate Composition and Performer-Composer students can earn one or more optional Concentrations within their major by completing additional requirements as indicated below. Earned Concentrations will be noted on CalArts transcripts. Course credits earned towards the Shared Curriculum or towards the BFA composition foundation can also count towards one or more of these Concentrations, and vice versa. Any student interested in pursuing one or more concentrations must declare this during their Graduation Review.

BFA Composition: Optional Concentration in Avant-Garde Rock & Noise

MTHY215 Song Writing & Analysis

ONE class chosen from:

- MTEC212 Recording the Voice
- MCMP308 The Art of the Mix
- MTEC365 Digital Recording Studio
- MCMP369 Production as Composition
- MTEC367 Project Recording

THREE units of coursework chosen from:

- MAIC316 Blues before 1960
- MAIC370 DIY
- MHST330 Studies in Experimental Pop
- MHST331 Studies in Avant-Rock and Noise
- MHST405–410 Focus Rock
- other courses in pop musicology

FIVE units of coursework chosen from:

- MBLE310 Improvisation Ensemble
- MBLE325 Creative Electronic Ensemble
- MBLE450 Sonic Boom Ensemble
- MCMP325 Experimental Music Workshop I
- MCMP326 Experimental Music Workshop II
- MCMP336 Writing for Voice
- MCRW209 Words for Music
- MPRF217 Learning to Scream
- MTEC420 Grids, Beats & Groups
- Critical Studies course in creative poetic writing (mentor approval required)

BFA Composition: Optional Concentration in Electronic Music

TWO units of coursework chosen from:

- MTHY306 The Experimenting Ear
- MTHY411 Electroacoustic Music Analysis
- MHST425 Survey of Sound Art

FOUR units of coursework chosen from:

- MBLE415 Networked Music Ensemble
- MCMP369 Production as Composition
- MCMP465 Composition with Max/MSP
- MTEC270 History of Electronic Dance Music

EIGHT units of additional coursework with ICOM or MTEC subject codes

BFA Composition: Optional Concentration in Experimental Music

MCMP325 Experimental Music Workshop I

MCMP326 Experimental Music Workshop II

California Institute of the Arts

ONE class chosen from:

- MSCM309 Psychoacoustics
- MTHY403 Intonation Workshop I
- MTHY404 Intonation Workshop II

THREE classes chosen from:

- MBLE310 Improvisation Ensemble
- MBLE325 Creative Electronic Ensemble
- MBLE415 Networked Music Ensemble
- MBLE450 Sonic Boom Ensemble
- MBLE460 Golia Large Ensemble
- MCMP465 Composition with Max/MSP

TWO classes chosen from:

- MCMP343 Experiments in Film Sound
- MHST350 Stylists and Innovators 1961–Now
- MHST422 Experimental Music Post-Cage
- MHST425 Survey of Sound Art
- MHST472 John Cage: Music & Thought
- MHST473 John Cage, Sun Ra, Musique Concrète and the Noise Uprising
- MAIC412 Critical Reading (may be repeated for credit)

BFA Composition: Optional Concentration in Composition for Film & Video

MHST205 Western Music History I

MHST206 Western Music History II

MPCD350 Career Designs for Musicians

MPRF307 Conducting I

FPFV424 Aesthetics of Sound and Image

TWO classes chosen from:

- MTHYP341 Film Music History & Analysis
- MCMP342 Composition for Film & Video
- MCMP343 Experiments in Film Sound
- MTHY344 Non-Traditional Film Music

ONE class chosen from (taking *all* of these courses is strongly recommended):

- FSFV435 Sound Student Technician Course
- FPFV481 Sound Mixing and Editing
- MTEC214 Sound Design for Moving Image
- MTEC365 Digital Recording Studio

ONE class chosen from:

- MCMP402 Orchestration
- MTHY451 Orchestral Thought

BFA Composition: Optional Concentration in Instrumental Composition

MCMP330–339 Writing for ... (2 classes)

MPRF307 Conducting I

MPRF408 Conducting II

MLSN001 Performance Lessons (2 different orchestral instruments as assigned, 2 courses total)*

One class chosen from:

- MTHY450 Chamber Thought
- MTHY454 The String Quartet since 1900
- MTHY455 The Piano since 1900

One class chosen from:

California Institute of the Arts

- MCMP402 Orchestration
- MTHY451 Orchestral Thought

Two different classes chosen from:

- MBLE106 Chamber Music
- MBLE300 The Ensemble
- MBLE310 Improvisation Ensemble
- MBLE450 Sonic Boom Ensemble
- MBLE460 Golias Large Ensemble

**In specializations or concentrations for which lessons are required, students who do not own an appropriate instrument may need to rent one. Further information is available from the Music Office.*

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year

First Semester (BFA1-1)

- MTHY101 Musicianship Skills A
- MTHY111 Tonal Theory & Applications A
- MAIC100 Worlds of Music I: Europe & N. Am. 1900–
- MPRF103 Class Piano

Second Semester (BFA1-2)

- MTHY102 Musicianship Skills B
- MTHY112 Tonal Theory & Applications B
- MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year

First Semester (BFA2-1)

- MTHY203 Musicianship Skills C (if required)
- MTHY210 Non-Tonal Theories
- M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

- MTHY204 Musicianship Skills D (if required)
- MTHYxxx World Music Theory course
- MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production
- M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year

First Semester (BFA3-1)

- course in New Methods & Technologies (see course listing above)
- course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MBLExxx Ensemble elective

Second Semester (BFA3-2)

- course in Professional Development (see course listing above)
- course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MBLExxx Ensemble elective

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Music Theory and Skills Deadlines (DOs and DON'Ts)

California Institute of the Arts

DO finish Music Theory and Skills requirements on time

- MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.
- MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Musicianship Skills A & B) must all be completed by the end of the second year in residence, if required.
- MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Musicianship Skills C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

- All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the *music theory* sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)
- All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the *Musicianship Skills* sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

- In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MESP.MFA - Master of Fine Arts - Experimental Sound Practices

General

Program Title

Master of Fine Arts - Experimental Sound Practices

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0904

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in

MIBS.BFA - Bachelor of Fine Arts - Instrumental Arts Bassoon

General

Program Title

Bachelor of Fine Arts - Instrumental Arts Bassoon

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following *métier* components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in

California Institute of the Arts

which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories.

Experimental Sound Practices

Free Form Requirements

Composition & Experimental Sound Practices (MFA)

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

A minimum of 4.0 semesters of enrollment are required for the Master of Fine Arts and Advanced Certificate of Fine Arts. Some individualized specializations may require additional semesters of enrollment.

All MFA degree candidates must complete a minimum of 60 units.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Instrumental Arts Bassoon

Free Form Requirements

Instrumental Arts Bassoon (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory

Composition & Experimental Sound Practices (MFA)

MLSN601 Composition Hour Lesson as assigned (4 classes)

MFOR501/508 Graduate Composers' or ESP Forum (4 classes in total)

Composition courses with the prefix MCMP totaling at least 6 units

Courses in music technology, theory, history, pedagogy, performance or world music (non-MCMP music courses, at least 10 units)

Courses outside the School of Music (2 classes, not taught by music faculty)

MBLExxx World Music Ensemble (in MFA1)

Winter Session (2 units of coursework taken in January)

MCMP690 Graduation Portfolio Review

Electives (to fulfill 60-unit degree requirement)

- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble

- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Bassoon (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF122/124/130/131 Studio Class appropriate to major (8 classes)

MPRF133 Woodwind Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MFORxxx Forums (four classes)

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

Chamber/Conducted Ensembles as assigned (8 classes) from:

- MBL106 Chamber Music
- MBL300 The Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIBS.MFA - Master of Fine Arts - InstrumentalArts Bassoon

General

Program Title

Master of Fine Arts - InstrumentalArts Bassoon

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Winds studies provides a challenging forum for accomplished students of flute, clarinet, oboe and bassoon to explore advanced performance techniques and a greater range of stylistic directions as they develop their individual artistic profiles and prepare for professional careers after graduation. In addition to major lessons, winds ensemble, winds workshop and advanced classes in music history, literature, theory and analysis, MFA candidates perform in a variety of chamber ensembles and conducted large ensembles, including the School's principal conducted faculty-student group, The Ensemble at CalArts. Wind players further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and creative music, as well as a host of non-Western traditions. As part of the preparation for the professional world, the MFA curriculum also incorporates classes in career design. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews

MICB.BFA - Bachelor of Fine Arts - InstrumentalArts Contrabass

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Contrabass

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts Contrabass

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officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Winds (MFA) - Bassoon

- MLSN601 Hour Lesson as assigned (4 classes)
- MBLE623 Woodwind Workshop (2 classes)
- MPRF522/524/530/531 Studio Class as appropriate to major (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation, and/or Interpretation. TWO classes chosen from:
 - MBLE610 Improvisation Ensemble
 - MBLE617 Jazz Student Ensemble
 - MBLE618 Jazz Faculty Ensemble
 - MBLE627 Multi-Focus Ensemble

Free Form Requirements

Instrumental Arts Contrabass (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator

California Institute of the Arts

- MBL650 Sonic Boom Ensemble
- MBL660 Golia Large Ensemble
- MHST601 Improvisation: Uses and Lineage
- MHST550 Stylists & Innovators 1961–Now
- MPRF512 Jazz Improvisation (1-on-1)
- **MPCD599 Graduate Independent Project: Pedagogy**
- **Chamber/Conducted Ensembles as assigned (4 classes):**
 - MBL500 The Ensemble
 - MBL606 Graduate Chamber Music Ensemble
 - MBL609 Period Instrument Ensemble
- **MFOR502 Performance Forum (in Spring Semesters, 2 classes)**
- **ONE class chosen from:**
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians (1 class)
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- **FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)**
- **MFOR600 Artists-in-Residence Week (2 classes)**
- **Winter Session (2 units of coursework taken in January)**
- **MPRF590 Mid-Residence Recital**
- **MPRF690 Graduation Jury and Recital**
- **Electives (to fulfill 60-unit degree requirement)**

- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBL104 Tabla Ensemble
- MBL109 Advanced World Percussion Ensemble
- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Contrabass (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF128 String Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MFORxxx Forums (4 classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

Chamber/Conducted Ensembles as assigned (8 classes) chosen from:

- MBLE106 Chamber Music
- MBLE300 The Ensemble
- MBLE309 Period Instrument Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MICB.MFA - Master of Fine Arts - InstrumentalArts Contrabass

General

Program Title

Master of Fine Arts - InstrumentalArts Contrabass

School

School of Music

Degree

MFA - Master of Fine Arts

MICE.BFA - Bachelor of Fine Arts - InstrumentalArts Cello

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Cello

School

School of Music

Degree

BFA - Bachelor of Fine Arts

California Institute of the Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization Strings MFA studies provides a challenging forum for accomplished students of violin, viola, cello and contrabass to explore advanced performance techniques and a greater range of stylistic directions, as they develop their individual artistic profiles, build creative versatility, and prepare for professional careers after graduation. In addition to major lessons, string workshops, and advanced classes in music history, literature, theory and analysis, MFA candidates perform in a variety of chamber and large ensembles, including the School's main conducted faculty-student group, The Ensemble at CalArts. Players further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and experimental music, as well as cross-genre work. As part of preparation for the professional world, the MFA curriculum also incorporates classes in pedagogy and career design. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Instrumental Arts Cello

Free Form Requirements

Instrumental Arts Cello (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

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- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Strings (MFA) - Contrabass

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF528 String Workshop (4 classes)
- MBLExxx World Music Ensemble (in MFA 1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (4 classes) from
 - MBLE500 The Ensemble
 - MBLE606 Chamber Music Ensemble
 - MBLE609 Period Instrument Ensemble
- Studies in Extended Techniques, Improvisation and/or Interpretation. TWO classes chosen from:
 - MBLE500 The Ensemble
 - MBLE610 Improvisation Ensemble
 - MBLE617 Jazz Student Ensemble
 - MBLE618 Jazz Faculty Ensemble
 - MBLE627 Multi-Focus Ensemble
 - MBLE650 Sonic Boom Ensemble
 - MBLE660 Golia Large Ensemble
 - MHST601 Improvisation: Uses and Lineage
 - MHST550 Stylists & Innovators 1961–Now
 - MPRF512 Jazz Improvisation (1-on-1)
 - MTHY577 Baroque Accompaniment
- MFOR502 Performance Forum (2 classes) (offered in Spring semesters)
- ONE class chosen from:
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- MPCD599 Graduate Independent Project: Pedagogy
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble

California Institute of the Arts

- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Cello (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF128 String Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MFORxxx Forums (4 classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

Chamber/Conducted Ensembles as assigned (8 classes) chosen from:

- MBLE106 Chamber Music
- MBLE300 The Ensemble
- MBLE309 Period Instrument Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A
MTHY111 Tonal Theory & Applications A
MAIC100 Worlds of Music I: Europe & N. Am. 1900-
MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B
MTHY112 Tonal Theory & Applications B
MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C
MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)
MTHYxxx World Music Theory course
MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert
Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)
course in New Methods & Technologies (see course listing above)
course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)
course in New Methods & Technologies (see course listing above)
course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)
course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed.

(See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MICE.MFA - Master of Fine Arts - InstrumentalArts Cello

General

Program Title

Master of Fine Arts - InstrumentalArts Cello

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization Strings MFA studies provides a challenging forum for accomplished students of violin, viola, cello and contrabass to explore advanced performance techniques and a greater range of stylistic directions, as they develop their individual artistic profiles, build creative versatility, and prepare for professional careers after graduation. In addition to major lessons, string workshops, and advanced classes in music history, literature, theory and analysis, MFA candidates perform in a variety of chamber and large ensembles, including the School's main conducted faculty-student group, The Ensemble at CalArts. Players further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and experimental music, as well as cross-genre work. As part of preparation for the professional world, the MFA curriculum also

MICK.MFA - Master of Fine Arts - InstrumentalArts Collaborative Kybrd

General

Program Title

Master of Fine Arts - InstrumentalArts Collaborative Kybrd

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2 Year Program Collaborative Keyboard studies prepares advanced students for careers in various collaborative keyboard disciplines. This course of study concentrates on multiple aspects of collaborative performance, including work in vocal and instrumental chamber music, conducted ensembles and opera, while also refining repertoire knowledge and language facility. Possible ensemble work can include participation in chamber music, Baroque ensemble and collaboration with the principal conducted faculty-student group, The Ensemble at CalArts. Collaborative Keyboard majors are also encouraged to explore studies in harpsichord, jazz, improvisation, interactive computer technology, and pedagogy.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. During these reviews, the student's course history is

California Institute of the Arts

incorporates classes in pedagogy and career design. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Collaborative Keyboard (MFA)

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF604 Special Studies in Collaborative Performance
- MPRF510 Graduate Vocal Repertoire Coaching (minimum 2 classes)
- MHST545 Topics in Vocal Literature
- MHST/MTHY 600+ Advanced Music History/Literature or Theory (3 classes)
- MBLExxx World Music Ensemble (in MFA 1)
- Ensembles as assigned (each semester, 4 classes):
 - MBLE500 The Ensemble
 - MBLE606 Chamber Music Ensemble
 - MBLE609 Period Instrument Ensemble
 - MPRF502 Opera Theater

InstrumentalArts Strings (MFA) - Cello

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF528 String Workshop (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (4 classes) from
 - MBLE500 The Ensemble
 - MBLE606 Chamber Music Ensemble
 - MBLE609 Period Instrument Ensemble
- Studies in Extended Techniques, Improvisation and/or Interpretation. TWO classes chosen from:
 - MBLE500 The Ensemble
 - MBLE610 Improvisation Ensemble
 - MBLE617 Jazz Student Ensemble
 - MBLE618 Jazz Faculty Ensemble
 - MBLE627 Multi-Focus Ensemble
 - MBLE650 Sonic Boom Ensemble
 - MBLE660 Golia Large Ensemble
 - MHST601 Improvisation: Uses and Lineage
 - MHST550 Stylists & Innovators 1961–Now
 - MPRF512 Jazz Improvisation (1-on-1)
 - MTHY577 Baroque Accompaniment
- MFOR502 Performance Forum (2 classes) (offered in Spring semesters)
- ONE class chosen from:
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- MPCD599 Graduate Independent Project: Pedagogy
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

- MFOR502 or MFOR503 Performance Forum or VoiceArts Forum (2 classes minimum)
- ONE class chosen from:
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- MPCD599 Graduate Independent Project: Pedagogy
- Movement class: TWO classes chosen from:
 - DTCH501/503 Institute Dance
 - MBLE550 African Dance
 - MBLE552 Balinese Dance
 - MBLE554/556 Javanese Dance
 - MPRF605 Yoga for Musicians
 - TACT514 Movement – Yoga
 - TGEN570/571 Intro to Tai Chi
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

MICL.BFA - Bachelor of Fine Arts - InstrumentalArts Clarinet

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Clarinet

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

MICL.MFA - Master of Fine Arts - InstrumentalArts Clarinet

General

Program Title

Master of Fine Arts - InstrumentalArts Clarinet

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students

California Institute of the Arts

BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts Clarinet

Free Form Requirements

Instrumental Arts Clarinet (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Winds studies provides a challenging forum for accomplished students of flute, clarinet, oboe and bassoon to explore advanced performance techniques and a greater range of stylistic directions as they develop their individual artistic profiles and prepare for professional careers after graduation. In addition to major lessons, winds ensemble, winds workshop and advanced classes in music history, literature, theory and analysis, MFA candidates perform in a variety of chamber ensembles and conducted large ensembles, including the School's principal conducted faculty-student group, The Ensemble at CalArts. Wind players further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and creative music, as well as a host of non-Western traditions. As part of the preparation for the professional world, the MFA curriculum also incorporates classes in career design. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.

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ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBL104 Tabla Ensemble
- MBL109 Advanced World Percussion Ensemble
- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble

- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Winds (MFA) - Clarinet

- MLSN601 Hour Lesson as assigned (4 classes)
- MBL623 Woodwind Workshop (2 classes)
- MPRF522/524/530/531 Studio Class as appropriate to major (4 classes)
- MBLExxx World Music Ensemble (in MFA 1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation, and/or Interpretation. TWO classes chosen from:
 - MBL610 Improvisation Ensemble
 - MBL617 Jazz Student Ensemble
 - MBL618 Jazz Faculty Ensemble
 - MBL627 Multi-Focus Ensemble
 - MBL650 Sonic Boom Ensemble
 - MBL660 Golia Large Ensemble
 - MHST601 Improvisation: Uses and Lineage
 - MHST550 Stylists & Innovators 1961–Now
 - MPRF512 Jazz Improvisation (1-on-1)
- MPCD599 Graduate Independent Project: Pedagogy
- Chamber/Conducted Ensembles as assigned (4 classes):
 - MBL500 The Ensemble
 - MBL606 Graduate Chamber Music Ensemble
 - MBL609 Period Instrument Ensemble
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- ONE class chosen from:
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians (1 class)
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

California Institute of the Arts

- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Clarinet (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF122/124/130/131 Studio Class appropriate to major (8 classes)

MPRF133 Woodwind Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MFORxxx Forums (four classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

Chamber/Conducted Ensembles as assigned (8 classes) from:

- MBL106 Chamber Music
- MBL300 The Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

California Institute of the Arts

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203,

California Institute of the Arts

MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIFH.BFA - Bachelor of Fine Arts - InstrumentalArts French Horn

General

Program Title

Bachelor of Fine Arts - InstrumentalArts French Horn

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs
BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

MIFH.MFA - Master of Fine Arts - InstrumentalArts French Horn

General

Program Title

Master of Fine Arts - InstrumentalArts French Horn

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Brass studies allows already accomplished students of trumpet, horn, trombone, euphonium and tuba to explore advanced performance techniques and new stylistic directions as they develop their individual artistic and professional profiles and prepare for careers across a variety of creative settings. In addition to major lessons, brass ensemble, brass workshop, and advanced classes in music history, literature, theory and analysis, MFA candidates perform in the School's principal conducted faculty-student group, The Ensemble at CalArts. They further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and experimental music, as well as a host of non-Western traditions. As part of the preparation for the professional world, the MFA curriculum also incorporates classes in pedagogy and career design. Each MFA candidate is required to pass a Mid-Residence Recital and a Graduation Jury and Recital.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a

California Institute of the Arts

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts French Horn

Free Form Requirements

Instrumental Arts French Horn (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music

BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

InstrumentalArts Brass (MFA) - French Horn

MLSN601 Hour Lesson as assigned (4 classes)

MPRF532 Brass Workshop (2 classes)

MBLE620 Brass Ensemble (4 classes)

MHST500+ Advanced Music History and Literature (2 classes)

MTHY/MCMP600+ Advanced Theory/Analysis or Composition (2 classes)

Chamber/Conducted Ensembles as assigned (4 classes):

California Institute of the Arts

- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

- MBLE500 The Ensemble
- MBLE606 Chamber Music Ensemble
- MBLE609 Period Instrument Ensemble

Studies in Extended Techniques, Improvisation, and/or Interpretation:

TWO classes chosen from:

- MBLE500 The Ensemble
- MBLE610 Improvisation Ensemble
- MBLE617 Jazz Student Ensemble
- MBLE618 Jazz Faculty Ensemble
- MBLE627 Multi-Focus Ensemble
- MBLE650 Sonic Boom Ensemble
- MBLE660 Golia Large Ensemble
- MHST601 Improvisation: Uses and Lineage
- MHST550 Stylists & Innovators 1961–Now
- MPRF512 Jazz Improvisation (1-on-1)
- MTHY577 Baroque Accompaniment
- MTHY600+

MFOR502 Performance Forum (in Spring Semesters, 2 classes)

ONE class chosen from:

- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD650 Career Design for Musicians
- MPCD651 Creative Producing for Music
- MPCD660 Creative Entrepreneurship

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

MBLExxx World Music Ensemble (in MFA1)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Jury and Recital

Electives (to fulfill 60-unit degree requirement)

Instrumental Arts French Horn (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF132 Brass Workshop (8 classes)

MBLE120 Brass Ensemble (8 classes)

MTHY204 Practical Musicianship D

California Institute of the Arts

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MFOR102 Performance Forum (2 classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

EIGHT classes of MBLExxx Ensembles as assigned:

- MBL106 Chamber Music
- MBL300 The Ensemble
- MBL123 Woodwind Ensemble (for hornists)

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

California Institute of the Arts

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIFL.BFA - Bachelor of Fine Arts - InstrumentalArts Flute

General

Program Title

MIFL.MFA - Master of Fine Arts - InstrumentalArts Flute

General

Program Title

California Institute of the Arts

Bachelor of Fine Arts - InstrumentalArts Flute

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts Flute

Free Form Requirements

Instrumental Arts Flute (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

Master of Fine Arts - InstrumentalArts Flute

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students

to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already

distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Winds studies provides a challenging forum for accomplished students of flute, clarinet, oboe and bassoon to explore

advanced performance techniques and a greater range of stylistic directions as they develop their individual artistic profiles and prepare for professional careers after graduation. In addition to major lessons, winds ensemble, winds workshop and advanced classes in music history,

literature, theory and analysis, MFA candidates perform in a variety of chamber ensembles and conducted large ensembles, including the School's principal conducted faculty-student group, The Ensemble at CalArts. Wind players further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering

Baroque, jazz, electronic, improvisational and creative music, as well as a host of non-Western traditions. As part of the preparation for the professional world, the MFA curriculum also incorporates classes in career design. All MFA candidates are required to pass a Mid-Residence Recital

and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts

programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and

culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

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MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Winds (MFA) - Flute

- MLSN601 Hour Lesson as assigned (4 classes)
- MBL623 Woodwind Workshop (2 classes)
- MPRF522/524/530/531 Studio Class as appropriate to major (4 classes)
- MBLExxx World Music Ensemble (in MFA 1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation, and/or Interpretation. TWO classes chosen from:
 - MBL610 Improvisation Ensemble
 - MBL617 Jazz Student Ensemble
 - MBL618 Jazz Faculty Ensemble
 - MBL627 Multi-Focus Ensemble
 - MBL650 Sonic Boom Ensemble
 - MBL660 Golia Large Ensemble
 - MHST601 Improvisation: Uses and Lineage
 - MHST550 Stylists & Innovators 1961–Now
 - MPRF512 Jazz Improvisation (1-on-1)
- MPCD599 Graduate Independent Project: Pedagogy
- Chamber/Conducted Ensembles as assigned (4 classes):
 - MBL500 The Ensemble
 - MBL606 Graduate Chamber Music Ensemble
 - MBL609 Period Instrument Ensemble
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- ONE class chosen from:
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians (1 class)
 - MPCD651 Creative Producing for Music

California Institute of the Arts

of reference.

- MBL104 Tabla Ensemble
- MBL109 Advanced World Percussion Ensemble
- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

○ MPCD660 Creative Entrepreneurship

- **FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)**
- **MFOR600 Artists-in-Residence Week (2 classes)**
- **Winter Session (2 units of coursework taken in January)**
- **MPRF590 Mid-Residence Recital**
- **MPRF690 Graduation Jury and Recital**
- **Electives (to fulfill 60-unit degree requirement)**

Instrumental Arts Flute (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF122/124/130/131 Studio Class appropriate to major (8 classes)

MPRF133 Woodwind Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MCMP110 Introduction to Composition, or any other MCMP course offering

MFOR10x Forums (four classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

Chamber/Conducted Ensembles as assigned (8 classes) from:

- MBL106 Chamber Music
- MBL300 The Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

California Institute of the Arts

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

California Institute of the Arts

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

☒ DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

☒ DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIGU.BFA - Bachelor of Fine Arts - InstrumentalArts Guitar

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Guitar

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs
BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

MIGU.MFA - Master of Fine Arts - InstrumentalArts Guitar

General

Program Title

Master of Fine Arts - InstrumentalArts Guitar

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music before admittance, or to have a Bachelor's degree in an alternate subject along with skills and knowledge

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Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts Guitar

Free Form Requirements

Instrumental Arts Guitar (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

that are appropriate to enter a Master's degree program in a music-related field.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

InstrumentalArts (MFA) - Guitar

MLSN601 Hour Lesson as assigned (4 classes)

MFOR511 Guitar Forum (2 classes)

MFOR5xx Additional Forum of Choice (2 classes)

MBLExxx World Music Ensemble (in MFA 1)

MHST500+ Advanced Music History and Literature (2 classes)

MTHY/MCMP600+ Advanced Theory/Analysis or Composition (2 classes)

- MBLExxx Coached Small Ensemble (4 classes) chosen from:
 - MBLE606 Chamber Music
 - MBLE609 Period Instrument Ensemble
 - MBLE617 Jazz Student Ensemble

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MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)

○ MBLE618 Jazz Faculty Ensemble

○ MBLE627 Multi-Focus Ensemble

● ONE class chosen from:

- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD650 Career Design for Musicians
- MPCD651 Creative Producing for Music
- MPCD660 Creative Entrepreneurship

● FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

● MFOR600 Artists-in-Residence Week (2 classes)

● Winter Session (2 units of coursework taken in January)

● MPRF590 Mid-Residence Recital

● MPRF690 Graduation Jury and Recital

● Electives (to fulfill 60-unit degree requirement)

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- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts (BFA) Guitar (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MFOR111 Guitar Forum (4 classes)

MFOR10x additional Forums (4 classes)

MBLExxx Ensemble, as guitarist (6 classes)

MTHY204 Practical Musicianship D

MPRF241 Fretboard Geography (taken in first two years of the program)

MPRF242 Know your Guitar

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MCMP110 Introduction to Composition, or any other MCMP course offering

EIGHT units of coursework chosen from MAIC200+ or MHST 200+

FOUR units of coursework chosen from MTHY211 or higher

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

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course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIHR.BFA - Bachelor of Fine Arts - InstrumentalArts Harp

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Harp

MIHR.MFA - Master of Fine Arts - InstrumentalArts Harp

General

Program Title

Master of Fine Arts - InstrumentalArts Harp

California Institute of the Arts

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs
BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts Harp

Free Form Requirements

Instrumental Arts Harp (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

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MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts (MFA) - Harp

MLSN601 Hour Lesson as assigned (4 classes)

MPRF523 Harp Studio Class (4 classes)

MBLExxx World Music Ensemble (in MFA1)

MHST500+ Advanced Music History and Literature (2 classes)

MTHY600+ Advanced Theory/Analysis (2 classes)

Studies in Extended Techniques, Improvisation, and/or Interpretation.

TWO classes chosen from:

- MBLE500 The Ensemble
- MBLE610 Improvisation Ensemble
- MBLE617 Jazz Student Ensemble
- MBLE618 Jazz Faculty Ensemble
- MBLE627 Multi-Focus Ensemble
- MBLE650 Sonic Boom Ensemble
- MBLE660 Golia Large Ensemble
- MHST601 Improvisation: Uses and Lineage
- MHST550 Stylists & Innovators 1961–Now
- MPRF512 Jazz Improvisation (1-on-1)
- MTHY577 Baroque Accompaniment

Chamber/Conducted Ensembles as assigned (FOUR classes):

- MBLE500 The Ensemble
- MBLE606 Chamber Music Ensemble
- MBLE609 Period Instrument Ensemble

MFOR502 Performance Forum (TWO classes) (offered in Spring semesters)

ONE class chosen from:

- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD650 Career Design for Musicians
- MPCD651 Creative Producing for Music
- MPCD660 Creative Entrepreneurship

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Jury and Recital

Electives (to fulfill 60-unit degree requirement)

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- MBL104 Tabla Ensemble
- MBL109 Advanced World Percussion Ensemble
- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Harp (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF123 Harp Studio Class (8 classes)

MTHY204 Practical Musicianship D

MHST206 Western Music History II

ONE class chosen from:

- MAIC240 Jazz History
- MHST205 Western Music History I
- MAIC401 Improvisation: Uses & Lineage
- MHST350 Stylists & Innovators 1961–Now
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST425 Survey of Sound Art

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MCMP110 Introduction to Composition or any other MCMP course offering

MFOR10x Forums (2 classes)

MBLExxx Ensembles as assigned from (8 classes):

- MBL106 Chamber Music
- MBL300 The Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury & Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are

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taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

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⚠ DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

⚠ DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIHS.BFA - Bachelor of Fine Arts - InstrumentalArts Harpsichord

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Harpsichord

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs
BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

MIHS.MFA - Master of Fine Arts - InstrumentalArts Harpsichord

General

Program Title

Master of Fine Arts - InstrumentalArts Harpsichord

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Piano/Keyboard studies is an environment in which accomplished students of piano and other keyboards can explore advanced performance techniques and branch out in new stylistic directions, allowing them to shape their individual artistic profiles and prepare for careers in the professional music world. In addition to major lessons, piano workshops, performance forums, and advanced classes in music history, literature, theory and analysis, MFA students play in chamber groups and large

California Institute of the Arts

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Instrumental Arts Harpsichord

Free Form Requirements

Instrumental Arts Harpsichord (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

ensembles, including the School's principal conducted faculty-student group, The Ensemble at CalArts. They further develop more specialized skills through electives (harpsichord, jazz piano, jazz keyboard) and ensembles focused mostly on jazz, improvisation and experimental music. The MFA curriculum also incorporates classes in pedagogy and career design, as well as in movement (yoga for musicians, African and Indonesian dance, and offerings in other Schools at CalArts). Each MFA candidate is required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

California Institute of the Arts

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS& TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts - Piano/Keyboard (MFA)

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF519 Piano Workshop (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MFOR502 Performance Forum (2 classes) (offered in Spring semesters)
- Chamber/Conducted Ensembles or Accompanying Project (4 classes) from
 - MBLE500 The Ensemble
 - MBLE606 Chamber Music Ensemble
 - MBLE609 Period Instrument Ensemble
- MPCD599 Graduate Independent Project: Pedagogy
- ONE class chosen from:
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- Movement Class. TWO classes chosen from:
 - DTCH501/503 Institute Dance
 - MBLE550 African Dance
 - MBLE552 Balinese Dance
 - MBLE554/556 Javanese Dance
 - MPRF605 Yoga for Musicians
 - TACT514 Movement – Yoga
 - TGEN570/571 Intro to Tai Chi
- Keyboard Studies Electives. TWO classes chosen from:
 - MBLE610 Improvisation Ensemble
 - MBLE617 Jazz Student Ensemble
 - MBLE618 Jazz Faculty Ensemble
 - MLSN501/601 Harpsichord Lesson
 - MLSN533/633 Jazz Piano Lesson
 - MTHY540 Jazz Keyboard Theory
 - MTHY577 Baroque Accompaniment
 - Other keyboard studies elective as approved by mentor
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

California Institute of the Arts

- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Harpsicord (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF119 Piano Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MPCD199 Undergraduate Independent Project: Pedagogy (2 classes)

MFORxxx Forums (4 classes)

MBLExxx Ensemble (as pianist) (8 classes)

One class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Note: The Shared Curriculum MPRF103 Class Piano requirement is waived for Piano/Keyboard majors.

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert

Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

California Institute of the Arts

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

California Institute of the Arts

MIMD.MFA - Master of Fine Arts - Indonesian Music/Dance

General

Program Title

Master of Fine Arts - Indonesian Music/Dance

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0999

Program Description

2-Year Program

The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories.

About the Specialization

Tabla students study, practice and perform in various contexts, both as a soloist and accompanist, learning a broad range of traditional repertoire and developing skills as improvisers. Focusing heavily on vocalization and recitation of syllables (e.g. the language and grammar of tabla), students gain a deep understanding of the concepts, devices and rhythmic patterns found in North Indian classical music, building extensive knowledge of many different talas.

Students of melodic instruments develop advanced technical skills required for playing and singing different ragas and talas, as well as comprehensive understanding of North Indian music theory.

All MFA World Music artists are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Indonesian Music/Dance

No Requirements

MIOB.BFA - Bachelor of Fine Arts - Instrumental Arts Oboe

General

Program Title

Bachelor of Fine Arts - Instrumental Arts Oboe

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Instrumental Arts Oboe

Free Form Requirements

Instrumental Arts Oboe (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work,

new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Oboe (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF122/124/130/131 Studio Class appropriate to major (8 classes)

MPRF133 Woodwind Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MFORxxx Forums (four classes)

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

Chamber/Conducted Ensembles as assigned (8 classes) from:

- MBLE106 Chamber Music
- MBLE300 The Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

❗ DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

❗ DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIOB.MFA - Master of Fine Arts - InstrumentalArts Oboe

General

Program Title

Master of Fine Arts - InstrumentalArts Oboe

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Winds studies provides a challenging forum for accomplished students of flute, clarinet, oboe and bassoon to explore advanced performance techniques and a greater range of stylistic directions as they develop their individual artistic profiles and prepare for professional

MIPE.BFA - Bachelor of Fine Arts - InstrumentalArts Percussion

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Percussion

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case

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careers after graduation. In addition to major lessons, winds ensemble, winds workshop and advanced classes in music history, literature, theory and analysis, MFA candidates perform in a variety of chamber ensembles and conducted large ensembles, including the School's principal conducted faculty-student group, The Ensemble at CalArts. Wind players further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and creative music, as well as a host of non-Western traditions. As part of the preparation for the professional world, the MFA curriculum also incorporates classes in career design. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate students, placement exam results may indicate either that a student's prior training and current skill levels are

completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Instrumental Arts Percussion

Free Form Requirements

Instrumental Arts Percussion (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

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already appropriate for graduate study or that supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Winds (MFA) - Oboe

- MLSN601 Hour Lesson as assigned (4 classes)
- MBLE623 Woodwind Workshop (2 classes)
- MPRF522/524/530/531 Studio Class as appropriate to major (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation, and/or Interpretation. TWO classes chosen from:
 - MBLE610 Improvisation Ensemble
 - MBLE617 Jazz Student Ensemble
 - MBLE618 Jazz Faculty Ensemble
 - MBLE627 Multi-Focus Ensemble
 - MBLE650 Sonic Boom Ensemble
 - MBLE660 Golia Large Ensemble
 - MHST601 Improvisation: Uses and Lineage
 - MHST550 Stylists & Innovators 1961–Now
 - MPRF512 Jazz Improvisation (1-on-1)
- MPCD599 Graduate Independent Project: Pedagogy
- Chamber/Conducted Ensembles as assigned (4 classes):
 - MBLE500 The Ensemble
 - MBLE606 Graduate Chamber Music Ensemble
 - MBLE609 Period Instrument Ensemble
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- ONE class chosen from:
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians (1 class)
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion

- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Percussion (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MLSN001 Percussion Lesson electives (two classes) from:

- Latin Percussion
- Jazz Drums
- African Drums
- Persian Music
- Balinese/Javanese Percussion
- Tabla
- World Percussion

MPRF129 Percussion Workshop (8 classes)

MBLE122 Percussion Ensemble (8 classes)

MFOR10x Forums (2 classes)

MTHY204 Practical Musicianship D

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MCMP110 Introduction to Composition or any other MCMP course offering

TWO classes chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST205 Western Music History I
- MHST206 Western Music History II
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

MBLE300 The Ensemble (TWO classes)

MBLExxx World Music Ensembles (TWO units of coursework in addition to those in the Shared Curriculum for FOUR units in total)

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

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DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIPE.MFA - Master of Fine Arts - InstrumentalArts Percussion

General

Program Title

Master of Fine Arts - InstrumentalArts Percussion

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Percussion studies is designed for already accomplished players to explore advanced performance techniques and branch out into new stylistic directions, as they develop their individual artistic profiles and prepare for professional careers across a number of diverse creative settings. In addition to graduate major lessons, supplemental non-major lessons in other areas, experiences with traditional and global contemporary repertoire, students also participate in percussion workshops and performance forums. Intensive ensemble work focuses on playing in percussion ensembles, chamber music ensembles, experimental pop groups, extensive world music offerings, improvisation ensembles and the School's principal conducted faculty-student group, The Ensemble at CalArts. The curriculum further incorporates courses in composition, creative skills and pedagogy. It also encourages percussionists to incorporate experimental forms, improvisation, digital media, hybrid arts and interdisciplinary performance into their individual studies. All MFA percussionists are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a

MIPN.BFA - Bachelor of Fine Arts - InstrumentalArts Piano

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Piano

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

California Institute of the Arts

BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

InstrumentalArts - Percussion (MFA)

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF529 Percussion Workshop (4 classes)
- MBLE622 Percussion Ensemble (4 classes)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MBLE Ensembles as assigned (4 classes)
- MFOR502/503/505/507 Forums (2 classes)
- ONE class chosen from

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts Piano

Free Form Requirements

Instrumental Arts Piano/Keyboard (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music

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- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD650 Career Design for Musicians
- MPCD651 Creative Producing for Music
- MPCD660 Creative Entrepreneurship
- **Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from**
 - MBLE500 The Ensemble
 - MBLE610 Improvisation Ensemble
 - MBLE617 Jazz Student Ensemble
 - MBLE618 Jazz Faculty Ensemble
 - MBLE627 Multi-Focus Ensemble
 - MBLE650 Sonic Boom Ensemble
 - MBLE660 Golia Large Ensemble
 - MHST601 Improvisation: Uses and Lineage
 - MHST550 Stylists & Innovators 1961–Now
 - MPRF512 Jazz Improvisation (1-on-1)
- **MBLExxx World Music Ensemble elective (4 classes, see listing under BFA Shared Curriculum above)**
- **FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)**
- **MFOR600 Artists-in-Residence Week (2 classes)**
- **Winter Session (2 units of coursework taken in January)**
- **MPRF590 Mid-Residence Recital**
- **MPRF690 Graduation Jury and Recital**
- **Electives (to fulfill 60-unit degree requirement)**

- **MSCM310 Acoustics for Musicians**

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Piano/Keyboard (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF119 Piano Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MPCD199 Undergraduate Independent Project: Pedagogy (2 classes)

MFOR10x Forums (4 classes)

MBLExxx Ensemble (as pianist) (8 classes)

One class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Note: The Shared Curriculum MPRF103 Class Piano requirement is waived for Piano/Keyboard majors.

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIPN.MFA - Master of Fine Arts - InstrumentalArts Piano

General

Program Title

Master of Fine Arts - InstrumentalArts Piano

School

School of Music

MITB.BFA - Bachelor of Fine Arts - InstrumentalArts Tuba

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Tuba

School

School of Music

California Institute of the Arts

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program

The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories.

MFA Piano/Keyboard studies is an environment in which accomplished students of piano and other keyboards can explore advanced performance techniques and branch out in new stylistic directions, allowing them to shape their individual artistic profiles and prepare for careers in the professional music world.

In addition to major lessons, piano workshops, performance forums, and advanced classes in music history, literature, theory and analysis, MFA students play in chamber groups and large ensembles, including the School's principal conducted faculty-student group, The Ensemble at CalArts. They further develop more specialized skills through electives (harpichord, jazz piano, jazz keyboard) and ensembles focused mostly on jazz, improvisation and experimental music. The MFA curriculum also incorporates classes in pedagogy and career design, as well as in movement (yoga for musicians, African and Indonesian dance, and offerings in other Schools at CalArts).

Each MFA candidate is required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts Tuba

Free Form Requirements

Instrumental Arts Tuba (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

California Institute of the Arts

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts - Piano/Keyboard (MFA)

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF519 Piano Workshop (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MFOR502 Performance Forum (2 classes) (offered in Spring semesters)
- Chamber/Conducted Ensembles or Accompanying Project (4 classes) from
 - MBLE500 The Ensemble
 - MBLE606 Chamber Music Ensemble
 - MBLE609 Period Instrument Ensemble
- MPCD599 Graduate Independent Project: Pedagogy
- ONE class chosen from:
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- Movement Class. TWO classes chosen from:
 - DTCH501/503 Institute Dance
 - MBLE550 African Dance
 - MBLE552 Balinese Dance
 - MBLE554/556 Javanese Dance
 - MPRF605 Yoga for Musicians
 - TACT514 Movement – Yoga
 - TGEN570/571 Intro to Tai Chi
- Keyboard Studies Electives. TWO classes chosen from:

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble

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- MBL610 Improvisation Ensemble
- MBL617 Jazz Student Ensemble
- MBL618 Jazz Faculty Ensemble
- MLSN501/601 Harpsichord Lesson
- MLSN533/633 Jazz Piano Lesson
- MTHY540 Jazz Keyboard Theory
- MTHY577 Baroque Accompaniment
- Other keyboard studies elective as approved by mentor
- **FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)**
- **MFOR600 Artists-in-Residence Week (2 classes)**
- **Winter Session (2 units of coursework taken in January)**
- **MPRF590 Mid-Residence Recital**
- **MPRF690 Graduation Jury and Recital**
- **Electives (to fulfill 60-unit degree requirement)**

- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Tuba (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF132 Brass Workshop (8 classes)

MBLE120 Brass Ensemble (8 classes)

MTHY204 Practical Musicianship D

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MFOR102 Performance Forum (2 classes)

MPCP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

EIGHT classes of MBLExxx Ensembles as assigned:

- MBL106 Chamber Music
- MBL300 The Ensemble
- MBL123 Woodwind Ensemble (for hornists)

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and

development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MITB.MFA - Master of Fine Arts - InstrumentalArts Tuba

General

Program Title

Master of Fine Arts - InstrumentalArts Tuba

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Brass studies allows already accomplished students of trumpet, horn, trombone, euphonium and tuba to explore advanced performance techniques and new stylistic directions as they develop their individual artistic and professional profiles and prepare for careers across a variety of creative settings. In addition to major lessons, brass ensemble, brass workshop, and advanced classes in music history, literature, theory and analysis, MFA candidates perform in the School's principal conducted

MITP.BFA - Bachelor of Fine Arts - InstrumentalArts Trumpet

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Trumpet

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

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faculty-student group, The Ensemble at CalArts. They further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and experimental music, as well as a host of non-Western traditions. As part of the preparation for the professional world, the MFA curriculum also incorporates classes in pedagogy and career design. Each MFA candidate is required to pass a Mid-Residence Recital and a Graduation Jury and Recital.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Instrumental Arts Trumpet

Free Form Requirements

Instrumental Arts Trumpet (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

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Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Brass (MFA) - Tuba

MLSN601 Hour Lesson as assigned (4 classes)

MPRF532 Brass Workshop (2 classes)

MBLE620 Brass Ensemble (4 classes)

MHST500+ Advanced Music History and Literature (2 classes)

MTHY/MCMP600+ Advanced Theory/Analysis or Composition (2 classes)

Chamber/Conducted Ensembles as assigned (4 classes):

- MBLE500 The Ensemble
- MBLE606 Chamber Music Ensemble
- MBLE609 Period Instrument Ensemble

Studies in Extended Techniques, Improvisation, and/or Interpretation:

TWO classes chosen from:

- MBLE500 The Ensemble
- MBLE610 Improvisation Ensemble
- MBLE617 Jazz Student Ensemble
- MBLE618 Jazz Faculty Ensemble
- MBLE627 Multi-Focus Ensemble
- MBLE650 Sonic Boom Ensemble
- MBLE660 Golia Large Ensemble
- MHST601 Improvisation: Uses and Lineage
- MHST550 Stylists & Innovators 1961–Now
- MPRF512 Jazz Improvisation (1-on-1)
- MTHY577 Baroque Accompaniment
- MTHY600+

MFOR502 Performance Forum (in Spring Semesters, 2 classes)

ONE class chosen from:

- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD650 Career Design for Musicians
- MPCD651 Creative Producing for Music
- MPCD660 Creative Entrepreneurship

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

MBLExxx World Music Ensemble (in MFA1)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Jury and Recital

Electives (to fulfill 60-unit degree requirement)

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)

- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Trumpet (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF132 Brass Workshop (8 classes)

MBLE120 Brass Ensemble (8 classes)

MTHY204 Practical Musicianship D

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MFOR102 Performance Forum (2 classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

EIGHT classes of MBLExxx Ensembles as assigned:

- MBLE106 Chamber Music
- MBLE300 The Ensemble
- MBLE123 Woodwind Ensemble (for hornists)

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MITP.MFA - Master of Fine Arts - InstrumentalArts Trumpet

General

Program Title

Master of Fine Arts - InstrumentalArts Trumpet

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Brass studies allows already accomplished students of trumpet, horn, trombone, euphonium and tuba to explore advanced performance techniques and new stylistic directions as they develop their individual artistic and professional profiles and prepare for careers across a variety of creative settings. In addition to major lessons, brass ensemble, brass workshop, and advanced classes in music history, literature, theory and analysis, MFA candidates perform in the School's principal conducted faculty-student group, The Ensemble at CalArts. They further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and experimental music, as well as a host of non-Western traditions. As part of the preparation for the professional world, the MFA curriculum also incorporates classes in pedagogy and career design. Each MFA candidate is required to pass a Mid-Residence Recital and a Graduation Jury and Recital.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course

MITR.BFA - Bachelor of Fine Arts - InstrumentalArts Trombone

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Trombone

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

InstrumentalArts Trombone

Free Form Requirements

Instrumental Arts Trombone (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared

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enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Brass (MFA) - Trumpet

MLSN601 Hour Lesson as assigned (4 classes)

MPRF532 Brass Workshop (2 classes)

MBLE620 Brass Ensemble (4 classes)

MHST500+ Advanced Music History and Literature (2 classes)

MTHY/MCMP600+ Advanced Theory/Analysis or Composition (2 classes)

Chamber/Conducted Ensembles as assigned (4 classes):

- MBLE500 The Ensemble
- MBLE606 Chamber Music Ensemble
- MBLE609 Period Instrument Ensemble

Studies in Extended Techniques, Improvisation, and/or Interpretation:

TWO classes chosen from:

- MBLE500 The Ensemble
- MBLE610 Improvisation Ensemble
- MBLE617 Jazz Student Ensemble
- MBLE618 Jazz Faculty Ensemble
- MBLE627 Multi-Focus Ensemble
- MBLE650 Sonic Boom Ensemble
- MBLE660 Golias Large Ensemble
- MHST601 Improvisation: Uses and Lineage

Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

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- MHST550 Stylists & Innovators 1961–Now
- MPRF512 Jazz Improvisation (1-on-1)
- MTHY577 Baroque Accompaniment
- MTHY600+

MFOR502 Performance Forum (in Spring Semesters, 2 classes)

ONE class chosen from:

- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD650 Career Design for Musicians
- MPCD651 Creative Producing for Music
- MPCD660 Creative Entrepreneurship
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- MBLExxx World Music Ensemble (in MFA1)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Trombone (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF132 Brass Workshop (8 classes)

MBLE120 Brass Ensemble (8 classes)

MTHY204 Practical Musicianship D

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MFOR102 Performance Forum (2 classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

EIGHT classes of MBLExxx Ensembles as assigned:

- MBL106 Chamber Music
- MBL300 The Ensemble
- MBL123 Woodwind Ensemble (for hornists)

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MITR.MFA - Master of Fine Arts - InstrumentalArts Trombone

General

Program Title

Master of Fine Arts - InstrumentalArts Trombone

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in

MIVA.BFA - Bachelor of Fine Arts - InstrumentalArts Viola

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Viola

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In

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which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA Brass studies allows already accomplished students of trumpet, horn, trombone, euphonium and tuba to explore advanced performance techniques and new stylistic directions as they develop their individual artistic and professional profiles and prepare for careers across a variety of creative settings. In addition to major lessons, brass ensemble, brass workshop, and advanced classes in music history, literature, theory and analysis, MFA candidates perform in the School's principal conducted faculty-student group, The Ensemble at CalArts. They further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and experimental music, as well as a host of non-Western traditions. As part of the preparation for the professional world, the MFA curriculum also incorporates classes in pedagogy and career design. Each MFA candidate is required to pass a Mid-Residence Recital and a Graduation Jury and Recital.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Instrumental Arts Viola

Free Form Requirements

Instrumental Arts Viola (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation

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MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Brass (MFA) - Trombone

MLSN601 Hour Lesson as assigned (4 classes)

MPRF532 Brass Workshop (2 classes)

MBLE620 Brass Ensemble (4 classes)

MHST500+ Advanced Music History and Literature (2 classes)

MTHY/MCMP600+ Advanced Theory/Analysis or Composition (2 classes)

Chamber/Conducted Ensembles as assigned (4 classes):

- MBLE500 The Ensemble
- MBLE606 Chamber Music Ensemble
- MBLE609 Period Instrument Ensemble

Studies in Extended Techniques, Improvisation, and/or Interpretation:

TWO classes chosen from:

- MBLE500 The Ensemble
- MBLE610 Improvisation Ensemble
- MBLE617 Jazz Student Ensemble
- MBLE618 Jazz Faculty Ensemble
- MBLE627 Multi-Focus Ensemble
- MBLE650 Sonic Boom Ensemble
- MBLE660 Golia Large Ensemble
- MHST601 Improvisation: Uses and Lineage
- MHST550 Stylists & Innovators 1961–Now
- MPRF512 Jazz Improvisation (1-on-1)
- MTHY577 Baroque Accompaniment
- MTHY600+

MFOR502 Performance Forum (in Spring Semesters, 2 classes)

ONE class chosen from:

- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD650 Career Design for Musicians
- MPCD651 Creative Producing for Music
- MPCD660 Creative Entrepreneurship

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

MBLExxx World Music Ensemble (in MFA1)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Jury and Recital

Electives (to fulfill 60-unit degree requirement)

- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble

- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Viola (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF128 String Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MFOR10x Forums (4 classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

Chamber/Conducted Ensembles as assigned (8 classes) chosen from:

- MBL106 Chamber Music
- MBL300 The Ensemble
- MBL309 Period Instrument Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIVA.MFA - Master of Fine Arts - InstrumentalArts Viola

General

Program Title

Master of Fine Arts - InstrumentalArts Viola

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization Strings MFA studies provides a challenging forum for accomplished students of violin, viola, cello and contrabass to explore advanced performance techniques and a greater range of stylistic directions, as they develop their individual artistic profiles, build creative versatility, and prepare for professional careers after graduation. In addition to major lessons, string workshops, and advanced classes in music history, literature, theory and analysis, MFA candidates perform in a variety of chamber and large ensembles, including the School's main conducted faculty-student group, The Ensemble at CalArts. Players further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and experimental music, as well as cross-genre work. As part of preparation for the professional world, the MFA curriculum also incorporates classes in pedagogy and career design. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music before admittance, or to have a Bachelor's degree in an alternate subject along with skills and knowledge

MIVN.BFA - Bachelor of Fine Arts - InstrumentalArts Violin

General

Program Title

Bachelor of Fine Arts - InstrumentalArts Violin

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

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that are appropriate to enter a Master's degree program in a music-related field.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

InstrumentalArts Strings (MFA) - Viola

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF528 String Workshop (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (4 classes) from
 - MBLE500 The Ensemble
 - MBLE606 Chamber Music Ensemble
 - MBLE609 Period Instrument Ensemble

InstrumentalArts Violin

Free Form Requirements

Instrumental Arts Violin (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot

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- **Studies in Extended Techniques, Improvisation and/or Interpretation. TWO classes chosen from:**
 - MBL500 The Ensemble
 - MBL610 Improvisation Ensemble
 - MBL617 Jazz Student Ensemble
 - MBL618 Jazz Faculty Ensemble
 - MBL627 Multi-Focus Ensemble
 - MBL650 Sonic Boom Ensemble
 - MBL660 Golia Large Ensemble
 - MHST601 Improvisation: Uses and Lineage
 - MHST550 Stylists & Innovators 1961–Now
 - MPRF512 Jazz Improvisation (1-on-1)
 - MTHY577 Baroque Accompaniment
- **MFOR502 Performance Forum (2 classes) (offered in Spring semesters)**
- **ONE class chosen from:**
 - MPCD603 Teaching Artistry
 - MPCD604 Pedagogy: Best Practices
 - MPCD650 Career Design for Musicians
 - MPCD651 Creative Producing for Music
 - MPCD660 Creative Entrepreneurship
- **MPCD599 Graduate Independent Project: Pedagogy**
- **FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)**
- **MFOR600 Artists-in-Residence Week (2 classes)**
- **Winter Session (2 units of coursework taken in January)**
- **MPRF590 Mid-Residence Recital**
- **MPRF690 Graduation Jury and Recital**
- **Electives (to fulfill 60-unit degree requirement)**

- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBL104 Tabla Ensemble
- MBL109 Advanced World Percussion Ensemble
- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Instrumental Arts Violin (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MPRF128 String Workshop (8 classes)

MTHY204 Practical Musicianship D

MHST205 Western Music History I

MHST206 Western Music History II

MTHY315 Meaningful Interpretation

MAIC403 Pedagogy I or MAIC404 Pedagogy II

MFOR10x Forums (4 classes)

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MAIC240 Jazz History
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST330 Studies in Experimental Pop I
- MHST331 Studies in Experimental Pop II
- MHST350 Stylists & Innovators 1961–Now
- MHST425 Survey of Sound Art

Chamber/Conducted Ensembles as assigned (8 classes) chosen from:

- MBLE106 Chamber Music
- MBLE300 The Ensemble
- MBLE309 Period Instrument Ensemble

MPRF290 Mid-Residence Recital

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MIVN.MFA - Master of Fine Arts - InstrumentalArts Violin

General

Program Title

Master of Fine Arts - InstrumentalArts Violin

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

MJTB.BFA - Bachelor of Fine Arts - Jazz Trombone

General

Program Title

Bachelor of Fine Arts - Jazz Trombone

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

California Institute of the Arts

CIP Code (National ID)
50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization Strings MFA studies provides a challenging forum for accomplished students of violin, viola, cello and contrabass to explore advanced performance techniques and a greater range of stylistic directions, as they develop their individual artistic profiles, build creative versatility, and prepare for professional careers after graduation. In addition to major lessons, string workshops, and advanced classes in music history, literature, theory and analysis, MFA candidates perform in a variety of chamber and large ensembles, including the School's main conducted faculty-student group, The Ensemble at CalArts. Players further hone their skills in extended techniques, improvisation and interpretation through a number of more specialized groups, covering Baroque, jazz, electronic, improvisational and experimental music, as well as cross-genre work. As part of preparation for the professional world, the MFA curriculum also incorporates classes in pedagogy and career design. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

BFA Program in Music comprises the following *métier* components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required *métier* coursework indicated below represent minimum requirements.

Jazz Trombone

Free Form Requirements

Jazz Trombone (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

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- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Instrumental Arts Strings (MFA) - Violin

MLSN601 Hour Lesson as assigned (4 classes)

MPRF528 String Workshop (4 classes)

MBLExxx World Music Ensemble (in MFA1)

MHST500+ Advanced Music History and Literature (2 classes)

MTHY600+ Advanced Theory/Analysis (2 classes)

Chamber/Conducted Ensembles as assigned (FOUR classes) from

- MBL500 The Ensemble
- MBL606 Chamber Music Ensemble
- MBL609 Period Instrument Ensemble

Studies in Extended Techniques, Improvisation and/or Interpretation.

TWO classes chosen from:

- MBL500 The Ensemble
- MBL610 Improvisation Ensemble
- MBL617 Jazz Student Ensemble
- MBL618 Jazz Faculty Ensemble
- MBL627 Multi-Focus Ensemble
- MBL650 Sonic Boom Ensemble
- MBL660 Golia Large Ensemble
- MHST601 Improvisation: Uses and Lineage
- MHST550 Stylists & Innovators 1961–Now
- MPRF512 Jazz Improvisation (1-on-1)
- MTHY577 Baroque Accompaniment

MFOR502 Performance Forum (2 classes) (offered in Spring semesters)

ONE class chosen from:

- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD650 Career Design for Musicians
- MPCD651 Creative Producing for Music
- MPCD660 Creative Entrepreneurship

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBL104 Tabla Ensemble
- MBL109 Advanced World Percussion Ensemble
- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan

California Institute of the Arts

MPRF590 Mid-Residence Recital

MPRF690 Graduation Jury and Recital

Electives (to fulfill 60-unit degree requirement)

- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Trombone (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBLE201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

MCMP110 Introduction to Composition or any other MCMP course offering

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)

MBLE118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills

courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJTB.MFA - Master of Fine Arts - Jazz Trombone

General

Program Title

Master of Fine Arts - Jazz Trombone

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each student. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Trombone (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone,

MJTP.BFA - Bachelor of Fine Arts - Jazz Trumpet

General

Program Title

Bachelor of Fine Arts - Jazz Trumpet

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

California Institute of the Arts

Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Jazz Trumpet

Free Form Requirements

Jazz Trumpet (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music

- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Trumpet (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBLE201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)

MBLE118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJTP.MFA - Master of Fine Arts - Jazz Trumpet

General

Program Title

Master of Fine Arts - Jazz Trumpet

School

School of Music

MJZB.BFA - Bachelor of Fine Arts - Jazz Bass

General

Program Title

Bachelor of Fine Arts - Jazz Bass

School

School of Music

California Institute of the Arts

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each student. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Trumpet (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

- MLSN601 Hour Lesson as assigned (4 classes)
- MCMP610 Jazz Composition
- MCMP500+ upper-level composition elective
- MPRF603 Harmonic Improvisation
- MBLE618 Jazz Faculty Ensemble (4 classes)
- MBLE617 Jazz Student Ensemble (4 classes)
- MFOR507 Jazz Forum (2 classes)
- ONE class chosen from:
 - MHST550 Stylists & Innovators 1961–Now
 - MHST571 Jazz and Urban Experimentalism
 - MHST601 Improvisation: Uses and Lineage
- MHST/MTHY500+ upper-level history, theory or analysis elective
- MBLE501 Beginning African Music Ensemble
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Jazz Bass

Free Form Requirements

Jazz Bass (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble

- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Bass (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBL201 Beginning African Ensemble

MTHY203 Practical Musicianship C

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBL117 Jazz Student Ensemble (8 classes)

MBL118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and

development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

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All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJZB.MFA - Master of Fine Arts - Jazz Bass

General

Program Title

Master of Fine Arts - Jazz Bass

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each students. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and

MJZD.BFA - Bachelor of Fine Arts - Jazz Drums

General

Program Title

Bachelor of Fine Arts - Jazz Drums

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual

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collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Bass (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Jazz Drums

Free Form Requirements

Jazz Drums (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPD350 Career Designs for Musicians
- MPD351 Creative Producing for Music
- MPD420 Teaching the Voice
- MPD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Drums (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBLE201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)

MBLE118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJZD.MFA - Master of Fine Arts - Jazz Drums

General

Program Title

Master of Fine Arts - Jazz Drums

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each students. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Drums (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MJZF.BFA - Bachelor of Fine Arts - Jazz Flute

General

Program Title

Bachelor of Fine Arts - Jazz Flute

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Jazz Flute

Free Form Requirements

Jazz Flute (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the

California Institute of the Arts

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBL104 Tabla Ensemble
- MBL109 Advanced World Percussion Ensemble
- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL216 Beg Drum Ensemble
- MBL210 Beginning Javanese Gamelan
- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Flute (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBL201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)
MBLE118 Jazz Faculty Ensemble (8 classes)
MPRF490 Graduation Recital
Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A
MTHY111 Tonal Theory & Applications A
MAIC100 Worlds of Music I: Europe & N. Am. 1900-
MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B
MTHY112 Tonal Theory & Applications B
MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C
MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)
MTHYxxx World Music Theory course
MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert
Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)
course in New Methods & Technologies (see course listing above)
course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member
MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)
course in New Methods & Technologies (see course listing above)
course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member
MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)
course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

 DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

❗ DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

❗ DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJZF.MFA - Master of Fine Arts - Jazz Flute

General

Program Title

Master of Fine Arts - Jazz Flute

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already

MJZG.BFA - Bachelor of Fine Arts - Jazz Guitar

General

Program Title

Bachelor of Fine Arts - Jazz Guitar

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in

California Institute of the Arts

distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each students. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Flute (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Jazz Guitar

Free Form Requirements

Jazz Guitar (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory

- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble

- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Guitar (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBLE201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)

MBLE118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in

the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJZG.MFA - Master of Fine Arts - Jazz Guitar

General

Program Title

Master of Fine Arts - Jazz Guitar

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. MFA Program in Music About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each student. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Guitar (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MJZK.BFA - Bachelor of Fine Arts - Jazz Keyboard

General

Program Title

Bachelor of Fine Arts - Jazz Keyboard

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Jazz Keyboard

California Institute of the Arts

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

Free Form Requirements

Jazz Keyboard (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator

- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Keyboard (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBLE201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)

MBLE118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJZK.MFA - Master of Fine Arts - Jazz Keyboard

General

Program Title

Master of Fine Arts - Jazz Keyboard

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

MJZM.BFA - Bachelor of Fine Arts - Jazz Mallets

General

Program Title

Bachelor of Fine Arts - Jazz Mallets

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

California Institute of the Arts

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each student. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Keyboard (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

BFA Program in Music comprises the following *métier* components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required *métier* coursework indicated below represent minimum requirements.

Jazz Mallets

Free Form Requirements

Jazz Mallets (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPD350 Career Designs for Musicians
- MPD351 Creative Producing for Music
- MPD420 Teaching the Voice
- MPD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan

- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Mallets (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBLE201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)

MBLE118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203,

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MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJZM.MFA - Master of Fine Arts - Jazz Mallets

General

Program Title

Master of Fine Arts - Jazz Mallets

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. MFA Program in Music About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each student. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Mallets (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MJZP.BFA - Bachelor of Fine Arts - Jazz Performance

General

Program Title

Bachelor of Fine Arts - Jazz Performance

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

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MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Jazz Performance

Free Form Requirements

Jazz Performance (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPD350 Career Designs for Musicians
- MPD351 Creative Producing for Music
- MPD420 Teaching the Voice
- MPD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Performance (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBLE201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)

MBLE118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJZP.MFA - Master of Fine Arts - Jazz Performance

General

Program Title

Master of Fine Arts - Jazz Performance

School

School of Music

Degree

MJZR.BFA - Bachelor of Fine Arts - Jazz Reeds

General

Program Title

Bachelor of Fine Arts - Jazz Reeds

School

School of Music

Degree

California Institute of the Arts

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. MFA Program in Music About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each students. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Performance (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0910

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Jazz Reeds

Free Form Requirements

Jazz Reeds (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble

- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Jazz Reeds (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (each semester)

MFOR107 Jazz Forum (3 classes)

MTHY240 Jazz Keyboard Theory

MTHY108 Transcription Skills

MBLE201 Beginning African Ensemble

MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)

MPRF203 Harmonic Improvisation

ONE class chosen from:

- MCMP310 Jazz Composition
- MCMP314 Jazz Arranging

MAIC240 Jazz History

FOUR units of coursework chosen from:

- MAIC314 The Music of Flamenco
- MAIC316 Blues before 1960
- MAIC401 Improvisation: Uses and Lineage
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism

MBLE117 Jazz Student Ensemble (8 classes)

MBLE118 Jazz Faculty Ensemble (8 classes)

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory

sequence MTHY001, MTHY 111, MTHY 112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY 101, MTHY 102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MJZR.MFA - Master of Fine Arts - Jazz Reeds

General

Program Title

Master of Fine Arts - Jazz Reeds

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0910

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. MFA Program in Music About the Specialization MFA students of jazz bass, guitar, keyboard, drums, brass, reeds, and in special cases for other instruments, jazz performance, anchor their individual studies with major lessons, jazz forums and classes in composition, harmonic improvisation, history, theory and analysis. Ensemble work is built around performing with both a student jazz ensemble and a faculty jazz ensemble. MFA jazz students work closely with their mentors to chart an individualized program of study based on needs, interests and the professional aims of each student. MFA jazz artists also play with faculty as part of an apprenticeship model, as colleagues and collaborators, as they build practical experience as performers, improvisers, composers and bandleaders, at home on the

MMEP.BFA - Bachelor of Fine Arts - Musical Arts/Experimental Pop

General

Program Title

Bachelor of Fine Arts - Musical Arts/Experimental Pop

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0901

Program Description

4-Year Program The BFA program of study is uniquely designed around the concept of the "Music Artist." Unlike a traditional conservatory approach, it allows each student to cultivate a far-ranging musical skillset while also providing specialized training best suited to meet individual goals. About the Specialization The BFA curriculum features a network of courses that offer core theory and skills studies, songwriting, arranging, rock and pop history, recording, producing and individual lessons. Students are highly encouraged to add classes in non-Western music, experimental composition and music technology in order to broaden the creative and technical reach of their individual musical voices. From the beginning and throughout their residency, students build and develop a cumulative portfolio of creative work in close collaboration with their mentor. This portfolio is periodically reviewed. In order to obtain the degree, this portfolio must be evaluated and approved by faculty in the student's final year.

Free Form Requirements

Experimental Pop (BFA)

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concert stage and in the recording studio. All MFA candidates are required to pass a Mid-Residence Recital and a Graduation Jury and Recital in order to obtain the degree.

Free Form Requirements

Jazz Trombone (MFA)

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds, and Jazz Performance.

MLSN601 Hour Lesson as assigned (4 classes)

MCMP610 Jazz Composition

MCMP500+ upper-level composition elective

MPRF603 Harmonic Improvisation

MBLE618 Jazz Faculty Ensemble (4 classes)

MBLE617 Jazz Student Ensemble (4 classes)

MFOR507 Jazz Forum (2 classes)

ONE class chosen from:

- MHST550 Stylists & Innovators 1961–Now
- MHST571 Jazz and Urban Experimentalism
- MHST601 Improvisation: Uses and Lineage

MHST/MTHY500+ upper-level history, theory or analysis elective

MBLE501 Beginning African Music Ensemble

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Recital

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

BFA Shared Curriculum Requirements

BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music

- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Experimental Pop (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

MFOR104 ExPop Forum (3 classes)

AUDIO PRODUCTION

MTEC104 The Art of Recording

MTEC101 Concert Production I

MSCM310 Acoustics for Musicians

ONE course chosen from:

- MCMP308 The Art of the Mix
- MCMP404 Field Recording Workshop
- MTEC212 Recording the Voice
- MTEC270 History of Electronic Dance Music
- MTEC365 Digital Recording Studio
- MTEC367 Project Recording
- MCMP367 Global Studios and Audiotopias

COMPOSITION

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MCMP112 Composing Experimental Pop

MCMP369 Production as Composition

MHST230 Audio-Visual Theory and Composition

ONE course chosen from:

- MTHY215 Song Writing & Analysis
- MTHY306 The Experimenting Ear
- MCMP421 Hybrid Music

ARRANGING

ONE course chosen from:

- MCMP307 Arranging
- MCMP308 The Art of the Mix
- MCMP314 Jazz Arranging
- MCMP33x Writing for ...

CRITICAL POP

MHST330 Studies in Experimental Pop

TWO courses chosen from:

- MAIC240 Jazz History
- MAIC316 Blues before 1960
- MAIC370 DIY
- MAIC401 Improvisation: Uses & Lineage
- MHST30x Music Cultures
- MHST300 Black Temporalities and Black Time
- MHST312 Ethnology of African Music
- MHST331 Studies in Avant-Rock & Noise
- MHST350 Stylists & Innovators 1961–Now
- MHST371 Jazz and Urban Experimentalism
- MHST405–409 Focus Rock
- MHST410 The Elastic Voice
- MHST412 What is a Song?
- MHST498K Disco:Emancipatory Dancefloors
- MHST440 Writing About Music
- MAIC430 Ambient & 4th World Music

COLLABORATION

MBLE328 Collaborative Music Ensemble (3 classes)

TWO ensemble courses chosen from:

- MBLE310 Improvisation Ensemble
- MBLE325 Creative Electronic Ensemble
- MBLE450 Sonic Boom
- MBLE498D Creative Repertory Ensemble
- MCMP367 Global Studios and Audiotopias
- MTEC420 Grids, Beats & Groups

VOICE

MPRF217 Learning to Scream

ONE course chosen from:

- MCRW309 Words for Music
- CCRW211 Hip Hop Poetics Workshop
- CCRW212 Introduction to Creative Writing
- CCRW214 Adventures in Form and Chaos
- CCRW311 Poetry Workshop
- CCRW362 Work the Document
- CCST470 Hip Hop Lab
- other CS course in poetry or creative writing

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano

Second Semester (BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

⚠ DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

⚠ DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MMUS.BFA - Bachelor of Fine Arts - Music

General

Program Title

Bachelor of Fine Arts - Music

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0901

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual

MMUS.MFA - Master of Fine Arts - Music

General

Program Title

Master of Fine Arts - Music

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0901

Program Description

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

A minimum of 4.0 semesters of enrollment are required for the Master of Fine Arts and Advanced Certificate of Fine Arts. Some individualized specializations may require additional semesters of enrollment.

All MFA degree candidates must complete a minimum of 60 units.

Students must attend and have both mid-residence and graduation reviews officially documented. During these reviews, the student's course history is examined, progress is assessed, problems are discussed and changes to the

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educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

Music

No Requirements

curriculum are considered. Mentors and deans must officially approve any changes to the student's curriculum requirements.

Music

No Requirements

MNIM.MFA - Master of Fine Arts - North Indian Music Performance

General

Program Title

Master of Fine Arts - North Indian Music Performance

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The North Indian Music MFA Specialization trains students to become fluent and skilled performers through in-depth, hands-on training under the direction of internationally esteemed faculty. The curriculum emphasizes performance practices. Students also study the theoretical basis of North Indian classical music, as well as its cultural and historical underpinnings. Focusing heavily on vocalization and recitation of syllables (e.g. the language and grammar of tabla), students gain a deep understanding of the concepts, devices and rhythmic patterns found in North Indian classical music, building the advanced technical skills required for playing and singing different ragas and talas, as well as a comprehensive understanding of sruti and microtones. Students also have the opportunity to learn practical skills with regard to maintaining, repairing, repairing and tuning the instruments

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

MPCP.BFA - Bachelor of Fine Arts - Performer/Composer

General

Program Title

Bachelor of Fine Arts - Performer/Composer

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0904

Program Description

4-Year Program

The BFA program of study is uniquely designed around the concept of the "Music Artist." Unlike a traditional conservatory approach, it allows each student to cultivate a far-ranging musical skillset while also providing specialized training best suited to meet individual goals.

About the Specialization

At the BFA level, Performer-Composer studies provides a structured yet highly individualized course of study—comprehensive training regimens in composition and performance practice that are custom-tailored to the creative interests of each student and assessed continuously by the faculty. Performing is a key component along with composing, as studies are geared toward training undergraduates toward future careers as working musicians.

In addition to fulfilling the requirements of the BFA Core Curriculum and the specialization, undergraduate performer-composers are required to pass a Graduation Composition Portfolio Review and a Graduation Jury and Recital in order to obtain the degree.

Optional BFA Concentrations

Students who would like to concentrate their coursework in certain ways may choose to focus on several optional Concentrations. Though this is not

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Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

World Music Performance - North Indian Music (MFA)

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.

- MLSN601 Hour Lesson as assigned (4 classes)
- MLSN501 Half-Hour Lesson (2 classes, as approved by Mentor)
- MHST500–509 Music Cultures (2 classes)
- MTHY508 Transcription Skills (or other transcription class as approved by Mentor)
- Two classes chosen from:
 - MPRF620 Tabla Accompaniment
 - MTHY520/522 Beginning/Advanced Svar Graam (Vocal)

required, students who fulfill the necessary coursework may have these noted on their transcript.

Avant-Garde Rock and Noise aims to develop necessary technical and professional skills to cultivate awareness of the socio-historical context for such music, and to create an environment that will promote radical collaboration and stylistic innovation.

Electronic Music fosters a strong technical foundation in studio and live electronic music-making, and proceeds to instruct in advanced techniques for today's computer musician.

Experimental Music addresses the current frontiers of radical exploration in music and sound art from creative, technical, historical and philosophical perspectives.

Composition for Film and Video affords a technical and aesthetic foundation for students who wish to collaborate with film and video artists.

Instrumental Concert Music Composition offers a technical foundation for contemporary chamber and orchestral composition as well as provides a broad survey of the diverse stylistic, methodological and aesthetic possibilities available to today's concert music composer.

Performer Composer

Free Form Requirements

Performer-Composer (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory

California Institute of the Arts

- MTHY521/523 Beginning/Advanced Svar Graam (Instrumental)
- MTHY622 North Indian Theory
- MTHY624 Java/Bali: Music-Dance-Theory
- MTHY625 Tala Systems
- MTHY626 Ghanaian Rhythm Theory
- MTHY628 Journey to the Persian Music
- MBLE530/604 North Indian or Tabla Ensemble (4 classes)
- MBLExxx World Music Ensembles, outside of major focus (4 classes) (see listing under BFA Shared Curriculum)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MPRF221 African Song

- MPRF328 Latin Percussion
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Performer-Composer (BFA)

Complete SHARED CURRICULUM (see above)

MLSN001 Half-Hour Lesson in Composition & ESP (4 classes, each semester in BFA1&2)

MLSN001 Half-Hour Lesson in Performance (4 classes, each semester in BFA1&2)

MLSN101 Hour Lesson(s) in Composition or Performance (4 classes in BFA3&4)

MFOR305 Performer-Composer Forum (2 classes, offered in Spring semesters)

MCMP105 Music Notation (in first Spring semester in residence)

ICOM111 Introduction to Sound Production

MCMP130 Composer-Performer Laboratory I

MCMP131 Composer-Performer Laboratory II

MTHY204 Practical Musicianship D

At least THREE different courses and SIX units of coursework chosen from :

- MTHY210 Non Tonal Theories (3 units)
- MTHY214 Counterpoint (2 units)
- MTHY215 Song Writing & Analysis (2 units)
- MTHY216 Different Tonalities (3 units)
- MTHY217 Form (3 units)
- MTHY108 Transcription Skills (2 units)
- MTHY240 Jazz Keyboard Theory (1 unit, may be repeated)
- MTHY306 The Experimenting Ear
- MPRF101 Jazz Improvisation, Group (1 unit, may be repeated)
- MPRF102 Jazz Improvisation, 1-on-1 (1 unit, may be repeated)

MSCM310 Acoustics for Musicians

ONE class chosen from:

- MCMP314 Jazz Arranging
- MCMP316 Arranging for Experimental Pop
- MCMP402 Orchestration
- MTHY451 Orchestral Thought

ONE class chosen from:

- MCMP465 Composition with Max/MSP
- MCMP369 Production as Composition
- MTEC270 History of Electronic Dance Music
- MTEC360 Audio Signal Processing
- MTEC365 Digital Recording Studio
- MTEC367 Project Recording

ONE class chosen from:

- MBLE310 Improvisation Ensemble
- MBLE415 Networked Music Ensemble
- MBLE450 Sonic Boom Ensemble
- MBLE460 Golia Large Ensemble
- MCMP325 Experimental Music Workshop I

- MCMP326 Experimental Music Workshop II

MBLExxx /MPRFxxx Workshops, Ensembles or Performance studies appropriate to performance emphasis (THREE units)

TWO units of coursework chosen from:

- MAIC240
- MAIC 420
- MHST205
- MHST206
- MHST331
- MHST350
- MHST422
- MHST425

TWO units of coursework chosen from:

- MAIC314
- MAIC316
- MAIC370
- MAIC401
- MAIC470
- MHST300 - 309
- MHST312

TWO units of coursework from MCMP/MTHY 300-498

MCMP490 Graduation Portfolio & Website Review (portfolio must include substantial original work)

MPRF490 Graduation Jury and Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

California Institute of the Arts

MPCP.DMA - Doctor of Musical Arts - Performer/Composer

General

Program Title

Doctor of Musical Arts - Performer/Composer

School

School of Music

Degree

DMA - Doctor of Musical Arts

Program Level

Doctorate

CIP Code (National ID)

50.0904

Program Description

3-Year Program The ethos of CalArts Doctor of Musical Arts (DMA) program is exploratory and experimental through and through. Students arrive from diverse stylistic origins, but all are driven by artistic visions that can be realized only by a meaningful expansion of the language of music beyond its current boundaries. This challenging program is not a double major in performance and composition, but instead seeks to foster musical artists who holistically combine innovative performance practices with new compositional models. In this process, students who are already accomplished composers and skilled executants thoroughly integrate these practices in their original work. DMA performer-composers work closely with their faculty mentors to develop an individualized course of study, which is built around composition and/or performance lessons, doctoral seminars, topic-driven research and explorations, performance projects and a series of electives. Since DMA students also teach in The Herb Alpert School of Music at CalArts, they are required to continue developing their pedagogical skills through teaching practicums. Research Areas Doctoral proposals must outline a program of scholarly and creative research supporting original composition combined with execution by the student. Any proposal that meets this broad criterion will be considered. CalArts' music faculty comprises innovative, internationally recognized leaders in performance, composition, improvisation, jazz, world music and music technology. Some current areas of creative activity and research among our faculty include the following. new music composition and performance diverse disciplines of improvisation conventional and unconventional instrumental and vocal performance practices experimental sound practices, live electronic music, installation and intermedia art interactive musical technologies, interface design and robotics new strategies for interdisciplinary performance design experimental jazz, rock, noise and electronica African, Indonesian, North Indian, Persian, Latin and other world musics applied inter-cultural experimentation in music new tuning systems: theory and performance practice contemporary music theory, analysis, history, criticism and aesthetics Opportunities exist for collaborations involving CalArts' Schools of Dance, Theater, Film, Art and Critical Studies.

Free Form Requirements

DMA students must satisfactorily complete the program of studies formulated each semester by the student and their Mentor, as well as all requirements specified in the "Doctor of Musical Arts Program Description" section of this catalog. Any changes to the student's curriculum requirements must be officially approved by their Doctoral Examining Committee (DEC) and The Herb Alpert School of Music's Doctoral Policy Committee (DPC).

The course requirements for the DMA program are as follows.

MPCP.MFA - Master of Fine Arts - Performer/Composer

General

Program Title

Master of Fine Arts - Performer/Composer

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0904

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. MFA Program in Music About the Specialization MFA Performer-Composer studies is designed for advanced students who are already accomplished composers and expert players, and who have identified a creative direction that demands the thoroughgoing integration of composition and performance in their work. This course of study is structured to meet the needs of each individual practice as students immerse themselves intensively along the entire continuum of creative music-making. The MFA curriculum offers resources to help performer-composers develop the means to express their ideas in musical, spoken, written, recorded and various media forms; contextualize their own work and that of others in the light of current directions, historical antecedents and a wide range of aesthetic perspectives; and develop strategic plans and career pathways for sustaining their individual directions in creative music-making. MFA performer-composers are required to pass a Mid-Residency Recital, a Graduation Jury and Recital and a Graduation Composition Portfolio Review in order to obtain the degree.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

California Institute of the Arts

- MLSN701 Composition and/or Performance Lessons (each semester; no more than three assigned lessons and no more than 8 lesson-units in total per semester)
- MCMP700 Doctoral Seminar (6 classes)
- MCMP790 Doctoral Project (2 classes)
- MCMP791 DMA First-Year Review
- MCMP792 DMA Qualifying Examination
- MCMP794 DMA Final Review
- MHST703 Performer-Composer: History & Aesthetics
- MPCD604 Pedagogy: Best Practices
- MPCD740 Teaching Practicum (5 classes)
- MPRF790 Performance Project (2 classes)
- MTHY750 Topic-Driven Research and Exploration (6 classes minimum with 3 different instructors)
- Approved Electives (4 classes, approved by mentor as relevant to the student's research direction)
- Winter Session (THREE units of coursework completed in January)
- Free Electives (to fulfill 60-unit degree requirement)

DMA students must pass a First Year Review (MCMP790). This review is conducted by the student's Doctoral Examining Committee (DEC). This Committee comprises a total of 3–4 faculty members and must include the student's Mentor and MTHY750 (Topic-Driven Research) instructors. 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.

DMA students must pass *Written and Oral Qualifying Examinations* (MCMP792) before advancing to degree candidacy. The Qualifying Examinations are administered by the student's Doctoral Examining Committee. In preparation for the Qualifying Examinations, the student must enroll in MTHY750 (Topic-Driven Research) at least 6 times with a minimum of 3 different DEC members addressing 3 respective topic areas. This typically takes place over the course of the student's second year in the DMA program. The MTHY750 topic areas are agreed upon by the student and the MTHY750 instructors in light of the student's professional and artistic goals and are subject to approval by the Doctoral Policy 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 pass a *Final Review* (MCMP794), conducted by their Doctoral Examining 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 student's Doctoral Project (MCMP790), and particularly of the student's Professional Portfolio.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Performer-Composer (MFA)

- MLSN601 Hour Lesson(s) in Performance or Composition as assigned (4 classes)
- MLSN501 Half-Hour Lesson(s), in Year I, in whichever area (Performance or Composition) the Hour Lesson is not taken (2 classes)
- MFOR505 Performer-Composer Forum (2 classes)
- MFOR501/502/503/506/507/508/509 Other Graduate forums (2 classes)
- MBLExxx World Music Ensemble (in MFA 1)
- Composition courses (with the prefix MCMP) totaling at least 4 units
- Performance courses (with the prefix MBLE or MPRF) totaling at least 4 units
- Courses in music technology, theory, history, or pedagogy, (with prefix MTEC, MTHY, MHST or MPCD, at least 10 units)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- Winter Session (2 units of coursework with subject code MITM, taken in in January)
- MPRF590 Mid-Residence Recital (must include substantial original work)
- MPRF690 Graduation Jury & Recital (must include substantial original work)
- MCMP690 Graduation Portfolio Review
- Electives (to fulfill 60-unit degree requirement)

California Institute of the Arts

MTEC.BFA - Bachelor of Fine Arts - Music Technology

General

Program Title

Bachelor of Fine Arts - Music Technology

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

11.0899

Program Description

4-Year Program

The BFA program of study is uniquely designed around the concept of the "Music Artist." Unlike a traditional conservatory approach, it allows each student to cultivate a far-ranging musical skillset while also providing specialized training best suited to meet individual goals.

About the Specialization

Undergraduate Music Technology students develop their creative engineering skills through a broad spectrum of classes at the intersection of art and technology. These cover concert production, acoustics, sound synthesis, electronic composition and performance, interface design, audio electronics, interactive media and a number of wide-ranging elective topics. Students become trained artists 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.

Students in the BFA track also take part in digital performance ensembles, such as the Machine Orchestra, Sonic Boom, Creative Electronic Ensemble and Improvisation Ensemble, or groups formed specifically in connection with classes offered by the specialization.

Music Technology

Free Form Requirements

Music Technology: Interaction, Intelligence & Design (BFA)

BFA Curriculum Requirements

All undergraduate music students must complete the BFA Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTEC.MFA - Master of Fine Arts - Music Technology

General

Program Title

Master of Fine Arts - Music Technology

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

11.0899

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization At the MFA level, students concentrate on developing and refining advanced creative engineering skills while working toward a Music Technology MFA Thesis Project, required for completing the degree. The coursework covers topics in creative technology, programming for electronic music and other digital media, sound art, interface design, audio signal processing, interactive systems, software development and music technology pedagogy, as well as numerous elective subjects, such as robotics, machine learning and mobile music computing. MFA students also take part in digital performance ensembles, either in standing groups such as the Machine Orchestra, Sonic Boom, Creative Electronic Ensemble, and Improvisation Ensemble, or groups formed specifically in connection with classes.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

California Institute of the Arts

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY111 Tonal Theory & Applications A

MTHY210 Non-Tonal Theories

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist as Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IIDS398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBL104 Tabla Ensemble
- MBL109 Advanced World Percussion Ensemble
- MBL201 Beginning African Ensemble
- MBL202 Advanced African Ensemble
- MBL206 Talking Drum Ensemble
- MBL210 Beginning Javanese Gamelan

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

Music Technology (MFA): Interaction, Intelligence & Design Specialization (MFA)

GENERAL

- MFOR506 Creative Technology Forum (2 classes)
- MTEC690 Music Technology MFA Project (variable units; 2 classes)
- MTEC691 Thesis

CREATIVE COMPUTING AND PROGRAMMING

- MTEC613 Introduction to Programming I
- MTEC614 Introduction to Programming II
- THREE courses chosen from:
 - MTEC616 Visual Programming
 - MTEC618 Generative Art
 - MCOM621 Creative Coding for AI Art
 - MCOM640 Audio Programming with C++
 - MTEC698B Ideation and Prototyping
 - MTEC698H AI Sonic Explorations
 - Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

- TWO courses chosen from:
 - MTEC618 Generative Art
 - MTEC650 Fundamentals of Computer Music
 - MTEC655 Physical Modeling Synthesis
 - MTEC698C Advanced Electronic Music Production
 - MTEC698E AI. Culture. Creativity

California Institute of the Arts

- MBL211 Advanced Javanese Gamelan
- MBL220 Beginning Balinese Gamelan
- MBL221 Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL254 Javanese Dance (Women)
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Music Technology: Interaction, Intelligence & Design (BFA)

Complete SHARED CURRICULUM except for MTHY112 Tonal Theory & Applications B (see Shared Curriculum Summary above)

AUDIO PRODUCTION

MTEC101 Concert Production I

ICOM111 Intro to Sound Production

TWO courses chosen from:

- MCMP308 The Art of the Mix
- MCMP369 Production as Composition
- MCMP404 Field Recording Workshop
- MTEC308 Advanced Production Techniques
- MTEC365 Digital Recording Studio
- MTEC367 Project Recording
- Other elective production class

CREATIVE COMPUTING AND PROGRAMMING

ICOM120 Introduction to Programming I

ICOM121 Introduction to Programming II

THREE courses chosen from:

- IDAR419 Immersive Experience Design
- MTEC415 Visual Programming
- MTEC418 Generative Art
- MTEC421 Advanced Creative Coding
- MTEC498B Ideation and Prototyping
- MTEC498H AI Sonic Explorations
- MCOM440 Audio Programming with C++
- Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

MSCM150 Fundamentals of Computer Music

TWO courses chosen from:

- MSCM155 Physical Modeling Synthesis
- MTEC418 Generative Art
- MTEC498E AI. Culture. Creativity
- MTEC488H AI Sonic Explorations
- MCOM440 Audio Programing with C++

ELECTRICAL ENGINEERING

ELECTRICAL ENGINEERING

TWO courses chosen from:

- MTEC630 Interface Design I
- MTEC550 Mechatronic Art & Music
- MCOM635 Interactive Algorithmic Sound

DIGITAL CREATIVE PRACTICE / COMPOSITION / INSTALLATION

TWO courses chosen from:

- MCMP615 Choreographers & Composers
- MTEC508 Advanced Production Techniques
- MTEC540 Machine Orchestra
- MTEC618 Generative Art
- MTEC619 Immersive Experience Design
- MTEC520 Grids, Beats, and Groups
- MTEC5xx/6xx Upper-Division Music Technology electives

BREADTH IN MUSIC TECHNOLOGY

- **FOUR** units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- MBLExxx World Music Ensemble (in MFA1)
- Winter Session (2 units of coursework taken in January)
- Electives (to fulfill 60-unit degree requirement)

California Institute of the Arts

TWO courses chosen from:

- MTEC330 Interface Design I
- MTEC450 Mechatronic Art and Music
- MCOM335 Algorithmic Interactive Sound

BREADTH IN MUSIC TECHNOLOGY

MFOR106 Creative Technology Forum (4 classes)

MTEC490 Music Technology BFA Project (2 classes)

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert

Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

California Institute of the Arts

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MVAP.BFA - Bachelor of Fine Arts - Voicearts Performance

General

Program Title

Bachelor of Fine Arts - Voicearts Performance

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs
BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. In

MVAP.MFA - Master of Fine Arts - Voicearts Performance

General

Program Title

Master of Fine Arts - Voicearts Performance

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year Program The MFA Program in Music is designed to enable students to acquire the multiple skillsets that will empower them to stake out their own, unique, career pathways to success. The program of study is designed to be a stimulating and challenging, collaborative learning environment, in

California Institute of the Arts

addition, a Music Theory Minor and certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneously fulfill a requirement in each of the Shared Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement within any one of these. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each Spring Semester, which is also reviewed by their mentors and appropriate faculty.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent minimum requirements.

VoiceArts Performance

Free Form Requirements

VoiceArts (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation

which music and sound artists can refine and perfect their already distinctive voices to reach the highest levels of professional practice, while simultaneously exploring new and inspiring, creative territories. About the Specialization MFA VoiceArts studies enables accomplished voice artists to develop advanced performance techniques and a greater range of stylistic directions as they build their individual artistic profiles, enhance their creative versatility, and prepare for professional careers after graduation. In addition to major lessons, graduate vocal coaching, and advanced classes in music history, literature, theory and analysis, MFA candidates focus on experimental courses and directions, and on vocal physiology and pedagogical topics, with all areas supplemented with independent study, as desired. While most MFA candidates focus on performance projects of their own creation, they may perform in a variety of ensemble and solo situations as well. Studies in performance theory and practicums outside of music enhance student projects, as do movement studies chosen from a wide array of options. All study and projects are designed in close consultation with the student's mentor and the VoiceArts faculty. All MFA candidates graduate with a fully developed website and professional portfolio of their work, along with intensive career development assistance. All MFA voice artists are required to pass a Mid-Residence Project/Recital and a Graduation Jury, Graduation Project/Recital, and a Graduation Portfolio in order to obtain the degree.

Free Form Requirements

VoiceArts (MFA)

MLSN601 Hour Lessons as assigned (4 classes)

MPRF510 Graduate Vocal Coaching

MBLExxx World Music Ensemble (recommended in MFA1)

TWO classes in advanced History/Literature/Theory/Analysis chosen from

- MHST500-509 Music Cultures
- MHST525 Survey of Sound Art
- MHST530 Studies in Experimental Pop
- MHST531 Studies in Avant-Rock & Noise
- MHST542 Women in Western Music History
- MHST545 [r]evolution of Solo Vocal Lit
- MHST546 Opera AND
- MHST610 The Elastic Voice
- MHST600-698
- MTHY510 Acoustics for Musicians
- MTHY600-698

FOUR Experimental Voice classes chosen from:

- MAIC654 Sounding the Voice
- MCMP625 & 626 Experimental Music Workshop I & II
- MPRF526 Experimental Voice
- MPRF651 Singing the Books
- MPRF652 Contemporary Vocal Techniques
- MPRF653 What kind of text is that?
- MPRF655 Dada's Divas
- MPRF657 Land, Ritual, Performance
- Other experimental voice courses as approved by mentor

MPRF610 Physiology of the Voice

Pedagogy Course, chosen from (1 course):

- AAIC523 Practice & Pedagogy: ArtPilot
- MPCD599 Graduate Independent Project: Pedagogy
- MPCD603 Teaching Artistry
- MPCD604 Pedagogy: Best Practices
- MPCD620 Teaching the Voice

MFOR503 Voice Forum (2 classes or as assigned by mentor)

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- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS& TECHNOLOGIES

TWO units of coursework chosen from:

- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

TWO units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPD350 Career Designs for Musicians
- MPD351 Creative Producing for Music
- MPD420 Teaching the Voice
- MPD460 Creative Entrepreneurship
- Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE216 Beg Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble

Performance project or ensemble electives, chosen in consultation with mentor chosen from (4 classes):

- MBLE500 The Ensemble
- MBLE560 The Baltic Voice
- MBLE601 Chamber Singers
- MBLE602 Contemporary Vocal Ensemble
- MBLE606 Chamber Music
- MBLE609 Period Instrument Ensemble
- MBLE610 Improvisation Ensemble
- MBLE625 Creative Electronic Ensemble
- MBLE628 Collaborative Music Ensemble
- MBLE650 Sonic Boom Ensemble
- MPRF502 Opera Theater
- MPRF699 Independent Study
- Other performance project course as approved by mentor

Career preparation course chosen from:

- AART511L Collaborate, Perform, Document
- MPD650 Career Design for Musicians
- MPD651 Creative Producing for Music
- MPD660 Creative Entrepreneurship
- MTEC617 Media and Web Development
- TGEN750 Entrepreneurship: The Artist as Entrepreneur
- Other professional development courses as approved by mentor

Performance theory or practicum classes outside of Music (2 classes):

- CCRW548 Source and Archive
- CCRW557 Feminist Poetics
- CMWP651 Documentary Strategies
- CMWP688 Writing and Performing the Self
- DAIC550 Extreme Body in Performance
- DCHR501 Institute Dance Composition
- DCHR560 Creation & Critique
- DPER560 Performance & Identity
- FFDP604 Advanced Acting Workshop
- FPFV673 Acting Bad
- TACT770 Voice-Over Elective
- THST530 Grad Seminar: Adaptation
- THST535 Grad Seminar: Dramaturgy
- THST545 Grad Seminar: Theater of Witness
- TGEN510 Institute Acting Techniques I
- TGEN515 Institute Acting Techniques II
- TGEN520 Institute Directing I
- TGEN525 Institute Directing II
- TGEN575 Inst Producing: Prac Skills
- TGEN660 Improvisation
- TGEN661 Improvisation
- TIMM571 Performing Object Laboratory
- THST510 Surv World Theater Arts
- TWFP680 Special Topics in Writing
- Other performance theory or practicum class as approved by mentor

Courses in movement techniques (2 classes) chosen from:

- DCHR601 Graduate Advanced Improv
- DTCH500 Institute Dance Contemporary
- DTCH552 The Conscious Dancer
- DTCH603 Institute Dance Ballet
- DTCH604 Institute Dance Special Topics
- MBLE550 African Dance
- MBLE552 Balinese Dance
- MBLE554/556 Javanese Dance

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- MBL230 North Indian Ensemble
- MBL240 Persia Electric Ensemble
- MPRF221 African Song
- MPRF328 Latin Percussion
- MBL250 African Dance
- MBL252 Balinese Dance
- MBL256 Javanese Dance (Men)
- MBL260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

VoiceArts (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Voice Lessons, as assigned (8 classes)

MPRF115 VoiceArts Foundation

MPRF126 Experimental Voice

MPRF110 Vocal Coaching (first year in Residence)

MPRF310 Advanced Vocal Coaching (each recital semester)

MFOR103 Voice Forum (3 classes - first three years in Residence)

MTHY204 Practical Musicianship D

ONE class chosen from:

- MHST205 Western Music History I
- MHST206 Western Music History II

TWO units of coursework chosen from:

- MHST345 Topics in Vocal Literature
- MHST410 The Elastic Voice
- MPRF456 Readings in VoiceArts
- Other vocal music history/cultures class as approved by mentor

ONE class chosen from:

- MPCD420 Teaching the Voice
- MSCM410 Physiology of the Voice

MPRF454 Sounding the Voice

FOUR Vocal Ensembles and/or Vocal Projects chosen from:

- MBL106 Chamber Music
- MBL201 Beginning African Ensemble
- MBL260 The Baltic Voice
- MBL302 Contemporary Vocal Ensemble
- MBL309 Period Instrument Ensemble
- MBL325 Creative Electronic Ensemble
- MBL328 Collaborative Music Ensemble
- MPRF221 African Song
- MPRF402 Opera Theater
- other vocal ensemble or project as approved by mentor

Keyboard Requirement (in addition to Shared Curriculum) as approved by mentor, chosen from:

- MLSN001 Non-Major Lesson in Piano (audition required)
- MTHY240 Jazz Keyboard Theory

Techniques (ONE class) chosen from:

- MCMP336 Writing for Voice
- MPCD420 Teaching the Voice
- MPRF101 Jazz Improvisation
- MPRF221 African Song

- MPRF505 Alexander Technique for Musicians
- MPRF611 Bodies and Voice
- TACT570/571 Intro to Tai Chi
- TGEN535 Alexander Technique Fundamentals
- Other movement class as approved by mentor

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF590 Mid-Residence Performance Project/Recital

MPRF690 Graduation Jury & Performance Project/Recital

MCMP690 Graduation Portfolio Review

Electives (to fulfill 60-unit degree requirement)

The VoiceArts specialization requires a review of each student's professional portfolio development each semester as a component of the lesson requirement.

California Institute of the Arts

- MPRF452 Contemporary Vocal Techniques
- MPRF498A Jazz Improv for the Vocalist
- MPRF498B Mic Use for Vocalists
- MPRF498K To Exist in Sound
- MTEC212 Recording the Voice
- MTHY120 Beginning Svar Graam (vocal)
- MTHY215 Song Writing & Analysis
- MTHY305 Advanced Sight-Singing
- MTHY322 Advanced Svar Graam (vocal)
- TACT470 Voice-Over Elective
- other techniques course or lessons as approved by mentor

Language and Text (TWO classes) chosen from:

- CCRW211 Hip Hop Poetics Workshop
- CCRW212 Intro to Creative Writing
- CCRW214 Adventures in Form and Chaos (poetry writing)
- CCRW222 Creative Writing Workshop
- CCRW310 Impossible Stage Directions
- CCRW311 Poetry Workshop
- CCRW336 Eco Writing
- CCRW362 Work the Document
- CCRW448 Source and Archive
- CCRW455 Hybrid Writing
- CCRW457 Feminist Poetics
- CCRW458 Advanced Experimental Writing
- CCRW464 Writing and Performing the Self
- MAIC470 Hip Hop Lab
- MCMP309 Words for Music
- MPRF453 What Kind of Text is That?
- TAIC300 Survey of World Theater—Text
- TWFP380 Special Topics in Writing
- Other language and text course as approved by mentor

Contextualization (ONE class) chosen from:

- DAIC202 The Body in Performance
- MHST300+
- MPRF451 Singing the Books
- MAIC455A Dada Divas
- MAIC 455B Dada Divas
- MPRF456 Readings in VoiceArts
- MPRF457 Land, Ritual, Performance
- MHST345 [r]evolution of Solo Vocal Lit
- MHST412 What is Song
- TAIC305 Survey of World Theater—Performance Tactics
- TAIC310 Survey of World Theater—Arts Activism
- other contextualization course as approved by mentor

Performance and Interpretation (1 class) chosen from:

- MAIC455A Dada Divas
- MAIC455B Dada Divas
- MBLExxx any music ensemble course as vocalist
- MBLE325 Creative Electronic Ensemble
- MCMP325 Experimental Music Workshop I
- MCMP326 Experimental Music Workshop II
- MPRF216 Singing the Standards
- MPRF221 African Song
- MPFR402 Opera Theater
- MPRF451 Singing the Books
- MPRF452 Contemporary Vocal Technique
- MPRF498A Jazz Improv for the Vocalist
- Other performance or interpretation course as approved by mentor

California Institute of the Arts

MPRF290 Mid-Residence Performance Project/Recital

MCMP490 Graduation Portfolio/Website Review

MPRF490 Graduation Performance Project/Recital

Electives (to fulfill 120-unit degree requirement)

Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

 DO finish Music Theory and Skills requirements on time

California Institute of the Arts

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

⚠ DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

⚠ DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MWMP.BFA - Bachelor of Fine Arts - World Music Performance

General

Program Title

Bachelor of Fine Arts - World Music Performance

School

School of Music

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0903

Program Description

4-Year Program

Students in the World Music Performance Specialization closely study music and dance practices from a variety of musical cultures, while simultaneously acquiring solid grounding in music theory, musicianship skills, and music history and literature.

This expansive course of study allows World Music Performance students

MWMP.MFA - Master of Fine Arts - World Music Performance

General

Program Title

Master of Fine Arts - World Music Performance

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts
Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

A minimum of 4.0 semesters of enrollment are required for the Master of

California Institute of the Arts

to acquire high-level performance skills in both solo and ensemble situations, facility with both notated and oral methods of learning music, and awareness of the cultural, theoretical and social aspects of multiple musical traditions.

Unlike traditional ethnomusicology or anthropology curricula, this truly unique Specialization is focused on high-level performance in non-Western traditions. This is achieved through very close, faculty-student instruction and performance projects, supported by classes in music cultures of the world, relevant theoretical studies and ethnology.

World Music Performance

Free Form Requirements

World Music Performance (BFA)

BFA Shared Curriculum Requirements BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

MPRF103 Class Piano (or other approved keyboard course)

MTHY101 Practical Musicianship A

MTHY102 Practical Musicianship B

MTHY203 Practical Musicianship C (not required for the Music Technology Specialization)

MTHY111 Tonal Theory & Applications A

MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)

MTHY210 Non-Tonal Theories

ONE unit (minimum) of coursework chosen from

- MTHY220 Global Rhythm & Notation
- MTHY222 North Indian Music Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE AND PRODUCTION EXPERIENCES

ONE course chosen from:

- MTEC100 Intro to Concert Production (BFA2 year)
- MTEC101 Concert Production I

MBLExxx TWO World Music Ensemble electives (see listing below)

MBLExxx TWO additional ensemble courses

NEW METHODS & TECHNOLOGIES

TWO units of coursework chosen from:

Fine Arts and Advanced Certificate of Fine Arts. Some individualized specializations may require additional semesters of enrollment.

All MFA degree candidates must complete a minimum of 60 units.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

World Music Performance

No Requirements

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- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- ICOM120 Introduction to Programming I
- ICOM121 Introduction to Programming II
- ICOM301 Digital Fabrication
- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

FOUR units of coursework chosen from:

- AAIC323 Practice & Pedagogy: ArtPilot
- CSOC300 Artist As Educator
- ICOM101 Media & Web Development
- MAIC403 Pedagogy I: Teaching Artistry
- IINT398 Internship in Music
- MPCD350 Career Designs for Musicians
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship Other professional development coursework as approved

MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

MFOR110 First-Year Seminar in Music

MFOR200 Artists in Residence Week (4 classes)

Winter Session (FOUR units of coursework completed in January)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts

Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Persia Electric Ensemble
- MBLE235 Japan Ensemble
- MPRF221 African Song
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE254 Javanese Dance (Women)
- MBLE256 Javanese Dance (Men)
- MBLE260 The Baltic Voice MPRF328 Latin Percussion
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

World Music Performance (BFA)

Complete SHARED CURRICULUM (see above)

MLSN101 Hour Lesson as assigned (8 classes)

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MTHY108 Transcription Skills (or other transcription class as approved by mentor)

MHST30x Music Cultures (2 classes)

MCMP110 Introduction to Composition, or any other MCMP course offering

MTHYxxx World Music Theory Electives chosen from (4 classes):

- MTHY120 Beginning Svar Graam (Vocal)
- MTHY222 North Indian Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY226 Ghanaian Rhythm Theory
- MTHY228 Journey to the Persian Music
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY425 Tala Systems

ONE African Music Ensemble chosen from:

- MBLE201 Beginning African Ensemble
- MBLE206 Talking Drum Ensemble
- MBLE211 Advanced African Ensemble
- MBLE216 Advanced Talking Drum Ensemble
- MPRF221 African Song
- MBLE250 African Dance

ONE Balinese/Javanese Ensemble chosen from:

- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE252 Balinese Dance
- MBLE254 Javanese Dance (Women)
- MBLE256 Javanese Dance (Men)

ONE North Indian Ensemble chosen from:

- MBLE230 Beginning North Indian Ensemble
- MBLE430 Advanced North Indian Ensemble
- MBLE104 Tabla Ensemble

ONE other World Music Ensemble chosen from:

- MBLE109 Advanced World Percussion Ensemble
- MPRF328 Latin Percussion
- MBLE240 Persia Electric Ensemble
- Other world music ensemble as approved by mentor

MBLExxx additional World Music Ensembles (8 classes)

MBLExxx Ensemble electives outside of World Music Specialization (4 classes) chosen from:

- MBLE117 Jazz Student Ensemble
- MBLE118 Jazz Faculty Ensemble
- MBLE302 Contemporary Vocal Ensemble
- MBLE310 Improvisation Ensemble
- MBLE327 Multi-Focus Ensemble
- MBLE328 Collaborative Music Ensemble
- MBLE450 Sonic Boom Ensemble
- MBLE460 Golia Large Ensemble
- Other ensemble outside of world music

MPRF490 Graduation Recital

Electives (to fulfill 120-unit degree requirement)

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Shared Curriculum: A Typical Course Sequence Semester-by-Semester

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's placement, experience and development. However, certain strict deadlines do apply (see Music Theory and Skills Deadlines below).

First Year First Semester (BFA1-1)

MTHY101 Practical Musicianship A

MTHY111 Tonal Theory & Applications A

MAIC100 Worlds of Music I: Europe & N. Am. 1900-

MPRF103 Class Piano Second Semester

(BFA1-2)

MTHY102 Practical Musicianship B

MTHY112 Tonal Theory & Applications B

MAIC101 Worlds of Music II: Africa, Asia, L. Am.

Second Year First Semester (BFA2-1)

MTHY203 Practical Musicianship C

MTHY210 Non-Tonal Theories M... World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

MTHY204 Practical Musicianship D (if required)

MTHYxxx World Music Theory course

MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production M... World Music Ensemble elective (see the list of ensemble electives above)

Third Year First Semester (BFA3-1)

course in Making Original Work (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Second Semester (BFA3-2)

course in Professional Development (see course listing above)

course in New Methods & Technologies (see course listing above)

course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

MBLExxx Ensemble elective

Fourth Year First Semester (BFA4-1)

course in Professional Development (see course listing above)

course in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

course in an artistic métier outside the School of Music (not taught by music faculty)

Music Theory and Skills Deadlines (DOs and DON'Ts)

DO finish Music Theory and Skills requirements on time

MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first year of residence in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.

MTHY111 & MTHY112 (Tonal Theory & Applications A & B), and MTHY101 & MTHY102 (Practical Musicianship A & B) must all be completed by the end of the second year in residence, if required.

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MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Practical Musicianship C & D), if required, must all be completed by the end of the third year in residence.

☒ DON'T take a vacation from Music Theory and Skills requirements

All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the music theory sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)

All undergraduate students must take and pass tonal musicianship skills courses each semester until all required courses in the Practical Musicianship sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)

☒ DO fulfill Music Theory and Skills Incomplete grades on time

In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 (see CalArts' Metier Standing Policy).

MWPP.MFA - Master of Fine Arts - World Percussion Performance

General

Program Title

Master of Fine Arts - World Percussion Performance

School

School of Music

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0903

Program Description

2-Year The MFA World Percussion Specialization trains students who already possess a strong foundation as percussionists to become exceptional, innovative performers and teachers by developing a broad range of skills drawn from the multitude of areas of world percussion. Immersed in both the traditional contexts of world music and emerging contemporary applications, this Specialization is designed to give students the skills necessary to lead by example in this, genre-bending field of modern world percussion and hand drumming. Students have access to the School's African, North Indian and Indonesian specializations, as well as group and private instruction in Latin percussion, Brazilian percussion, Persian percussion, Arabic percussion and the study of frame drums and other hand-drumming traditions from around the world. In addition to developing their practices in the contexts of traditional world music, students also focus on contemporary experiments in performance,

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including the opportunity to work with a large array of electronic percussion controllers, composition and improvisation, drawing from the creative eclecticism of the larger CalArts community, as well as the rich cultural diversity of Los Angeles as a global crossroads.

Free Form Requirements

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music MFA program will be required to have attained a BM, BFA, BA or equivalent in music 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.

Students must attend and have both mid-residence and graduation reviews officially documented. 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 must officially approve any changes to the student's curriculum requirements.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation.

All MFA degree candidates must complete a minimum of 60 units.

Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

For MFA and Advanced Certificate 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 supplemental courses will be required in addition to the normal graduate curriculum.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

World Music Performance - World Percussion (MFA)

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.

MLSN601 Hour Lesson as assigned (4 classes)

MLSN501 Half-Hour Lesson (2 classes, as approved by Mentor)

MHST500–509 Music Cultures (2 classes)

MTHY508 Transcription Skills (or other transcription class as approved by Mentor)

FOUR classes chosen from:

- MPRF620 Tabla Accompaniment
- MPRF628 Latin Percussion
- MTHY520/522 Beginning/Advanced Svar Graam (Vocal)
- MTHY521/523 Beginning/Advanced Svar Graam (Instrumental)
- MTHY622 North Indian Theory
- MTHY624 Java/Bali: Music-Dance-Theory
- MTHY625 Tala Systems
- MTHY626 Ghanaian Rhythm Theory
- MTHY628 Journey to the Persian Music

MBLE509/604 Advanced World Percussion Ensemble / Tabla Ensemble (4 classes)

MBLExxx Other World Music Ensembles (4 classes) (see listing under BFA Shared Curriculum)

MPCD699 Graduate Independent Project: Pedagogy (2 classes)

FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)

MFOR600 Artists-in-Residence Week (2 classes)

Winter Session (2 units of coursework taken in January)

MPRF690 Graduation Recital

Electives (to fulfill 60-unit degree requirement)

Courses

AART427 - People's Theory

General

Course Long Title

People's Theory

Subject Code

AART

Course Number

427

School(s)

School of Art, School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Max Credit
Hours

3

Description

AART627 - People's Theory

General

Course Long Title

People's Theory

Subject Code

AART

Course Number

627

School(s)

School of Art, School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

2

Max Credit
Hours

3

Description

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Co-taught by John Mandel and Michael Fink, Music School faculty. An interdisciplinary seminar for Art School students and composers and performers in the Music School, it includes participants from other disciplines as well. This critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered, and collaboration is encouraged.

MAIC100 - Worlds of Music I: Europe & N. Am. 1900-

General

Course Long Title

Worlds of Music I: Europe & N. Am. 1900-

Subject Code

MAIC

Course Number

100

School(s)

School of Music

Program(s)

Composition / ESP

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

An overview of the music of this 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.

Registration Restrictions

RGAMUS - Music School Students Only

MAIC240 - Jazz History

General

Course Long Title

Jazz History

Subject Code

MAIC

Course Number

240

School(s)

Co-taught by John Mandel and Michael Fink, Music School faculty. An interdisciplinary seminar for Art School students and composers and performers in the Music School, it includes participants from other disciplines as well. This critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered, and collaboration is encouraged.

MAIC101 - Music II: Africa, Asia, L. Am.

General

Course Long Title

Music II: Africa, Asia, L. Am.

Subject Code

MAIC

Course Number

101

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

MAIC314 - The Music of Flamenco

General

Course Long Title

The Music of Flamenco

Subject Code

MAIC

Course Number

314

School(s)

California Institute of the Arts

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

MAIC316 - Blues Before 1960

General

Course Long Title

Blues Before 1960

Subject Code

MAIC

Course Number

316

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

MAIC317 - Bach and Beyond: Rethinking Bach

General

Course Long Title

Bach and Beyond: Rethinking Bach

Subject Code

MAIC

Course Number

317

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is designed to develop a deep and meaningful understanding and appreciation of JS Bach, the man, the myth and the music. There will be guided listening in and out of class, as well as reading of materials from Bach's time along with later commentaries. Weekly discussions will go "Beyond" to explore modern-day perspectives of "rethinking, reinventing and reimagining" Bach as well as students own perceptions. Papers written by students will be distributed to the entire class in order to learn from one another and create a sense of community.

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MAIC343 - To Exist in Sound: Ambient & 4th World

General

Course Long Title

To Exist in Sound: Ambient & 4th World

Subject Code

MAIC

Course Number

343

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

It's been half a century since Brian Eno embarked on ambient music as a conceptual project, conceiving the idea for Discreet Music while lying incapacitated (recovering from a car accident), listening to a barely audible recording of harp music merge with the background noises of the environment.

More than a genre, ambient music represents a situated and embodied mode of listening.

It is a music that responds to a yearning for guidance out of the confusions of late capitalism by situating the listener in the specific moment of now. And yet, it also adapts to our attentional tendencies to drift in and out of participation: occupying the foreground of our sensory field, then mingling or competing with simultaneous activities, then receding to the background like sonic wallpaper.

Can we be immersed or are we always distracted?

This class will investigate both how ambient music is experienced phenomenologically and conceived conceptually, incorporating Pauline Oliveros' Deep Listening, Freud's essays on Transience and The Uncanny, Guy Debord's Theory of the Derive, Anahid Kassabian's Ubiquitous Listening, Marc Auge's Non-Places, John Hassel's Atmospherics, and David Toop's Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds.

Ambient music is also defined by its exploration of spatiality: its fabrication and evocation of sonic environments that one can inhabit, wander through and linger in.

As such, this class will alternate lectures and listening sessions with practical workshops and creative research projects that explore how ambient music is constructed from a materialist perspective.

We will experiment with sounding techniques for acoustic instruments and spaces; alchemizing tones and patterns using analog synthesizers and sequencers: 'tinting the air' by altering timbre and texture; exploring stasis and transience with tape loops; fabricating spatiality with reverb, panning and delay; and conjuring imaginary landscapes that integrate field recordings with synthesized sonic mimesis.

MAIC370 - DIY

General

Course Long Title

DIY

Subject Code

MAIC

Course Number

370

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Do-it-yourself - and the related concept of release-it-yourself - has been the ideological and practical underpinning of radical music for at least a half-century. Often identified with the punk rock movement, the DIY imperative actually predates punk by more than a decade, and it has arguably propagated and flourished even more with later genres such as industrial music, underground hip hop, rave + electronica, and extreme metal. Because DIY is usually equated with a rough-hewn, low-budget aesthetic, it's easy to miss the fact that for all its emollient slickness of sound New Age music in the 1980s - produced in home studios, distributed largely on cassette through an alternative circuit of head shops and health food stores - was one of the DIY success stories of the late 20th Century.

In this course, we examine a diverse range of eruptions of do-it-yourself/release-it-yourself culture across the last 50 years, exploring how ideology and aesthetics have intertwined and sometimes come into contradiction. As well as music and its means of production, we'll look at ancillary expressions of DIY such as fanzines, cooperatively-run performance spaces, independent labels, and alternative media channels from pirate radio to the internet. We'll be attentive to the different ideological inflections of DIY at different historical junctions and for different communities. For some, DIY is more or less a form of micro-capitalism, street-level hustling that cultivates and satisfies niche markets and minority populations. For others, it comes freighted with utopian aspirations to collectivity and autonomy. For yet others, it is a refusal of the professionalism and polish of top-down, unidirectional culture, an abrasively self-liberating form of riposte and retaliation towards the mainstream media.

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Ambient music is more popular and ubiquitous than ever. Does it risk being numbed-down and diluted to the point of banality by its current appropriation into playlists for "dental office waiting room," "lunch break pilates," or "daycare center cooling-off zone"? Has its potential as a creative practice been completely exhausted? Or, in the words of John Hassell, are there still horizons we can expand into, artificial boundaries to traverse, possible musics to be made?

No Requirements

Running through most of these sonically various expressions of the DIY spirit is a nebulous yet still potent and seductive notion of the "underground". As we approach the present day, we'll examine how that notion of alternative culture has altered in the context of corporate platforms such as YouTube, Soundcloud, and TikTok that - far from being challenged by homegrown, grass-roots culture-making - actively encourage and enable people to generate their own content (YouTube's slogan is "broadcast yourself"). Yet what could be dubbed "the desire called 'underground'" persists as a musically generative impulse, an ideal that has spawned a swarm of online microgenres like vaporwave, Soundcloud rap, and hyperpop, and shows no sign of fading.

Key eras / areas of DIY music culture covered in the class likely to include: '70s post-psychedelic underground, free jazz, improv and experimental music, postpunk, the cassette culture of industrial and "minimal synth" in the 1980s and onward, New Age and ambient, indie and lo-fi in 80s / 90s, the dilemma of crossover (grunge, riot grrl etc) underground hip hop from the 1980s to 2000s, Detroit techno / Underground Resistance, hardcore rave, IDM, extreme metal, 21st Century alt-genres - freak folk (aka the New Weird America), noise, drone, grime, road rap, and UK drill, hypnagogic pop / chill-wave, vaporwave.

The course will culminate in an assessment of the dematerialized present - available almost entirely as downloads or streams, and, despite Bandcamp etc, increasingly circulating outside retail mechanisms and the exchange economy, online microgenres proliferate in uncontrollable number and mutate / rename themselves at incredible speed. As exciting as much of this music is, there are nagging doubts about possible downsides: "excess of access" leading to unmanageable overload, art as a necessarily public activity versus "the no audience underground", and the question of whether DIY in the 21st Century often means the absence of support systems, institutional facilities, the structures and resources that enable creativity. In an oversupplied attention economy, how do you find listeners, let alone a livelihood?

MAIC401 - Improvisation: Uses & Lineage

General

Course Long Title

Improvisation: Uses & Lineage

Subject Code

MAIC

Course Number

401

MAIC403 - Teaching Artistry

General

Course Long Title

Teaching Artistry

Subject Code

MAIC

Course Number

403

California Institute of the Arts

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Improvisation: Uses and Cross-Cultural Lineage

This class will explore the nature of improvisation in all its forms-Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. The class integrates material from a wide variety of sources and the visual & performing arts, natural & social sciences, Eastern & Western spiritual traditions.

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Teaching Artistry is a lecture class that will focus on best practices of teaching. Through a combination of demo lessons, video clips, field observations, and discussion, participants will explore various pedagogical approaches. Each of these approaches will be engaged by students as they write papers, plan and teach mini lessons, and critique each other's work. In addition, the course will cover creating lesson plans, creating syllabi, creating a curricular map, assessment, educational standards, reflection, project based learning, arts-integration, and brain research as it connects to music learning. First semester, this course focuses primarily on the perspective of a teaching artist, working in the K-12 classroom with students and teachers, as well as various community settings. We will also discuss how these ideas connect to various other teaching opportunities such as: private lesson instruction, university level.

MAIC404 - College Pedagogy

General

Course Long Title

College Pedagogy

Subject Code

MAIC

Course Number

404

School(s)

School of Music

Program(s)

Music Shared Curriculum

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This is a lecture class that will focus on best practices of teaching. Through a combination of demo lessons, video clips, field observations, independent research, and discussion,

MAIC412 - Critical Reading

General

Course Long Title

Critical Reading

Subject Code

MAIC

Course Number

412

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to BFA3 and BFA4 students only.

Where does human perception leave off and the object begin? Can we know the substance of the artistic object, or are we dealing with mental representations of it? What can art itself know? How does it connect with the 'great outdoors' if

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participants will explore various pedagogical approaches. Each of these approaches will be engaged by students as they write papers, plan and teach mini lessons, and critique each other's work. In addition, the course will cover creating syllabi, creating a curricular map, assessment, reflection, project based learning, creating engaging lectures, and brain research as it connects to music learning.

This course focuses primarily on the pedagogical theory, and teaching at the university level.

MAIC420 - Composing for Improvisers

General

Course Long Title

Composing for Improvisers

Subject Code

MAIC

Course Number

420

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This discussion-based seminar will present a survey of historical and contemporary musical idioms in which composers and sound artists have consciously and actively developed strategies for engaging performers in the act of improvisation.

The goal of this course is to collectively move, via directed reading, listening and discussion, toward the development of new and interdisciplinary perspectives on the relationship between composition and improvisation.

No Requirements

at all? We will explore these questions through the lens of two books: Nihil Unbound by Ray Brassier and After Finitude by Quentin Meillassoux, along with articles by Frantois Laruelle, Alain Badiou and Gilles Deleuze. Students will write a term paper, applying the concepts developed in the class to an artist or work. The papers of the first term will be the basis for the second term.

MAIC454 - Sounding the Voice: Utterance, Phonetics

General

Course Long Title

Sounding the Voice: Utterance, Phonetics

Subject Code

MAIC

Course Number

454

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Sounding the Voice: Utterance, Phonetics, Advanced Diction, Articulation and Sense.

This course is an intermediate study of language and phonology for singers and other artists who work with the voice. It focuses on phonetics and language-like sounds ranging from utterances to allophones and from phonemes to words and word-like inventions, covering nearly all language-type sounds [consonants and vowels] thought capable of being produced by the human vocal mechanism. The International Phonetic Alphabet (IPA) is used intensively as a tool for reading and transcribing linguistic sounds and for notating vocal quality and laryngeal positions used in speech, singing, and foreign language diction. Sound symbolism and nonsensical sounds, artificially invented languages, and language change and reconstruction also will be studied. Sound poetry and works in foreign languages will be performed or composed.

This course is geared towards students who have had prior experience with linguistics and/or foreign languages and/or the IPA. A good "ear" will be helpful.

Registration Restrictions

MAIC455A - Focused Topics in Voice: Dada's Divas

General

Course Long Title

Focused Topics in Voice: Dada's Divas

Subject Code

MAIC

Course Number

455A

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

DADA'S DIVAS is a two-semester course (one historical, one performative) dedicated to the (re)discovery of the Dada movement's female pioneers, most of whom have been overshadowed historically by their male counterparts. These women, operating independently of one another, were highly regarded performers, poets, visual artists, writers, actresses, models, feminists, and political activists who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected.

Taking as its basis the experimental opera and research project "Dada Divas," as well as newly digitized archives and a growing wealth of other resources, this course will delve deeply into the artistic works and lives of Mina Loy, Baroness Elsa von Freytag-Loringhoven, Emmy Hennings, and others. The first semester will begin with a historical study of early twentieth-century artistic and literary movements-Futurism, literary Expressionism, Modernism, various performance movements, and cabaret and its offshoots-and will continue into the birth and early years of Dada. The course will take an interdisciplinary approach from a variety of perspectives including performance and gender studies, literary modernism, and socio-political and cultural history, while relating these subjects to the status of women, immigration, drug addiction, war, and other concerns that are as pressing today as they were when Dada erupted a century ago.

The second semester will be devoted to the development and performance-by class members and guests-of a newly constructed, interdisciplinary,

MAIC455B - Focused Topics in Voice: Dada's Divas

General

Course Long Title

Focused Topics in Voice: Dada's Divas

Subject Code

MAIC

Course Number

455B

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

DADA'S DIVAS is a two-semester course (one historical, one performative) dedicated to the (re)discovery of the Dada movement's female pioneers, most of whom have been overshadowed historically by their male counterparts. These women, operating independently of one another, were highly regarded performers, poets, visual artists, writers, actresses, models, feminists, and political activists who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected.

Taking as its basis the experimental opera and research project "Dada Divas," as well as newly digitized archives and a growing wealth of other resources, this course will delve deeply into the artistic works and lives of Mina Loy, Baroness Elsa von Freytag-Loringhoven, Emmy Hennings, and others. The first semester will begin with a historical study of early twentieth-century artistic and literary movements-Futurism, literary Expressionism, Modernism, various performance movements, and cabaret and its offshoots-and will continue into the birth and early years of Dada. The course will take an interdisciplinary approach from a variety of perspectives including performance and gender studies, literary modernism, and socio-political and cultural history, while relating these subjects to the status of women, immigration, drug addiction, war, and other concerns that are as pressing today as they were when Dada erupted a century ago.

The second semester will be devoted to the development and performance-by class members and guests-of a newly constructed, interdisciplinary,

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Dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget "guerilla theatre" event, and may include the performance of already composed as well as newly created works. Appropriate written material will accompany or follow the performance. Students are encouraged to enroll in both semesters of the course.

Dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget "guerilla theatre" event, and may include the performance of already composed as well as newly created works. Appropriate written material will accompany or follow the performance. Students are encouraged to enroll in both semesters of the course.

No Requirements

MAIC470 - Hip-Hop Theory and Praxis

General

Course Long Title

Hip-Hop Theory and Praxis

Subject Code

MAIC

Course Number

470

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Hip-Hop music and culture is fundamentally Black work. Hip Hop is Black work created in response to a set of conditions. In the words of Lupe Fiasco the question is always "Did you improve on the design? Did you do something new?" That's the question you can't know the answer to without understanding the initial design before you. In this course we are developing the capacity to access fundamentally Black work. We need a theoretical foundation to do so. We do this work together. This course will utilize film, video, documentary and music to explore the ways in which hip-hop culture has become a powerful tool to probe and challenge the larger global consciousness. The goal of this class is to share a better understanding of the ancestral metadata present in the music we are consuming and engaging with. This class is focused on getting to the root of what we are listening to. This course is an invitation to explore the nuances in what else is being communicated beyond beats and rhymes. We will produce an understanding to engage with the hyper-commodification of the culture, questions around gender and sexuality, art and aesthetics, and also hip-hop's enduring ability to speak truth to power.

MAIC654 - Sounding the Voice: Utterance, Phonetics

General

Course Long Title

Sounding the Voice: Utterance, Phonetics

Subject Code

MAIC

Course Number

654

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Sounding the Voice: Utterance, Phonetics, Advanced Diction, Articulation and Sense.

This course is an intermediate study of language and phonology for singers and other artists who work with the voice. It focuses on phonetics and language-like sounds ranging from utterances to allophones and from phonemes to words and word-like inventions, covering nearly all language-type sounds [consonants and vowels] thought capable of being produced by the human vocal mechanism. The International Phonetic Alphabet (IPA) is used intensively as a tool for reading and transcribing linguistic sounds and for notating vocal quality and laryngeal positions used in speech, singing, and foreign language diction. Sound symbolism and nonsensical sounds, artificially invented languages, and language change and reconstruction also will be studied. Sound poetry and works in foreign languages will be performed or composed.

This course is geared towards students who have had prior experience with linguistics and/or foreign languages and/or the IPA. A good "ear" will be helpful.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE104 - Tabla Ensemble

General

Course Long Title

Tabla Ensemble

Subject Code

MBLE

Course Number

104

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course available by Permission of Instructor only.

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.

MBLE106 - Chamber Music

General

Course Long Title

Chamber Music

Subject Code

MBLE

Course Number

106

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only.

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.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE109 - Advanced World Percussion Ensemble

General

Course Long Title

Advanced World Percussion Ensemble

Subject Code

MBLE

Course Number

109

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only.

An experimental performance class which works toward combining instruments and musical structures from various cultures. Improvisation,

MBLE117 - Jazz Student Ensemble

General

Course Long Title

Jazz Student Ensemble

Subject Code

MBLE

Course Number

117

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only.

Performance of ensemble works written for small jazz groups and performed by all-student groups.

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composition and performance practice are integrated. Emphasis is given to percussion styles and techniques taught in CalArts' World Music and Instrumental programs.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

Registration Restrictions

RGAMUS - Music School Students Only

MBLE118 - Jazz Faculty Ensemble

General

Course Long Title

Jazz Faculty Ensemble

Subject Code

MBLE

Course Number

118

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only, by

Permission of Instructor only.

Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.

MBLE120 - Brass Ensemble

General

Course Long Title

Brass Ensemble

Subject Code

MBLE

Course Number

120

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only, by

Permission of Instructor only.

Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

MBLE121 - Low Brass Studio Class

General

Course Long Title

Low Brass Studio Class

Subject Code

MBLE

Course Number

121

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

MBLE122 - Percussion Ensemble

General

Course Long Title

Percussion Ensemble

Subject Code

MBLE

Course Number

122

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

California Institute of the Arts

Course open to trombone and euphonium players regardless of program focus. Focused work on specific instrumental needs outside of demands of performances while also providing space for students to present works being prepared for recitals and auditions.

Course open to Percussion Program students only. Performance of ensemble works written for percussion instruments.

Registration Restrictions

RGMPER - Percussion Program Only

MBLE201 - Beginning African Ensemble

General

Course Long Title

Beginning African Ensemble

Subject Code

MBLE

Course Number

201

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the performance of authentic traditional music and dances of West Africa. These performances include singing in the language and playing percussion instruments indigenous to the area of origin.

MBLE202 - Advanced African Ensemble

General

Course Long Title

Advanced African Ensemble

Subject Code

MBLE

Course Number

202

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Advanced instruction and performance of West African music and dance.

No Requirements

MBLE206 - Beginning Talking Drum Ensemble

General

Course Long Title

Beginning Talking Drum Ensemble

Subject Code

MBLE

Course Number

206

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Talking Drum Ensemble is a performance-based class. Students will participate in drumming traditional music from the Dagbani speaking people

MBLE207 - Dahomey Women's Ensemble

General

Course Long Title

Dahomey Women's Ensemble

Subject Code

MBLE

Course Number

207

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This is an all-women's ensemble that will primarily focus on learning how to play traditional drumming from Ghana, West Africa.

California Institute of the Arts

of Ghana, West Africa. We will watch video and discuss various aspects of Dagomba music, in order to create context for the pieces students are learning. Students will read articles, when appropriate, to supplement their understanding of various topics.

Students will learn the complex layers and polyrhythms of this music as well as the songs and dances that accompany it. In addition to learning how to play this music this course will also teach students about the historical and sociological aspects of this music from its past and how it is today. In most traditional African societies, women are not allowed to drum and are limited to singing and dancing. Dahomey, now present-day Benin, was an African kingdom that existed between 1600 and the late 1800s. It is from this kingdom that came a tribe of women warriors known as the Dahomey Amazons. This all women battalion protected the palace and its king when there were not enough men to do so. One of the main musical masterpieces of traditional Ghanaian drumming is a war dance that was adapted from the ancient times where men would take an oath of allegiance and fight to their possible deaths, while women stayed in the background as a support system.. It is now socially acceptable for women to dance these roles as an entertainment piece, but to this day, it is still only men that you will find drumming this music. In a day and age where women are continually underrepresented and overlooked for opportunities in Music, Film and beyond, it is vital that we as women are empowered to control the course and change the narrative in every part of the workforce. It is in the spirit of the great Dahomey Women warriors, that the Dahomey Women's Ensemble ushers us into the "future of the female" and that our place is EVERYWHERE!

MBLE210 - Beginning Javanese Gamelan

General

Course Long Title

Beginning Javanese Gamelan

Subject Code

MBLE

Course Number

210

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.

MBLE211 - Advanced Javanese Gamelan

General

Course Long Title

Advanced Javanese Gamelan

Subject Code

MBLE

Course Number

211

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

Advanced instruction in playing and singing in the central Javanese classical orchestra.

No Requirements

California Institute of the Arts

MBLE216 - Advanced Talking Drum Ensemble

General

Course Long Title

Advanced Talking Drum Ensemble

Subject Code

MBLE

Course Number

216

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

TALKING DRUM ENSEMBLE - MUSIC OF THE DAGOMBA PEOPLE OF NORTHERN GHANA. This class will be a performance-based ensemble, with students learning traditional drumming, singing and dance from the Dagomba of Northern Ghana. In this musical tradition, drummers are griots, charged with the history keeping of their community. Unlike many other West African drumming traditions, the drum language of the Dagombas has been maintained and remains a vital part of the community. Students will learn the role of the drummers in Dagomba society, and explore how drum language is used to praise chiefs, and connect the community in general. We will view video footage of pieces the ensemble will play, and discuss how the music functions to mark important community events. Students will play the talking drum (Lunga), and bass drum (Gun-gon) that are the primary instruments of the ensemble. Our repertoire will focus on various praise name dances, which are composed for new chiefs when they are "skinned" (inducted as chiefs), group dances and a variety of other dance rhythms that connect to harvests, funerals, and various professions within the community.

MBLE220 - Beginning Balinese Gamelan

General

Course Long Title

Beginning Balinese Gamelan

Subject Code

MBLE

Course Number

220

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

MBLE221 - Advanced Balinese Gamelan

General

Course Long Title

Advanced Balinese Gamelan

Subject Code

MBLE

Course Number

221

School(s)

School of Music

MBLE222 - Gender Wayang Ensemble

General

Course Long Title

Gender Wayang Ensemble

Subject Code

MBLE

Course Number

222

School(s)

School of Music

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

No Requirements

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.

MBLE223 - Balinese Flute Ensemble

General

Course Long Title

Balinese Flute Ensemble

Subject Code

MBLE

Course Number

223

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Training in Balinese flute playing sixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.

MBLE224 - Kecak Ensemble

General

Course Long Title

Kecak Ensemble

Subject Code

MBLE

Course Number

224

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Balinese Monkey Chant ensemble. various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.

MBLE225 - Korean Two-Stringed Instrument Workshop

General

Course Long Title

Korean Two-Stringed Instrument Workshop

Subject Code

MBLE

Course Number

225

School(s)

School of Music

Academic Level

UG - Undergraduate

MBLE230 - North Indian Ensemble

General

Course Long Title

North Indian Ensemble

Subject Code

MBLE

Course Number

230

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

In this course, students will learn basic performance techniques of the haegeum (a two-stringed instrument of Korea): bowing, fingering, jangdan (rhythmic pattern), jo (modes), and Korean music notation. Repertoire will include classical pieces, folk songs, contemporary works, and improvisation. Furthermore, students will explore the unique sounds of their own and perform improvisation in class. The haegeum will be provided by the instructor for each student.

Credit Hours

Min Credit
Hours
1

Description

Course open to Music students only.
Vocal and instrumental performance using both Indi
various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE235 - Japan Ensemble

General

Course Long Title

Japan Ensemble

Subject Code

MBLE

Course Number

235

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

In Japan Ensemble we have three sections to teach students their choice of traditional Japanese instruments: Strings (Koto/Shamisen), Shakuhachi (the Japanese bamboo vertical flute), or Taiko (Japanese drums). Instruction is separated by instrument, and by the end of the semester, the three groups will have a common goal of playing together. Kotos, shamisen and shakuhachi will be on loan from the teachers personal instruments. We will focus on the folk songs of Japan: traditional work songs, fishing songs, and festival songs. Improvisation will be explored, as well as the possibility for composing original work using the traditional styles the class has studied. The goal for all students will be to practice and prepare their parts and techniques on their instruments to be able to perform in a final performance, in person, or virtually. Possibilities include traditional music performances live, recorded or video recorded; original compositions, improvisations, or

MBLE240 - Persia Electric Ensemble

General

Course Long Title

Persia Electric Ensemble

Subject Code

MBLE

Course Number

240

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This inaugural launch of the intersection between ancient and new forms is a year-long course. Paths will be re-traced along the Silk Road hundreds of years before, works rehearsed and performed on Persian and Western instruments alongside genres developed in North America in the early 1990s still to this day known as the indefinable "Electronica", tracing techniques and esthetics from artists such as Martin Garrix, Plaid, Aphex Twin, Autechre; performed with live sampling of ancient instruments on machines that mangle, de-construct and splice back together new forms. "Not Just for Dancing".

California Institute of the Arts

interdisciplinary projects with technology or other art forms. The class may be repeated each semester for credit. No prerequisites. It is open to the entire institute. No previous knowledge of music or Japanese music is necessary.

MBLE250 - African Dance

General

Course Long Title

African Dance

Subject Code

MBLE

Course Number

250

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the traditional dances of West Africa.

MBLE252 - Balinese Dance

General

Course Long Title

Balinese Dance

Subject Code

MBLE

Course Number

252

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the traditional dances of Bali.

MBLE254 - Javanese Dance (women)

General

Course Long Title

Javanese Dance (women)

Subject Code

MBLE

Course Number

254

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.

MBLE256 - Javanese Dance (men)

General

Course Long Title

Javanese Dance (men)

Subject Code

MBLE

Course Number

256

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.

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MBLE260 - The Baltic Voice

General

Course Long Title

The Baltic Voice

Subject Code

MBLE

Course Number

260

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

The ensemble will study, learn and perform Baltic folk music, particularly vocal music from the country of Latvia. Emphasis will be placed on the aural traditions of regional vocal styles that include recitation songs, antiphonal singing, and part songs. Music will be performed in original languages and dialects.

Instrumentalists are encouraged to participate, particularly strings, winds and percussion as these will be added in performance when possible and appropriate. Open to the Institute.

MBLE300 - The Ensemble

General

Course Long Title

The Ensemble

Subject Code

MBLE

Course Number

300

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The Ensemble at CalArts is an umbrella course for conducted ensemble performance activities consisting of faculty performers and student musicians and is primarily devoted to the exploration and exposition of emerging languages in contemporary music as well as traditional repertoire. The group's repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, new media, and other arts. The Ensemble frequently collaborates with distinguished guest performers and composers, and also reads, records and performs works by advanced student composers. The Ensemble normally performs at least one or two main concerts per semester, with an emphasis on ensemble playing and creativity. The size of The Ensemble varies depending upon repertoire. Because programming and repertoire varies, and because students may play in one or many pieces, rehearsals for multiple subgroups may be scheduled individually to accommodate differing levels of performance experience and the instrumentation needs for the works to be performed. Students playing in several pieces may be assigned to multiple subgroups. The course is open to School of Music students only. Non-School of Music students may join by Permission of Instructor.

MBLE302 - Contemporary Vocal Ensemble

General

Course Long Title

Contemporary Vocal Ensemble

Subject Code

MBLE

Course Number

302

School(s)

MBLE309 - Period Instrument Ensemble

General

Course Long Title

Period Instrument Ensemble

Subject Code

MBLE

Course Number

309

School(s)

California Institute of the Arts

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Contemporary Vocal Ensemble (CVE) is a chamber choir committed to "exploring and expanding ways of writing for choir, singing in choir, and listening to music for choir" (crossingchoir.org). CVE's programs focus on works composed within the last 50 years that engage with themes related to social, environmental, and political issues. In particular, CVE will spotlight choral music by CalArts students and faculty. Audition required.

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

An Ensemble Dedicated to Historically Informed Performance Practice on Baroque Instruments

Students will be immersed in weekly rehearsal and performance of repertoire from the 17th and 18th centuries on Baroque instruments, gaining experience with historical tunings, phrasing, articulation, ornamentation, and other elements of Baroque performance practice. In addition to learning and performing repertoire, topics discussed will include phrasing that is sensitive to bass lines and harmony, mean-tone temperaments, historical pitch standards, discussion of rhetorical figures in Baroque composition, text-based articulation, and ornamentation.

MBLE310 - Improvisation Ensemble

General

Course Long Title

Improvisation Ensemble

Subject Code

MBLE

Course Number

310

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE312 - Interdisciplinary Improvisation Workshop

General

Course Long Title

Interdisciplinary Improvisation Workshop

Subject Code

MBLE

Course Number

312

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course serves as an interdisciplinary introduction to structured improvisation through Soundpainting, a sign language for spontaneous composition originally developed by Walter Thompson as part of the vibrant downtown improv scene in 1980s New York. Soundpainting is open to students of all artistic disciplines whose work can be executed in real-time, and offers an opportunity for students across a wide variety of creative practices to consider improvisation as a form of empowered decision-making as part of an ensemble. Students will work together to learn

the sign language under the guidance of a skilled conductor, rehearse as an ensemble, and develop an interdisciplinary performance practice by exploring the commonalities between the various disciplines employed within the group.

MBLE325 - Creative Electronic Ensemble

General

Course Long Title

Creative Electronic Ensemble

Subject Code

MBLE

Course Number

325

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only.

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.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE327 - Multi-Focus Ensemble

General

Course Long Title

Multi-Focus Ensemble

Subject Code

MBLE

Course Number

327

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This is a course for ensembles that are entirely initiated, organized and run by students. The personnel, repertoire and rehearsal times and places are decided by ensemble members. In order for members to receive credit, the ensemble needs to be coached by one or more Faculty members of students' choice and it has to give at least one CalArts public performance of at least one substantial piece. Any style of music and any combination of 2 or more musicians is valid.

MBLE328 - Collaborative Music Ensemble

General

Course Long Title

Collaborative Music Ensemble

Subject Code

MBLE

Course Number

328

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

MBLE399 - Independent Study

General

Course Long Title

Independent Study

Subject Code

MBLE

Course Number

399

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Max Credit

Hours

3

California Institute of the Arts

Description

Students work collectively to develop, rehearse and record experimental pop music in ensembles of 3-4 students each. Students will explore multiple approaches to collaboration: from rehearsing and recording as a live ensemble; to "turn-taking" overdubbing; to trading songwriting, arranging and production roles for individually-conceived works. Each group of students will have two opportunities to record as a live ensemble in CalArts recording studios, with significant development and guidance for both performance and production techniques from the instructor.

Registration Restrictions

RGMMMEP - Experimental Pop Only

MBLE435 - Microtonal Ensemble

General

Course Long Title

Microtonal Ensemble

Subject Code

MBLE

Course Number

435

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

The microtonal ensemble will focus on hearing, playing, composing and improvising microtonally. We will develop our skills by looking at and playing contemporary pieces in a range of tuning systems, by improvising as a group, and by writing our own works for the ensemble. The ensemble will be open to instrumentalists, singers and composers and to other music majors interested. We will look at tuning systems in just intonation as well as equal divisions of the octave, and scales in traditional music from non-Western cultures.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE460 - Golia Large Ensemble

General

Course Long Title

Golia Large Ensemble

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

MBLE450 - Sonic Boom Ensemble

General

Course Long Title

Sonic Boom Ensemble

Subject Code

MBLE

Course Number

450

School(s)

School of Music

Program(s)

Composition / ESP

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

Course open to all CalArts students playing an instrument, but, of course, especially school of music students.

Sonic Boom is an ensemble/band somewhere between avant-garde rock, noise, electronica, 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.

MBLE498C - Electroacoustic Ensemble

General

Course Long Title

Electroacoustic Ensemble

California Institute of the Arts

Subject Code

MBLE

Course Number

460

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music students only.

The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber orchestra which improvises, and performs compositions and structured improvisations by Golia. The Large Ensemble is open to all students who can read music and have an interest in improvisation, composition, and want to have some serious musical fun.

No Requirements

Subject Code

MBLE

Course Number

498C

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The electroacoustic ensemble explores electroacoustic and digital music performance practices using laptops, tablets, various sensors, controllers, synths, and multi-channel speakers. The ensemble will perform improvised and composed works and explore non-traditional and networked performance presentations. Musicians playing electronic instruments, laptops, digital controllers, voice or acoustic instruments with or without added electronics are welcome to participate. Class time will be divided between ensemble playing and group discussion on performance practice. Student composers will be invited to propose their own projects for the ensemble, in addition to works presented by the instructor.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE498D - Creative Repertory Ensemble

General

Course Long Title

Creative Repertory Ensemble

Subject Code

MBLE

Course Number

498D

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Students will immerse themselves in historical aspects of the resistance movement of the 1960s and 1970s as it relates to folk music and its

MBLE498E - Folk Singing Ensemble

General

Course Long Title

Folk Singing Ensemble

Subject Code

MBLE

Course Number

498E

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The Folk Singing Ensemble, led by graduate student Elizabeth Ann Setzer, will delve into folk singing traditions from the Balkans, the Caucasus, and

California Institute of the Arts

intersection with afropunk and other elements of early rock and roll. The themes are futurism, androgyny and rock opera as seen through the lens of David Bowie's collected works. Students will participate in a faculty-directed ensemble to establish best practices for applied harmony, arranging, melodic improvisation and collaborative recording while exploring the social impact that comes from the marriage of social activism and song. This class will interface with the Project Recording class over the course of the semester to arrange and realize professionally-recorded repertory and collaborative material as well as a live performance.

beyond. Through weekly rehearsals, virtual and in-person workshops with guest artists, and research/practice outside of ensemble rehearsals, we will prepare for a culminating performance at the end of the semester. We will look at the context in which folk traditions are passed on through generations and beyond their cultural and physical places of origin. No prior singing experience is necessary.

MBLE500 - The Ensemble

General

Course Long Title

The Ensemble

Subject Code

MBLE

Course Number

500

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The Ensemble at CalArts is an umbrella course for conducted ensemble performance activities consisting of faculty performers and student musicians and is primarily devoted to the exploration and exposition of emerging languages in contemporary music as well as traditional repertoire. The group's repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, new media, and other arts. The Ensemble frequently collaborates with distinguished guest performers and composers, and also reads, records and performs works by advanced student composers. The Ensemble normally performs at least one or two main concerts per semester, with an emphasis on ensemble playing and creativity. The size of The Ensemble varies depending upon repertoire. Because programming and repertoire varies, and because students may play in one or many pieces, rehearsals for multiple subgroups may be scheduled individually to accommodate differing levels of performance experience and the instrumentation needs for the works to be performed. Students playing in

MBLE501 - Beginning African Ensemble

General

Course Long Title

Beginning African Ensemble

Subject Code

MBLE

Course Number

501

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the performance of authentic traditional music and dances of West Africa. These performances include singing in the language and playing percussion instruments indigenous to the area of origin.

California Institute of the Arts

several pieces may be assigned to multiple subgroups. The course is open to School of Music students only. Non-School of Music students may join by Permission of Instructor.

MBLE502 - Advanced African Ensemble

General

Course Long Title

Advanced African Ensemble

Subject Code

MBLE

Course Number

502

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to African Music & Dance Program students only.

Advanced instruction and performance of West African music and dance.

MBLE506 - Beginning Talking Drum Ensemble

General

Course Long Title

Beginning Talking Drum Ensemble

Subject Code

MBLE

Course Number

506

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Talking Drum Ensemble is a performance-based class. Students will participate in drumming traditional music from the Dagbani speaking people of Ghana, West Africa. We will watch video and discuss various aspects of Dagomba music, in order to create context for the pieces students are learning. Students will read articles, when appropriate, to supplement their understanding of various topics.

MBLE507 - Dahomey Women's Ensemble

General

Course Long Title

Dahomey Women's Ensemble

Subject Code

MBLE

Course Number

507

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This is an all-women's ensemble that will

MBLE509 - Advanced World Percussion Ensemble

General

Course Long Title

Advanced World Percussion Ensemble

Subject Code

MBLE

Course Number

509

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only.

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primarily focus on learning how to play traditional drumming from Ghana, West Africa. Students will learn the complex layers and polyrhythms of this music as well as the songs and dances that accompany it. In addition to learning how to play this music this course will also teach students about the historical and sociological aspects of this music from its past and how it is today. In most traditional African societies, women are not allowed to drum and are limited to singing and dancing. Dahomey, now present-day Benin, was an African kingdom that existed between 1600 and the late 1800s. It is from this kingdom that came a tribe of women warriors known as the Dahomey Amazons. This all women battalion protected the palace and its king when there were not enough men to do so. One of the main musical masterpieces of traditional Ghanaian drumming is a war dance that was adapted from the ancient times where men would take an oath of allegiance and fight to their possible deaths, while women stayed in the background as a support system.. It is now socially acceptable for women to dance these roles as an entertainment piece, but to this day, it is still only men that you will find drumming this music. In a day and age where women are continually underrepresented and overlooked for opportunities in Music, Film and beyond, it is vital that we as women are empowered to control the course and change the narrative in every part of the workforce. It is in the spirit of the great Dahomey Women warriors, that the Dahomey Women's Ensemble ushers us into the "future of the female" and that our place is EVERYWHERE!

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.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MBLE510 - Beginning Javanese Gamelan

General

Course Long Title

Beginning Javanese Gamelan

Subject Code

MBLE

Course Number

510

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.

MBLE511 - Advanced Javanese Gamelan

General

Course Long Title

Advanced Javanese Gamelan

Subject Code

MBLE

Course Number

511

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing

Balinese instruments, collectively called the Semar Pelgulingan.

Registration Restrictions

RGMBJM - Balinese and Javanese Only

No Requirements

MBLE516 - Advanced Talking Drum Ensemble

General

Course Long Title

Advanced Talking Drum Ensemble

Subject Code

MBLE

Course Number

516

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

TALKING DRUM ENSEMBLE - MUSIC OF THE DAGOMBA PEOPLE OF NORTHERN GHANA. This class will be a performance-based ensemble, with students learning traditional drumming, singing and dance from the Dagomba of Northern Ghana. In this musical tradition, drummers are griots, charged with the history keeping of their community. Unlike many other West African drumming traditions, the drum language of the Dagombas has been maintained and remains a vital part of the community. Students will learn the role of the drummers in Dagomba society, and explore how drum language is used to praise chiefs, and connect the community in general. We will view video footage of pieces the ensemble will play, and discuss how the music functions to mark important community events. Students will play the talking drum (Lunga), and bass drum (Gun-gon) that are the primary instruments of the ensemble. Our repertoire will focus on various praise name dances, which are composed for new chiefs when they are "skinned" (inducted as chiefs), group dances and a variety of other dance rhythms that connect to harvests, funerals, and various professions within the community.

MBLE520 - Beginning Balinese Gamelan

General

Course Long Title

Beginning Balinese Gamelan

Subject Code

MBLE

Course Number

520

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

MBLE521 - Advanced Balinese Gamelan

General

MBLE522 - Gender Wayang Ensemble

General

California Institute of the Arts

Course Long Title

Advanced Balinese Gamelan

Subject Code

MBLE

Course Number

521

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to Balinese and Javanese Program students only.

Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

Registration Restrictions

RGMBJM2 - Balinese/Jav MFA Or MBLE-520

No Requirements

Course Long Title

Gender Wayang Ensemble

Subject Code

MBLE

Course Number

522

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.

MBLE523 - Balinese Flute Ensemble

General

Course Long Title

Balinese Flute Ensemble

Subject Code

MBLE

Course Number

523

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Training in Balinese flute playing sixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.

MBLE524 - Kecak Ensemble

General

Course Long Title

Kecak Ensemble

Subject Code

MBLE

Course Number

524

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Balinese Monkey Chant ensemble.

MBLE525 - Korean Two-Stringed Instrument Workshop

MBLE530 - North Indian Ensemble General

California Institute of the Arts

General

Course Long Title

Korean Two-Stringed Instrument Workshop

Subject Code

MBLE

Course Number

525

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

In this course, students will learn basic performance techniques of the haegeum (a two-stringed instrument of Korea): bowing, fingering, jangdan (rhythmic pattern), jo (modes), and Korean music notation. Repertoire will include classical pieces, folk songs, contemporary works, and improvisation. Furthermore, students will explore the unique sounds of their own and perform improvisation in class. The haegeum will be provided by the instructor for each student.

Course Long Title

North Indian Ensemble

Subject Code

MBLE

Course Number

530

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. Advanced vocal and instrumental performance using both Indian and European instruments.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE535 - Japan Ensemble

General

Course Long Title

Japan Ensemble

Subject Code

MBLE

Course Number

535

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In Japan Ensemble we have three sections to teach students their choice of traditional Japanese instruments: Strings (Koto/Shamisen), Shakuhachi (the Japanese bamboo vertical flute), or Taiko (Japanese drums). Instruction is separated by instrument, and by the end of the semester, the three groups will have a common goal of playing together. Kotos, shamisen and shakuhachi will be

MBLE540 - Persia Electric Ensemble

General

Course Long Title

Persia Electric Ensemble

Subject Code

MBLE

Course Number

540

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This inaugural launch of the intersection between ancient and new forms is a year-long course. Paths will be re-traced along the Silk Road hundreds of years before, works rehearsed and performed on Persian and Western instruments alongside genres developed in North America in the early 1990s still to this day known as the indefinable "Electronica", tracing techniques and esthetics

California Institute of the Arts

on loan from the teachers personal instruments. We will focus on the folk songs of Japan: traditional work songs, fishing songs, and festival songs. Improvisation will be explored, as well as the possibility for composing original work using the traditional styles the class has studied. The goal for all students will be to practice and prepare their parts and techniques on their instruments to be able to perform in a final performance, in person, or virtually. Possibilities include traditional music performances live, recorded or video recorded; original compositions, improvisations, or interdisciplinary projects with technology or other art forms. The class may be repeated each semester for credit. No prerequisites. It is open to the entire institute. No previous knowledge of music or Japanese music is necessary.

from artists such as Martin Garrix, Plaid, Aphex Twin, Autechre; performed with live sampling of ancient instruments on machines that mangle, de-construct and splice back together new forms. "Not Just for Dancing".

MBLE550 - African Dance

General

Course Long Title

African Dance

Subject Code

MBLE

Course Number

550

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the traditional dances of West African Dance

MBLE552 - Balinese Dance

General

Course Long Title

Balinese Dance

Subject Code

MBLE

Course Number

552

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Instruction in the traditional dances of Bali.

MBLE554 - Javanese Dance (women)

General

Course Long Title

Javanese Dance (women)

Subject Code

MBLE

Course Number

554

School(s)

School of Music

Academic Level

GR - Graduate

MBLE556 - Javanese Dance (men)

General

Course Long Title

Javanese Dance (men)

Subject Code

MBLE

Course Number

556

School(s)

School of Music

Academic Level

GR - Graduate

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Credit Hours

Min Credit
Hours
1

Description

Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.

Credit Hours

Min Credit
Hours
1

Description

Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.

MBLE560 - The Baltic Voice

General

Course Long Title
The Baltic Voice

Subject Code
MBLE

Course Number
560

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

The ensemble will study, learn and perform Baltic folk music, particularly vocal music from the country of Latvia. Emphasis will be placed on the aural traditions of regional vocal styles that include recitation songs, antiphonal singing, and part songs. Music will be performed in original languages and dialects.

Instrumentalists are encouraged to participate, particularly strings, winds and percussion as these will be added in performance when possible and appropriate. Open to the Institute.

MBLE602 - Contemporary Vocal Ensemble

General

Course Long Title
Contemporary Vocal Ensemble

Subject Code
MBLE

Course Number
602

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Contemporary Vocal Ensemble (CVE) is a chamber choir committed to "exploring and expanding ways of writing for choir, singing in choir, and listening to music for choir" (crossingchoir.org). CVE's programs focus on works composed within the last 50 years that engage with themes related to social, environmental, and political issues. In particular, CVE will spotlight choral music by CalArts students and faculty. Audition required.

MBLE604 - Tabla Ensemble

General

Course Long Title
Tabla Ensemble

Subject Code
MBLE

Course Number
604

School(s)
School of Music

Academic Level

MBLE606 - Chamber Music

General

Course Long Title
Chamber Music

Subject Code
MBLE

Course Number
606

School(s)
School of Music

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course available by Permission of Instructor only.

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.

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only. Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE609 - Period Instrument Ensemble

General

Course Long Title
Period Instrument Ensemble

Subject Code
MBLE

Course Number
609

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

An Ensemble Dedicated to Historically Informed Performance Practice on Baroque Instruments

Students will be immersed in weekly rehearsal and performance of repertoire from the 17th and 18th centuries on Baroque instruments, gaining experience with historical tunings, phrasing, articulation, ornamentation, and other elements of Baroque performance practice. In addition to learning and performing repertoire, topics discussed will include phrasing that is sensitive to bass lines and harmony, mean-tone temperaments, historical pitch standards, discussion of rhetorical figures in Baroque composition, text-based articulation, and ornamentation.

MBLE610 - Improvisation Ensemble

General

Course Long Title
Improvisation Ensemble

Subject Code
MBLE

Course Number
610

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE617 - Jazz Student Ensemble

California Institute of the Arts

MBLE612 - Interdisciplinary Improvisation Workshop

General

Course Long Title

Interdisciplinary Improvisation Workshop

Subject Code

MBLE

Course Number

612

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course serves as an interdisciplinary introduction to structured improvisation through Soundpainting, a sign language for spontaneous composition originally developed by Walter Thompson as part of the vibrant downtown improv scene in 1980s New York. Soundpainting is open to students of all artistic disciplines whose work can be executed in real-time, and offers an opportunity for students across a wide variety of creative practices to consider improvisation as a form of empowered decision-making as part of an ensemble. Students will work together to learn the sign language under the guidance of a skilled conductor, rehearse as an ensemble, and develop an interdisciplinary performance practice by exploring the commonalities between the various disciplines employed within the group.

General

Course Long Title

Jazz Student Ensemble

Subject Code

MBLE

Course Number

617

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE618 - Jazz Faculty Ensemble

General

Course Long Title

Jazz Faculty Ensemble

Subject Code

MBLE

Course Number

618

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for small

MBLE620 - Brass Ensemble

General

Course Long Title

Brass Ensemble

Subject Code

MBLE

Course Number

620

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

California Institute of the Arts

jazz groups. Faculty members lead groups and play alongside the students.

MBLE621 - Low Brass Studio Class

General

Course Long Title
Low Brass Studio Class

Subject Code
MBLE

Course Number
621

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open to trombone and euphonium players regardless of program focus. Focused work on specific instrumental needs outside of demands of performances while also providing space for students to present works being prepared for recitals and auditions.

MBLE622 - Percussion Ensemble

General

Course Long Title
Percussion Ensemble

Subject Code
MBLE

Course Number
622

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Percussion Program students only. Advanced performance of ensemble works written for percussion instruments.

Registration Restrictions

RGMPER - Percussion Program Only

MBLE625 - Creative Electronic Ensemble

General

Course Long Title
Creative Electronic Ensemble

Subject Code
MBLE

Course Number
625

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only. 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.

MBLE627 - Multi-Focus Ensemble

General

Course Long Title
Multi-Focus Ensemble

Subject Code
MBLE

Course Number
627

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

This is a course for ensembles that are entirely initiated, organized and run by students. The personnel, repertoire and rehearsal times and places are decided by ensemble members. In order for members to receive credit, the ensemble needs to be coached by one or

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Registration Restrictions

RGAMUS - Music School Students Only

more Faculty members of students' choice and it

has to give at least one CalArts public

performance of at least one substantial piece. Any

style of music and any combination of 2 or more

musicians is valid.

MBLE628 - Collaborative Music Ensemble

General

Course Long Title

Collaborative Music Ensemble

Subject Code

MBLE

Course Number

628

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Students work collectively to develop, rehearse and record experimental pop music in ensembles of 3-4 students each. Students will explore multiple approaches to collaboration: from rehearsing and recording as a live ensemble; to "turn-taking" overdubbing; to trading songwriting, arranging and production roles for individually-conceived works. Each group of students will have two opportunities to record as a live ensemble in CalArts recording studios, with significant development and guidance for both performance and production techniques from the instructor.

Registration Restrictions

RGMMMEP - Experimental Pop Only

MBLE635 - Microtonal Ensemble

General

Course Long Title

Microtonal Ensemble

Subject Code

MBLE

Course Number

635

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The microtonal ensemble will focus on hearing, playing, composing and improvising microtonally. We will develop our skills by looking at and playing contemporary pieces in a range of tuning systems, by improvising as a group, and by writing our own works for the ensemble. The ensemble will be open to instrumentalists, singers and composers and to other music majors interested. We will look at tuning systems in just intonation as well as equal divisions of the octave, and scales in traditional music from non-Western cultures.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE650 - Sonic Boom Ensemble

General

Course Long Title

Sonic Boom Ensemble

Subject Code

MBLE

Course Number

650

School(s)

School of Music

Program(s)

Composition / ESP

Academic Level

GR - Graduate

MBLE660 - Golia Large Ensemble

General

Course Long Title

Golia Large Ensemble

Subject Code

MBLE

Course Number

660

School(s)

School of Music

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Course open to all CalArts students, but , of course, especially for School of Music students.

An ensemble/band falling somewhere between avant-garde rock, noise, electronica, 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.

Registration Restrictions

RGAMUS - Music School Students Only

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only. The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber orchestra which improvises, and performs compositions and structured improvisations by Golia. The Large Ensemble is open to all students who can read music and have an interest in improvisation, composition, and want to have some serious musical fun.

Registration Restrictions

RGAMUS - Music School Students Only

MBLE698C - Electroacoustic Ensemble

General

Course Long Title
Electroacoustic Ensemble

Subject Code
MBLE

Course Number
698C

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

The electroacoustic ensemble explores electroacoustic and digital music performance practices using laptops, tablets, various sensors, controllers, synths, and multi-channel speakers. The ensemble will perform improvised and composed works and explore non-traditional and networked performance presentations. Musicians playing electronic instruments, laptops, digital controllers, voice or acoustic instruments with or without added electronics are welcome to participate. Class time will be divided between ensemble playing and group discussion on performance practice. Student composers will be invited to propose their own projects for the ensemble, in addition to works presented by the instructor.

MBLE698D - Creative Repertory Ensemble

General

Course Long Title
Creative Repertory Ensemble

Subject Code
MBLE

Course Number
698D

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Students will immerse themselves in historical aspects of the resistance movement of the 1960s and 1970s as it relates to folk music and its intersection with afropunk and other elements of early rock and roll. The themes are futurism, androgyny and rock opera as seen through the lens of David Bowie's collected works. Students will participate in a faculty-directed ensemble to establish best practices for applied harmony, arranging, melodic improvisation and collaborative recording while exploring the social impact that comes from the marriage of social activism and song. This class will interface with the Project Recording class over the course of the semester to

California Institute of the Arts

Registration Restrictions

RGAMUS - Music School Students Only

arrange and realize professionally-recorded repertory and collaborative material as well as a live performance.

MBLE698E - Folk Singing Ensemble

General

Course Long Title

Folk Singing Ensemble

Subject Code

MBLE

Course Number

698E

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The Folk Singing Ensemble, led by graduate student Elizabeth Ann Setzer, will delve into folk singing traditions from the Balkans, the Caucasus, and beyond. Through weekly rehearsals, virtual and in-person workshops with guest artists, and research/practice outside of ensemble rehearsals, we will prepare for a culminating performance at the end of the semester. We will look at the context in which folk traditions are passed on through generations and beyond their cultural and physical places of origin. No prior singing experience is necessary.

MBLE699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

MBLE

Course Number

699

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

4

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

MBLE799 - Independent Proj: Ensemble

General

Course Long Title

Independent Proj: Ensemble

Subject Code

MBLE

Course Number

799

School(s)

School of Music

Academic Level

DR - Doctorate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

6

MCMP105 - Music Notation

General

Course Long Title

Music Notation

Subject Code

MCMP

Course Number

105

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

MCMP110 - Introduction to Composition

General

Course Long Title

Introduction to Composition

Subject Code

MCMP

Course Number

110

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

No Requirements

Description

Open to Music Composition Program students only.

A survey of conventional notation standards used by the music publishing industry. Guided remedial study in the use of music notation software is included on an individual basis as needed. Additional topics addressed as time permits may include historical and unconventional notational systems.

Registration Restrictions

RGMCP - Composition

MCMP112 - Composing Experimental Pop

General

Course Long Title

Composing Experimental Pop

Subject Code

MCMP

Course Number

112

School(s)

School of Music

Program(s)

ExPop

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will analyze the rhythmic, harmonic, melodic, timbral, and lyrical content of experimental pop and encourage students to perceive and describe its organization.

Deconstructing compositions from a diverse range of artists including David Bowie, Grace Jones, Yoko Ono, Sly Stone, Kate Bush, Prince, Sparks, Brian Eno, Cocteau Twins, The Knife, MGMT, MIA, Mdou Moctar, SOPHIE and others, students will explore hooks, topline melodies, richly-layered vocal harmonies, dynamic instrumental arrangements, and infectious grooves and then reconstruct these compositions in a Digital Audio Workstation.

Students will also create original compositions while exploring experimental strategies: from deploying William Burroughs' cut-up techniques to generate lyrics, to transforming melodic and harmonic patterns into both Minimalist and Baroque renderings, to alchemizing fissions and fusions of rhythms from heterogeneous cultural and technical origins.

California Institute of the Arts

Registration Restrictions

RGMMMEP - Experimental Pop Only

No Requirements

MCMP120 - Instrumental Composition I

General

Course Long Title

Instrumental Composition I

Subject Code

MCMP

Course Number

120

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Composition Program or Performer/Composer Program students only.

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.

Registration Restrictions

RGMCP - Composition

MCMP121 - Instrumental Composition II

General

Course Long Title

Instrumental Composition II

Subject Code

MCMP

Course Number

121

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Music Composition Program students; open to other students with permission of instructor.

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.

Registration Restrictions

RGMCOM - Composition Program Only

No Requirements

MCMP130 - Performer-Composer Laboratory

General

Course Long Title

Performer-Composer Laboratory

Subject Code

MCMP

Course Number

130

School(s)

School of Music

Academic Level

UG - Undergraduate

MCMP131 - Performer-Composer Laboratory

General

Course Long Title

Performer-Composer Laboratory

Subject Code

MCMP

Course Number

131

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

What does it mean to integrate performance and composition into one creative practice? How can we make new and relevant work for ourselves and one another? What might we need to know about each other's voices, instruments, and practices? This course offers foundational information in composition for various voices and instruments, ideas concerning form and process, and suggestions for notation. We will use this information in making new work for ourselves and for others in the course, and will in turn perform the work of our peers.

Course open to students in the performer-composer specialization.

Registration Restrictions

RGMPCP

Credit Hours

Min Credit
Hours
2

Description

What does it mean to integrate performance and composition into one creative practice? How can we make new and relevant work for ourselves and one another? What might we need to know about each other's voices, instruments, and practices? This course offers foundational information in composition for various voices and instruments, ideas concerning form and process, and suggestions for notation. We will use this information in making new work for ourselves and for others in the course, and will in turn perform the work of our peers.

Course open to students in the performer-composer specialization.

Registration Restrictions

RGMPCP

No Requirements

MCMP290 - Portfolio Review

General

Course Long Title
Portfolio Review

Subject Code
MCMP

Course Number
290

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
0

Description

The student must prepare and submit for review a cumulative portfolio of their creative work. 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.

MCMP306 - Arranging Experimental Pop

General

Course Long Title
Arranging Experimental Pop

Subject Code
MCMP

Course Number
306

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Experimental Pop artists who compose in a DAW have an unlimited arsenal of virtual musicians and drag-n-drop riffs available at their fingertips, ready to be deployed with the click of a mouse. No longer "constrained" by the natural order of instrumentation previously established by "the band" (drums, bass, guitar, keys), one has the ability to transpose and embellish the seeds of a composition-a compelling vocal performance, infectious bass line or beat-in any number of genres and imaginative stylistic configurations.

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Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty.

Nor is the challenge for the self-producing musician so much about access to the pro-players and production technology needed to create a perfectly polished record-with today's sophisticated plug-ins, almost anyone can do that now. Instead, it's more about navigating this unbounded terrain to identify the most original and effective sounds and out-of-the-box sonic sources to accompany one's individual performance.

When pursuing an experimental approach to pop, arranging (as well as composition) becomes more about exploring melodic, harmonic and rhythmic accompaniment that one does not expect to find within a particular genre (resulting in fresh cross-pollinations and mutating forms) rather than simply ticking the boxes of what one expects to find (swelling strings in a ballad.check; trap high-hats.check; autotuned hyperpop vocals.check; EDM riser.check).

In this class, we will investigate how musical languages and techniques of arranging have catalyzed the possibilities for studio productions in a post-genre era of music.

Students will be expected to learn how to make arrangements in the DAW, to explore transpositions of these arrangements to live performance settings, to demonstrate awareness and knowledge of the history and role of arrangement/productions within popular recorded music, and to conceptualize the task of the arranger-producer from the standpoint of experimental pop and post-genre musical practices.

By examining the arrangement strategies deployed by a wide array of experimental pop artists, students will learn how these artists managed to mutate and transcend their influences through constant experimentation and restless creativity and exploration.

No Requirements

MCMP307 - Arranging

General

Course Long Title

Arranging

Subject Code

MCMP

Course Number

307

School(s)

School of Music

Academic Level

UG - Undergraduate

MCMP308 - The Art of the Mix

General

Course Long Title

The Art of the Mix

Subject Code

MCMP

Course Number

308

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Arranging is a "secret sauce" between composition and performance. It is a design involving style, sound, technique, and feeling. Arrangers have been somewhat mercurial figures who emerged from the jazz age, and who adapted to the possibilities and techniques of studio recording. Arranging is sometimes conceived of as merely functional, technical and pragmatic. But as we will see in practice, there are many creative possibilities here. Our guiding question will be: how may the hidden role of the arranger be inhabited for subversive or experimental means?

Registration Restrictions

RGAMUS - Music School Students Only

Credit Hours

Min Credit
Hours
2

Description

What do arranging and mixing look like in a modern recording studio or home studio? In the era of self-production (where the lines between composer, engineer, arranger and producer are blurred) and recording in a DAW with unlimited tracks and unlimited arrangement possibilities, arranging and production have become tasked with efficient work-flow and effective decision making (about everything from sonic signatures to degrees of quantization), as much as they involve analyzing musical content.

In this class, we will learn how to decide what your recording needs and doesn't need in order to be engaging to listen to. We will learn how to use a range of studio production techniques to arrange, enhance and mix our ideas correspondingly. We will also use our ears to identify why our favorite recordings work so well, and apply these strategies to our own recordings.

This class will include listening sessions that analyze arrangement and production techniques for popular and experimental music; hands-on studio production technique workshops for instrumental, structural and spatial arrangement; individually-tailored demo development sessions and whole-class critiques.

MCMP310 - Jazz Composition

General

Course Long Title
Jazz Composition

Subject Code
MCMP

Course Number
310

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

By permission of instructor only. Permission will be given on Course Advising Day each semester.

MCMP314 - Jazz Arranging

General

Course Long Title
Jazz Arranging

Subject Code
MCMP

Course Number
314

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Techniques and tools of arranging for mixed, small jazz ensembles, combined with advanced

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During this one semester course, each student will complete at least seven new original compositions to be played and recorded in class. Course content will also include discussion of compositional process and strategy, and listening sessions.

No Requirements

studies in hearing and transcribing the forms and materials of jazz literature.

No Requirements

MCMP317 - Guitar(s) and ...

General

Course Long Title

Guitar(s) and ...

Subject Code

MCMP

Course Number

317

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

For Composer/Guitarists and other Composer/Instrumentalists: This course encourages courageous exploration of composition for guitar(s) with other instruments. The students workshop new original pieces composed specifically for the class to perform. There will be a concert at the semester's end.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP325 - Experimental Music Workshop I

General

Course Long Title

Experimental Music Workshop I

Subject Code

MCMP

Course Number

325

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's "Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).

Registration Restrictions

RGAMUS - Music School Students Only

MCMP326 - Experimental Music Workshop II

General

Course Long Title

Experimental Music Workshop II

Subject Code

MCMP

Course Number

326

School(s)

School of Music

Academic Level

MCMP330 - Writing for Strings

General

Course Long Title

Writing for Strings

Subject Code

MCMP

Course Number

330

School(s)

School of Music

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course open to Music School students only.
The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).

Registration Restrictions

RGAMUS - Music School Students Only

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only.
Techniques of writing for strings in both individual and ensemble contexts. Course will include composition and recording projects.

No Requirements

MCMP331 - Writing for Woodwinds

General

Course Long Title

Writing for Woodwinds

Subject Code

MCMP

Course Number

331

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

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 professional wind instrument players and readings of composition projects for each instrument- including auxiliary woodwinds. At the end of the semester, final ensemble composition projects are recorded by guest artists. Students will complete the course with final completed recordings of their pieces.

MCMP332 - Writing for Harp

General

Course Long Title

Writing for Harp

Subject Code

MCMP

Course Number

332

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

The course will incorporate a thorough investigation of the physical and notational aspects of harp techniques, with opportunities to apply what the student has learned in several composition projects. Throughout the course, students will compose short works for solo harp and harp with ensemble, culminating in one or more recording sessions. Topics will include the instrument itself and its mechanism, including playing position and pedals; techniques such as arpeggio, muffling, glissando, and bisbigliando; and special and extended techniques, such as preparations, bowing, pitch bending, and tuning key slides. Students will study different compositional approaches to the harp by investigating significant compositions for the

harp. Students will also be given basic instruction on the harp so that they might directly experience playing the instrument.

No Requirements

MCMP333 - Writing for Percussion

General

Course Long Title

Writing for Percussion

Subject Code

MCMP

Course Number

333

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

No Requirements

MCMP334 - Writing for Brass

General

Course Long Title

Writing for Brass

Subject Code

MCMP

Course Number

334

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

No Requirements

MCMP336 - Writing for Voice

General

Course Long Title

Writing for Voice

Subject Code

MCMP

Course Number

336

School(s)

School of Music

Academic Level

UG - Undergraduate

MCMP339 - Writing for Everything Else

General

Course Long Title

Writing for Everything Else

Subject Code

MCMP

Course Number

339

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

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.

No Requirements

Credit Hours

Min Credit
Hours
2

Description

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. Instruments introduced in the past include shakuhachi, dijeridu, kayagum, ehru, theremin, koto, tar, and many others. Students will have the opportunity to record their final project compositions with instruments drawn from the course demonstrations.

No Requirements

MCMP342 - Composition for Film & Television

General

Course Long Title
Composition for Film & Television

Subject Code
MCMP

Course Number
342

School(s)
School of Music

Program(s)
Composition / ESP

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course available by permission of instructor only. This course offers the opportunity to develop skills and techniques to compose music for film and video. Participants are expected to score a number of short clips from original films. Class discussion will center on the critiquing of work done by

MCMP343 - Experiments in Film Sound

General

Course Long Title
Experiments in Film Sound

Subject Code
MCMP

Course Number
343

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This course will explore the development of sound manipulation techniques for film--including Eisenstein's vertical montages, the BBC Radiophonic Workshop's musique concrete strategies, David Lynch's industrial drones, and Wendy Carlos' synthesized soundscapes--and apply

California Institute of the Arts

members of the class. Visiting composers will present their ideas about and experiences in scoring. Working knowledge of and access to software appropriate for scoring purposes such as Logic, Cubase, Digital Performer or ProTools is required. MCMP-341/641 Film Music History & Analysis class is preferred to be taken prior to this course.

No Requirements

these strategies to create our own audio works for the moving image. We learn how to use EQ to make sounds more sinister or sweet; how to use panning and ambience to expand cinematic width and depth; and how to use acousmatic sounds to draw the audience into the world of the film. We will also explore the relationship between sound and image, and how sound can be employed in collaboration with or opposition to the image.

This course will include lectures, discussions, and technical demonstrations, along with a weekly screening.

Students will develop their own libraries of sounds they have created. Each participant will also develop a 5-7-minute film sound project, which will be screened on the final day.

MCMP368 - Sonic Collage

General

Course Long Title

Sonic Collage

Subject Code

MCMP

Course Number

368

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In Sonic Collage, we will reimagine and recontextualize soundscapes by revisiting the art of the archive. Sonic Collage asks us to compose through the compost, to RE*member the dismembered and forgotten by sighting our sources. We will explore unorthodox and experimental methodologies of creating new compositions: from building and sounding acoustic instruments using found objects; to incorporating found sounds, field recordings, and samples into DAW-based music productions; to orchestrating collisions between archival audio and video materials to generate new audio-visual works. Working across acoustic, analog, digital, audio and visual mediums, we will explore how the meaning and identity of our original materials is transformed when it comes into contact with materials from divergent sources and contexts. We also ask how processes like filtering, editing, pitch-shifting, reversing, and other forms of spectromorphology can alter the identification and meaning of our sound sources. Merging editing software, analog and digital processing, and the art of storytelling, Sonic Collage will explore poetic forms that get below the surface of sound.

MCMP369 - The Studio As Instrument

General

Course Long Title

The Studio As Instrument

Subject Code

MCMP

Course Number

369

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

How has the merging of composing, recording, and production afforded by developments in studio technology--from the multitrack analog studios of the 1960's to the DAW-based home studios of today--opened up new ways of creating music and new musical forms and shifted the medium of composition from pitch progressions to sound fields? Or, as Keith Richards would say, "It's not the notes, it's the sounds."

In Brian Eno's essay, The Studio As A Compositional Tool, he argues that recorded music is an entirely different artform from traditional music, and that the contemporary composer in a multitrack studio becomes empirical in a way that the traditional composer never could be, working directly with sound to shape the final result with no transmission lost along the way, much like a painter works directly and responsively with their own medium.

In this class, we will envision ourselves as

painters and sculptors of sound--composing, recording and enhancing (or degrading) our sounds correspondingly to create original works. Using the recording studio as our instrument, we will explore various strategies for creating sound colors and shapes; sculpting sound timbres and textures with feedback and distortion; composing with loops and randomizing games; (de)constructing form with subtractive arranging; and expanding into space by fabricating imaginary sonic worlds.

MCMP399 - Independent Study

General

Course Long Title
Independent Study

Subject Code
MCMP

Course Number
399

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

MCMP402 - Orchestration

General

Course Long Title
Orchestration

Subject Code
MCMP

Course Number
402

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

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.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MCMP404 - Field Recording Workshop

General

Course Long Title
Field Recording Workshop

Subject Code
MCMP

Course Number
404

School(s)
School of Music

MCMP405 - Electroacoustic Seminar

General

Course Long Title
Electroacoustic Seminar

Subject Code
MCMP

Course Number
405

School(s)
School of Music

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course available only by permission of instructor at Course Advising Day

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.

No Requirements

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The seminar will serve as a research environment to explore computer-assisted soundscape and electroacoustic composition techniques. Through weekly lectures and group-oriented experiments students will develop new sound works using field recordings or their instrument and Max/MSP. The course will be divided into three topic modules: spaces and soundscapes, analysis and re-synthesis, and multi-channel spatialization. At the end of each module, students will present original works using techniques and concepts developed throughout the module. The final project will be a substantial musical work that considers all three module topics in its implementation. A solid understanding of Max/MSP is recommended before enrolling in the seminar.

Recommended but not required requisite courses: Fundamentals of Computer Music (MSCM-150) and Composition with Max/MSP (MCMP-465/665)

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MCMP407 - Music for a Concert Hall

General

Course Long Title

Music for a Concert Hall

Subject Code

MCMP

Course Number

407

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this course, we will discover the concert hall as an instrument. Instead of understanding the hall as a shell that provides a space for

MCMP408 - Sound and Audio Walks

General

Course Long Title

Sound and Audio Walks

Subject Code

MCMP

Course Number

408

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

While sound walks guide the attention of audience members to the sounding reality of their immediate surroundings, audio walks constitute a simple form

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performers and audiences to engage with music, we will research the venue's acoustic properties, analyze its sonic relation to the surrounding environment, and explore options to actually "play" the hall without adding any sound sources. In the end, we will create and perform a piece specific to the hall.

Be prepared to listen, open and close windows and doors, excite surfaces, microphone and amplify, play lights and other infrastructure. Musical training is not required. Curiosity is.

of augmented reality where audience members listen to audio through headphones while walking through a predetermined environment.

In this course, we will explore the acoustic qualities and dominant sounds of the main building and the CalArts campus. Based on this experience, we will create both sound and audio walks that are site-specific to this environment.

Registration Restrictions

RGAMUS - Music School Students Only, RGNBFA1 - No BFA 1 Students

MCMP415 - Choreographers & Composers

General

Course Long Title

Choreographers & Composers

Subject Code

MCMP

Course Number

415

School(s)

School of Music, School of Dance

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA4 Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.

MCMP416 - Concert Theater

General

Course Long Title

Concert Theater

Subject Code

MCMP

Course Number

416

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Performing Landscapes: Music, Text, Space, Body, & Design investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, movement, and space. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, the course supports students who wish to move beyond perceived limitations of their single disciplines. In addition to analyzing works of composers who pioneered cross-disciplinary strategies (such as Mauricio Kagel, George Crumb, Heiner Goebbels, Gyorgy Ligeti, and Meredith Monk), students will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations, and to developing and refining larger works-in-progress.

MCMP421 - Cross-Genre Hybrid Music Composition

General

Course Long Title

Cross-Genre Hybrid Music Composition

Subject Code

MCMP

Course Number

421

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this course students will focus on creating new compositions that are hybrid in nature. Students will be tasked with creating new works based on the blending or juxtaposition of varying sonic elements, drawn from specific historical eras or genres. We will explore what the word genre means, and dive into the various characteristics that define such sounds including but not limited to techno, ambient, dub, house, drone and more. After taking this course students will have a better understanding of pre-existing musical traditions within contemporary electronic and experimental music, and how to employ these traditions to effect in their own compositions. The stranger the mix the sweeter the result! Students should be fluent in the digital audio workstation of their choice and be prepared to present new work every two weeks for group listening and critique.

Registration Restrictions

RGMCOMES

No Requirements

MCMP465 - Composition with Max/MSP

General

Course Long Title

Composition with Max/MSP

Subject Code

MCMP

Course Number

465

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A course designed for qualified music students to gain facility in using graphical programming environments. For over twenty years such environments have been used by composers, artists, musicians, and scientists to create truly unique customized programs for sound, video, multimedia, and data reinterpretation. This course will focus on computer music composition techniques and students will be expected to create and perform their own works.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP490 - Graduation Portfolio Review

General

Course Long Title

Graduation Portfolio Review

Subject Code

MCMP

Course Number

490

School(s)

School of Music

MCMP498O - Music-Photo-Fiction

General

Course Long Title

Music-Photo-Fiction

Subject Code

MCMP

Course Number

498O

School(s)

School of Music

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0

Description

In the semester preceding graduation, the student must prepare and submit for review a cumulative portfolio of their creative work. 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.

Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty.

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course takes music, photography and writing together as a unified creative process. In fact this is the combination in which recorded music typically appears on recorded media or online (eg. bandcamp) - but what are the ways that these media can be regarded as equal parts of a whole and how can resonance of music-photo-fiction can be acknowledged, amplified or extended? This class will answer the question through a series of generative prompts for student work. At the same time we will reflect on processes and models of music-photo-fiction through the lens of work by Theresa Hak Kyung Cha, Francois Laruelle, Joanna Demers, Celer and Danielle Baquet-Long (Chubby Wolf), Hanne Darboven, Laurie Anderson, Gregory Whitehead, Os Mutantes, Marguerite Duras, Michael Madsen, Ornette Coleman and others. We will unfold the capacities of models created by these artists and thinkers to create new works and methods.

MCMP498S - Making Music Videos

General

Course Long Title

Making Music Videos

Subject Code

MCMP

Course Number

498S

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Students in this class will complete a number of collaborative music video production projects in groups that include students from the schools of music, dance, film/video and experimental animation.

Music videos can be a wonderful tool for filmmakers to explore and expand on their art of image-making through rhythm and gesture, and for

MCMP498T - Architectural Instrument Building

General

Course Long Title

Architectural Instrument Building

Subject Code

MCMP

Course Number

498T

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Students will design and build their own musical playground instruments, which they will then compose for and perform on. Discussions will include: instrument-building as pre-compositional process; instrumental architecture; and play theory, toys, and games.

Registration Restrictions

RGARTMUS - Art School Or Music School

California Institute of the Arts

musicians to explore how their sonic compositions can be enlivened by moving images that respond to what they hear.

In this production class, we will start by looking at music videos to develop a critical sense of the conventions and challenges of the media, in order to confront, interrogate and re-envision them. Students will be encouraged to conceive of music video both as an aesthetic entity as well as an opportunity to govern the narrative of the song, and to push their audio-visual ideas further through the elaboration of technique, language and experimentation.

Considering narrative as our first approach, we will explore how meaning is conveyed, either as a reflection of or in contrast to the lyrics and narrative content of the song, taking in mind various levels of representation: literal, poetic, metaphorical, and surreal.

We will also explore Visual Music and consider how tempo, rhythm, phrasing, tonality and structure can create a dialogue with the rhythmic and structural components of the moving image by controlling both the editing and the movement inside and outside the frame. The possibility of synesthesia and abstraction within music video practice will allow students to research deeply and boundlessly into movement and editing in both the audio and visual realm, gaining tools they can later apply to their own filmmaking, composition and choreography.

The class will put a strong emphasis on pre-production, creative development, and treatment crafting, with talks by visiting music video artists who will elaborate on industry practice. We will look at music video treatments from various artists to demonstrate how directors have planned for their shoots through animatics, references and mood-boards. We will also host technical workshops that demonstrate ways of shooting live music and how to direct play-backs and/or live performances in unconventional ways.

After working on different groups through the thematic exercises, each collaborative group (which will include musicians, dancers and film-makers) will create their own music video project, starting with the development of a treatment, through planning, shooting and editing their project.

This class is open to BFA 2/3/4 students in the Schools of Music, Dance and Film/Video and Experimental Animation.

California Institute of the Arts

MCMP506 - Arranging Experimental Pop

General

Course Long Title

Arranging Experimental Pop

Subject Code

MCMP

Course Number

506

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Experimental Pop artists who compose in a DAW have an unlimited arsenal of virtual musicians and drag-n-drop riffs available at their fingertips, ready to be deployed with the click of a mouse. No longer "constrained" by the natural order of instrumentation previously established by "the band" (drums, bass, guitar, keys), one has the ability to transpose and embellish the seeds of a composition-a compelling vocal performance, infectious bass line or beat-in any number of genres and imaginative stylistic configurations.

Nor is the challenge for the self-producing musician so much about access to the pro-players and production technology needed to create a perfectly polished record-with today's sophisticated plug-ins, almost anyone can do that now. Instead, it's more about navigating this unbounded terrain to identify the most original and effective sounds and out-of-the-box sonic sources to accompany one's individual performance.

When pursuing an experimental approach to pop, arranging (as well as composition) becomes more about exploring melodic, harmonic and rhythmic accompaniment that one does not expect to find within a particular genre (resulting in fresh cross-pollinations and mutating forms) rather than simply ticking the boxes of what one expects to find (swelling strings in a ballad.check; trap high-hats.check; autotuned hyperpop vocals.check; EDM riser.check).

In this class, we will investigate how musical languages and techniques of arranging have catalyzed the possibilities for studio productions in a post-genre era of music.

Students will be expected to learn how to make arrangements in the DAW, to explore transpositions of these arrangements to live performance

MCMP507 - Arranging

General

Course Long Title

Arranging

Subject Code

MCMP

Course Number

507

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Arranging is a "secret sauce" between composition and performance. It is a design involving style, sound, technique, and feeling. Arrangers have been somewhat mercurial figures who emerged from the jazz age, and who adapted to the possibilities and techniques of studio recording. Arranging is sometimes conceived of as merely functional, technical and pragmatic. But as we will see in practice, there are many creative possibilities here. Our guiding question will be: how may the hidden role of the arranger be inhabited for subversive or experimental means?

Registration Restrictions

RGAMUS - Music School Students Only

California Institute of the Arts

settings, to demonstrate awareness and knowledge of the history and role of arrangement/productions within popular recorded music, and to conceptualize the task of the arranger-producer from the standpoint of experimental pop and post-genre musical practices.

By examining the arrangement strategies deployed by a wide array of experimental pop artists, students will learn how these artists managed to mutate and transcend their influences through constant experimentation and restless creativity and exploration.

No Requirements

MCMP508 - Sound and Audio Walks

General

Course Long Title

Sound and Audio Walks

Subject Code

MCMP

Course Number

508

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

While sound walks guide the attention of audience members to the sounding reality of their immediate surroundings, audio walks constitute a simple form of augmented reality where audience members listen to audio through headphones while walking through a predetermined environment.

In this course, we will explore the acoustic qualities and dominant sounds of the main building and the CalArts campus. Based on this experience, we will create both sound and audio walks that are site-specific to this environment.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP510 - Introduction to Composition

General

Course Long Title

Introduction to Composition

Subject Code

MCMP

Course Number

510

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

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.

Registration Restrictions

RGNMPCES - No Performer Composer or Comp/ESP

MCMP517 - Guitar(s) and ...

General

Course Long Title

Guitar(s) and ...

MCMP602 - Orchestration

General

Course Long Title

Orchestration

California Institute of the Arts

Subject Code

MCMP

Course Number

517

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

For Composer/Guitarists and other Composer/Instrumentalists: This course encourages courageous exploration of composition for guitar(s) with other instruments. The students workshop new original pieces composed specifically for the class to perform. There will be a concert at the semester's end.

Registration Restrictions

RGAMUS - Music School Students Only

Subject Code

MCMP

Course Number

602

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

No Requirements

MCMP604 - Field Recording Workshop

General

Course Long Title

Field Recording Workshop

Subject Code

MCMP

Course Number

604

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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

MCMP605 - Electroacoustic Seminar

General

Course Long Title

Electroacoustic Seminar

Subject Code

MCMP

Course Number

605

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The seminar will serve as a research environment to explore computer-assisted soundscape and electroacoustic composition techniques. Through weekly lectures and group-oriented experiments students will develop new sound works using field recordings or their instrument and Max/MSP. The course will be divided into three topic modules: spaces and soundscapes, analysis and re-synthesis, and multi-channel spatialization. At the end of each module, students will present original works using techniques and concepts developed throughout

California Institute of the Arts

musical material (from musique concrete onward) will be sketched through readings and especially an extensive listening list.

the module. The final project will be a substantial musical work that considers all three module topics in its implementation. A solid understanding of Max/MSP is recommended before enrolling in the seminar.

Recommended but not required requisite courses: Fundamentals of Computer Music (MSCM-150) and Composition with Max/MSP (MCMP-465/665)

MCMP607 - Music for a Concert Hall

General

Course Long Title

Music for a Concert Hall

Subject Code

MCMP

Course Number

607

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this course, we will discover the concert hall as an instrument. Instead of understanding the hall as a shell that provides a space for performers and audiences to engage with music, we will research the venue's acoustic properties, analyze its sonic relation to the surrounding environment, and explore options to actually "play" the hall without adding any sound sources. In the end, we will create and perform a piece specific to the hall.

Be prepared to listen, open and close windows and doors, excite surfaces, microphone and amplify, play lights and other infrastructure. Musical training is not required. Curiosity is.

MCMP608 - The Art of the Mix

General

Course Long Title

The Art of the Mix

Subject Code

MCMP

Course Number

608

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

What do arranging and mixing look like in a modern recording studio or home studio? In the era of self-production (where the lines between composer, engineer, arranger and producer are blurred) and recording in a DAW with unlimited tracks and unlimited arrangement possibilities, arranging and production have become tasked with efficient work-flow and effective decision making (about everything from sonic signatures to degrees of quantization), as much as they involve analyzing musical content.

In this class, we will learn how to decide what your recording needs and doesn't need in order to be engaging to listen to. We will learn how to use a range of studio production techniques to arrange, enhance and mix our ideas correspondingly. We will also use our ears to identify why our favorite recordings work so well, and apply these strategies to our own recordings.

This class will include listening sessions that analyze arrangement and production techniques for popular and experimental music; hands-on studio production technique workshops for instrumental, structural and spatial arrangement; individually-tailored demo development sessions and whole-class critiques.

MCMP610 - Jazz Composition

General

Course Long Title

Jazz Composition

Subject Code

MCMP

Course Number

610

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

By permission of instructor only. Permission will be given on Course Advising Day each semester. During this one semester course, each student will complete at least seven new original compositions to be played and recorded in class. Course content will also include discussion of compositional process and strategy, and listening sessions.

MCMP614 - Jazz Arranging

General

Course Long Title

Jazz Arranging

Subject Code

MCMP

Course Number

614

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

No Requirements

MCMP615 - Choreographers & Composers

General

Course Long Title

Choreographers & Composers

Subject Code

MCMP

Course Number

615

School(s)

School of Music, School of Dance

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.

MCMP616 - Concert Theater

General

Course Long Title

Concert Theater

Subject Code

MCMP

Course Number

616

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Performing Landscapes: Music, Text, Space, Body, & Design investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, movement, and space. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary

collaboration, the course supports students who wish to move beyond perceived limitations of their single disciplines. In addition to analyzing works of composers who pioneered cross-disciplinary strategies (such as Mauricio Kagel, George Crumb, Heiner Goebbels, Gyorgy Ligeti, and Meredith Monk), students will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations, and to developing and refining larger works-in-progress.

MCMP620 - Composing for Improvisers

General

Course Long Title

Composing for Improvisers

Subject Code

MCMP

Course Number

620

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This discussion-based seminar will present a survey of historical and contemporary musical idioms in which composers and sound artists have consciously and actively developed strategies for engaging performers in the act of improvisation.

The goal of this course is to collectively move, via directed reading, listening and discussion, toward the development of new and interdisciplinary perspectives on the relationship between composition and improvisation.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP621 - Cross-Genre Hybrid Music Composition

General

Course Long Title

Cross-Genre Hybrid Music Composition

Subject Code

MCMP

Course Number

621

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this course students will focus on creating new compositions that are hybrid in nature. Students will be tasked with creating new works based on the blending or juxtaposition of varying sonic elements, drawn from specific historical eras or genres. We will explore what the word genre means, and dive into the various characteristics that define such sounds including but not limited to techno, ambient, dub, house, drone and more. After taking this course students will have a better understanding of pre-existing musical traditions within contemporary electronic and experimental music, and how to employ these traditions to effect in their own compositions. The stranger the mix the sweeter the result! Students should be fluent in the digital audio workstation of their choice and be prepared to present new work every two weeks for group listening and critique.

Registration Restrictions

RGMCOMES

No Requirements

MCMP623 - Modeling Propositional Music in Art-Sci

General

Course Long Title

Modeling Propositional Music in Art-Sci

Subject Code

MCMP

Course Number

623

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Propositional music is a point of view about composing that emerges from a unique philosophy, framework, and method for compositional practice in experimental music that proceeds from proposing models informed by pandisciplinary interests, and then proceeding to make work consistent with those models. In this practice, composers might build proposed models of worlds, universes, evolution, brains, consciousness, or whole domains of thought and life, and then proceed to make dynamical musical embodiments of these models, inviting audiences to experience them in spontaneously emerging sonic forms. Such a practice fuels creative music methodologies when energized in composition, improvisation, analysis, and adjacent areas of interdisciplinary thought, including self-organizing forms, complex adaptive systems, and interactive networks. According to this view, composing involves proposing models for whole musical realities. Their correspondence to proposed realities navigates a profound and rich meeting place for creative license and scientific verification. In science, one brings an idea to the world mostly by proving it. Artists, musicians, and engineers manifest their ideas through making. The concept of propositional music unifies the two in an area where music, science, and philosophy can meet in shared creative investigations, one in which distinctions may collapse into a new kind of artscience. The course will proceed in lecture/discussion format. Through lectures, readings, and listening assignments,

MCMP625 - Experimental Music Workshop I

General

Course Long Title

Experimental Music Workshop I

Subject Code

MCMP

Course Number

625

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's "0+0" Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).

Registration Restrictions

RGAMUS - Music School Students Only

California Institute of the Arts

students will be exposed to detailed examples of compositional methods and musical works that can be analyzed with ideas from propositional music thinking. Students will be asked to present brief written and verbal responses for class discussion weekly. They will then be given choices for culminating class projects that may include analyzing extant or original works within the framework of propositional music, writing analytical and/or philosophical texts in response to ideas discussed in class, or composing and presenting new works in which they develop their own ways to experiment with propositional music thinking and methods.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP626 - Experimental Music Workshop II

General

Course Long Title

Experimental Music Workshop II

Subject Code

MCMP

Course Number

626

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only.

The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).

Registration Restrictions

RGAMUS - Music School Students Only

MCMP630 - Writing for Strings

General

Course Long Title

Writing for Strings

Subject Code

MCMP

Course Number

630

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only.

Techniques of writing for strings in both individual and ensemble contexts. Course will include composition and recording projects.

MCMP631 - Writing for Woodwinds

General

Course Long Title

Writing for Woodwinds

Subject Code

MCMP632 - Writing for Harp

General

Course Long Title

Writing for Harp

Subject Code

California Institute of the Arts

MCMP

Course Number

631

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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 professional wind instrument players and readings of composition projects for each instrument- including auxiliary woodwinds. At the end of the semester, final ensemble composition projects are recorded by guest artists. Students will complete the course with final completed recordings of their pieces.

MCMP

Course Number

632

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The course will incorporate a thorough investigation of the physical and notational aspects of harp techniques, with opportunities to apply what the student has learned in several composition projects. Throughout the course, students will compose short works for solo harp and harp with ensemble, culminating in one or more recording sessions. Topics will include the instrument itself and its mechanism, including playing position and pedals; techniques such as arpeggio, muffling, glissando, and bisbigliando; and special and extended techniques, such as preparations, bowing, pitch bending, and tuning key slides. Students will study different compositional approaches to the harp by investigating significant compositions for the harp. Students will also be given basic instruction on the harp so that they might directly experience playing the instrument.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP633 - Writing for Percussion

General

Course Long Title

Writing for Percussion

Subject Code

MCMP

Course Number

633

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Learning to write for the vast family of

MCMP634 - Writing for Brass

General

Course Long Title

Writing for Brass

Subject Code

MCMP

Course Number

634

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only.

California Institute of the Arts

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.

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.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP636 - Writing for Voice

General

Course Long Title
Writing for Voice

Subject Code
MCMP

Course Number
636

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

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.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP639 - Writing for Everything Else

General

Course Long Title
Writing for Everything Else

Subject Code
MCMP

Course Number
639

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

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.

Instruments introduced in the past include shakuhachi, dijeridu, kayagum, ehru, theremin, koto, tar, and many others. Students will have the opportunity to record their final project compositions with instruments drawn from the course demonstrations.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP642 - Composition for Film & Television

General

Course Long Title

Composition for Film & Television

Subject Code

MCMP

Course Number

642

School(s)

School of Music

Program(s)

Composition / ESP

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course available by permission of instructor only. This course offers the opportunity to develop skills and techniques to compose music for film and video. Participants are expected to score a number of short clips from original films. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring. Working knowledge of and access to software appropriate for scoring purposes such as Logic, Cubase, Digital Performer or ProTools is required. MCMP-341/641 Film Music History & Analysis class is preferred to be taken prior to this course.

No Requirements

MCMP643 - Experiments in Film Sound

General

Course Long Title

Experiments in Film Sound

Subject Code

MCMP

Course Number

643

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will explore the development of sound manipulation techniques for film--including Eisenstein's vertical montages, the BBC Radiophonic Workshop's musique concrete strategies, David Lynch's industrial drones, and Wendy Carlos' synthesized soundscapes--and apply these strategies to create our own audio works for the moving image. We learn how to use EQ to make sounds more sinister or sweet; how to use panning and ambience to expand cinematic width and depth; and how to use acousmatic sounds to draw the audience into the world of the film. We will also explore the relationship between sound and image, and how sound can be employed in collaboration with or opposition to the image.

This course will include lectures, discussions, and technical demonstrations, along with a weekly screening.

Students will develop their own libraries of sounds they have created. Each participant will also develop a 5-7-minute film sound project, which will be screened on the final day.

MCMP665 - Composition with Max/MSP

General

Course Long Title

Composition with Max/MSP

Subject Code

MCMP

Course Number

665

School(s)

School of Music

Academic Level

GR - Graduate

MCMP667 - Global Studios and Audiotopias

General

Course Long Title

Global Studios and Audiotopias

Subject Code

MCMP

Course Number

667

School(s)

School of Music

Program(s)

ExPop

Academic Level

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

A course designed for qualified music students to gain facility in using graphical programming environments. For over twenty years such environments have been used by composers, artists, musicians, and scientists to create truly unique customized programs for sound, video, multimedia, and data reinterpretation. This course will focus on computer music composition techniques and students will be expected to create and perform their own works.

Registration Restrictions

RGAMUS - Music School Students Only

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This semester, the focus for this class will be on creating post-geographic and left-field electronic dance music, culminating in the facilitation of a dance music space where we can share work created in the class at CalArts Expo. Students in this class will form remote collaborative music ensembles with guest artists that will include producers of left-field dance music from across the globe. Past collaborations have involved MC Yallah (Uganda), Debmater (Germany), Francis Atamga/Top Link Studios (Ghana), Adhan Zidan (Egypt), Lucas Santtana (Brazil), The Meridian Brothers (Colombia), and Takako Minekawa (Japan) Dustin Wong (LA). This course will explore how hybridity as a model for collaboration and composition manifests itself in record production and is afforded and transformed by remote technologies and conditions (in-person vs. remote, actual vs. virtual, local vs. global). How can we develop and explore new models for collaboration using remote technology, such as "networked sound collages" or "collaborative DAWs," that afford greater opportunity for heterogeneous cultural production and the creation of audiotopias? Using the "human signal chain" as the basis for compositional strategies that utilize the "virtual" and the "global" (alongside the "actual" and the "local"), this course will facilitate ensembles that can move fluidly between in-person, on-campus rehearsals, and remote, off-campus collaboration (using collaborative DAWs that live in the cloud, like Soundtrap), expanding ensembles to include musicians from all over the globe. Through projects that examine sound transmission and transmutation, deconstruction and decontextualization, assemblage/collage, deterritorialization and the audiotopia, students will work through the aesthetic, technical, and interpersonal challenges that remote collaboration entails. We will explore how these aesthetics manifest themselves in everything from Musique Concrete to Hip-Hop, Dub, Post-Punk, Remix Culture and Punk Ethnography.

Students are encouraged, but not required, to co-register for MHST-498K Discos:Emancipatory Dancefloors

MCMP668 - Sonic Collage

General

Course Long Title

Sonic Collage

Subject Code

MCMP

Course Number

668

School(s)

School of Music

Academic Level

GR - Graduate

MCMP669 - The Studio As Instrument

General

Course Long Title

The Studio As Instrument

Subject Code

MCMP

Course Number

669

School(s)

School of Music

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

In Sonic Collage, we will reimagine and recontextualize soundscapes by revisiting the art of the archive. Sonic Collage asks us to compose through the compost, to RE*member the dismembered and forgotten by sighting our sources. We will explore unorthodox and experimental methodologies of creating new compositions: from building and sounding acoustic instruments using found objects; to incorporating found sounds, field recordings, and samples into DAW-based music productions; to orchestrating collisions between archival audio and video materials to generate new audio-visual works. Working across acoustic, analog, digital, audio and visual mediums, we will explore how the meaning and identity of our original materials is transformed when it comes into contact with materials from divergent sources and contexts. We also ask how processes like filtering, editing, pitch-shifting, reversing, and other forms of spectromorphology can alter the identification and meaning of our sound sources. Merging editing software, analog and digital processing, and the art of storytelling, Sonic Collage will explore poetic forms that get below the surface of sound.

Credit Hours

Min Credit
Hours
2

Description

How has the merging of composing, recording, and production afforded by developments in studio technology--from the multitrack analog studios of the 1960's to the DAW-based home studios of today--opened up new ways of creating music and new musical forms and shifted the medium of composition from pitch progressions to sound fields? Or, as Keith Richards would say, "It's not the notes, it's the sounds."

In Brian Eno's essay, *The Studio As A Compositional Tool*, he argues that recorded music is an entirely different artform from traditional music, and that the contemporary composer in a multitrack studio becomes empirical in a way that the traditional composer never could be, working directly with sound to shape the final result with no transmission lost along the way, much like a painter works directly and responsively with their own medium.

In this class, we will envision ourselves as painters and sculptors of sound--composing, recording and enhancing (or degrading) our sounds correspondingly to create original works. Using the recording studio as our instrument, we will explore various strategies for creating sound colors and shapes; sculpting sound timbres and textures with feedback and distortion; composing with loops and randomizing games; (de)constructing form with subtractive arranging; and expanding into space by fabricating imaginary sonic worlds.

MCMP690 - Graduation Portfolio Review

General

Course Long Title
Graduation Portfolio Review

Subject Code
MCMP

Course Number
690

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0

MCMP698M - Video Game Scoring

General

Course Long Title
Video Game Scoring

Subject Code
MCMP

Course Number
698M

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

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Description

In the semester preceding graduation, students in certain programs must submit a portfolio of work for review. 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.

Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty. Selected student work will be archived at CalArts.

Registration Restrictions

RGAMUS - Music School Students Only

MCMP698O - Music-Photo-Fiction

General

Course Long Title

Music-Photo-Fiction

Subject Code

MCMP

Course Number

698O

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course takes music, photography and writing together as a unified creative process. In fact this is the combination in which recorded music typically appears on recorded media or online (eg. bandcamp) - but what are the ways that these media can be regarded as equal parts of a whole and how can resonance of music-photo-fiction can be acknowledged, amplified or extended? This class will answer the question through a series of generative prompts for student work. At the same time we will reflect on processes and models of music-photo-fiction through the lens of work by Theresa Hak Kyung Cha, Francois Laruelle, Joanna Demers, Celer and Danielle Baquet-Long (Chubby Wolf), Hanne Darboven, Laurie Anderson, Gregory Whitehead, Os Mutantes, Marguerite Duras, Michael

Description

This course will focus on the unique challenges of music scoring for game environments. Parallels and distinctions with regard to concert music, film, TV, cartoons and other linear media music will be explored as students analyze and create music for video games and non-linear media. Technical considerations in game design workflow will be addressed as students compose music for a variety of game play styles and forms using DAW's, audio middleware and game engines.

Access to a laptop computer

(Students must have a laptop or be able to share one with a fellow student-they will be installing software tools.)

Basic familiarity with a DAW (ProTools, Logic, Garage Band, or other)

Students should expect to spend an approximately \$75, for materials and software.

MCMP698T - Architectural Instrument Building

General

Course Long Title

Architectural Instrument Building

Subject Code

MCMP

Course Number

698T

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Students will design and build their own musical playground instruments, which they will then compose for and perform on. Discussions will include: instrument-building as pre-compositional process; instrumental architecture; and play theory, toys, and games.

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Madsen, Ornette Coleman and others. We will unfold the capacities of models created by these artists and thinkers to create new works and methods.

MCMP699 - Independent Study

General

Course Long Title
Independent Study

Subject Code
MCMP

Course Number
699

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	4

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

MCMP700 - Doctoral Seminar

General

Course Long Title
Doctoral Seminar

Subject Code
MCMP

Course Number
700

School(s)
School of Music

Program(s)
Performer Composer

Academic Level
DR - Doctorate

Credit Hours

Min Credit Hours
0.5

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only, RGDMA - DMA Students Only

MCMP790 - Doctoral Project

General

Course Long Title
Doctoral Project

Subject Code
MCMP

Course Number
790

School(s)
School of Music

Academic Level
DR - Doctorate

MCMP791 - DMA First-Year Review

General

Course Long Title
DMA First-Year Review

Subject Code
MCMP

Course Number
791

School(s)
School of Music

Academic Level
DR - Doctorate

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Credit Hours

Min Credit
Hours
7

Description

Course open to Music School students only. 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.

No Requirements

Credit Hours

Min Credit
Hours
0

Description

Before the end of the first academic year in residence, each DMA student must engage in a comprehensive artistic, academic and pedagogical review with his/her Doctoral Examining Committee (DEC). The DEC will consider the following topics, and may request additional items or supplements as appropriate for each student's academic and artistic trajectory.

- . creative and artistic progress
- . coursework completed
- . breadth and depth of knowledge relevant to field
- . pedagogical development and teaching outcomes
- . communication skills (written, oral, etc.)
- . progress in relation to the DMA Program Learning Goals

Registration Restrictions

RGDMA - DMA Students Only

MCMP792 - DMA Qualifying Examinations

General

Course Long Title
DMA Qualifying Examinations

Subject Code
MCMP

Course Number
792

School(s)
School of Music

Academic Level
DR - Doctorate

Credit Hours

Min Credit
Hours
0

Description

DMA students must pass Written and Oral Qualifying Examinations before advancing to degree candidacy. The Qualifying Examinations are administered by the student's Doctoral Examining Committee.

Registration Restrictions

RGDMA - DMA Students Only

MCMP794 - DMA Final Review

General

Course Long Title
DMA Final Review

Subject Code
MCMP

Course Number
794

School(s)
School of Music

Academic Level
DR - Doctorate

Credit Hours

Min Credit
Hours
0

Description

Before the awarding of the degree each DMA student must pass a Final Review, conducted by his/her Doctoral Examining 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 student's Doctoral Project, and particularly of the student's Professional Portfolio.

Registration Restrictions

MCMP799 - Independent Project

General

Course Long Title
Independent Project

Subject Code
MCMP

Course Number
799

School(s)
School of Music

Academic Level
DR - Doctorate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	6

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

MCOM320 - Interactive Particle Systems

General

Course Long Title
Interactive Particle Systems

Subject Code
MCOM

Course Number
320

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Particle systems are a fascinating way of expressing human and any beings' interactions inside a digital or computational system. This course will be focused on taking a next step in the c++ programming language, reviewing core concepts of coding and recreating them using OpenFrameworks, an open source toolkit designed for creative coding written in c++. Students will be guided to translate their code from Processing, a Java based programming language to write it c++ based coding in OpenFrameworks. Towards the end of the course a portion of electronics and microcontroller concepts will be implemented to interact with the particle systems that have already been created.

This course is focused to be a further step in the creative code languages such P5js, Processing and chuck. To apply the same concepts to the c++ environment, working towards the same project of particle system creation.

It is directed to students that wish to push themselves out of a comfort zone of coding concepts and are willing to dive into a much deeper and wider world of programming languages. It will need persistence and a lot of self effort to get to understand new concepts.

No Requirements

MCOM335 - Interactive Algorithmic Sound

General

MCOM421 - Creative Coding for AI Art

General

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Course Long Title

Interactive Algorithmic Sound

Subject Code

MCOM

Course Number

335

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on interactive, procedural, generative, and algorithmic methods of sound creation. We will learn how to create systems of sound and explore the various ways of interacting and influencing them. Additionally, we will be looking at the music of Tom Johnson, James Tenney, and other procedural composers and learning how to apply similar processes to our practice. Other topics will include Markov Chains, Cellular Automata, genetic algorithms, and other forms of algorithmic sound. An introductory level of programming experience is to be expected, whether it be in Python, JavaScript, any C-like language (Chuck), or Max/MSP.

No Requirements

Course Long Title

Creative Coding for AI Art

Subject Code

MCOM

Course Number

421

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course provides a foundational introduction to the Python programming language through hands-on and creative applications. In this course, we will explore programming in Python with a focus on machine learning applications for generative art making. Particularly, we will be looking at how to use python for image generation through generative adversarial networks/ machine learning art, experimental design practices, and data collection. This course will cover everything from the basics: syntax, string manipulation, dictionaries, functions, list comprehension to more advanced topics like object-oriented programming, modules/libraries/APIs, computer vision, and adapting machine learning models. Prerequisites: Intro to Programming

No Requirements

MCOM440 - Audio Programming With C++

General

Course Long Title

Audio Programming With C++

Subject Code

MCOM

Course Number

440

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Ever wondered what goes into your favorite music

MCOM621 - Creative Coding for AI Art

General

Course Long Title

Creative Coding for AI Art

Subject Code

MCOM

Course Number

621

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course provides a foundational introduction

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software? Learn how to build your own and open doors for both your personal creativity and career. In this course we'll explore the JUCE audio plugin framework, and the design software Figma to see how leading music technology companies create the music software we all know and love. This course will be taught by the team at Minimal Audio, a group of MTIID graduates who have gone on to create multiple pieces of hit programs in the music industry. Topics covered will include: - C++ Basics - Audio Plugin SDKs (VST3 / AU) - The JUCE SDK (C++ Framework) - Figma (Collaborative Design Software) - Audio Signal Processing - UI Programming - Algorithm Optimization & Analysis (Xcode Instruments)

No Requirements

to the Python programming language through hands-on and creative applications. In this course, we will explore programming in Python with a focus on machine learning applications for generative art making. Particularly, we will be looking at how to use python for image generation through generative adversarial networks/ machine learning art, experimental design practices, and data collection. This course will cover everything from the basics: syntax, string manipulation, dictionaries, functions, list comprehension to more advanced topics like object-oriented programming, modules/libraries/APIs, computer vision, and adapting machine learning models. Prerequisites: Intro to Programming

No Requirements

MCOM635 - Interactive Algorithmic Sound

General

Course Long Title

Interactive Algorithmic Sound

Subject Code

MCOM

Course Number

635

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on interactive, procedural, generative, and algorithmic methods of sound creation. We will learn how to create systems of sound and explore the various ways of interacting and influencing them. Additionally, we will be looking at the music of Tom Johnson, James Tenney, and other procedural composers and learning how to apply similar processes to our practice. Other topics will include Markov Chains, Cellular Automata, genetic algorithms, and other forms of algorithmic sound. An introductory level of programming experience is to be expected, whether it be in Python, JavaScript, any C-like language (ChucK), or Max/MSP.

No Requirements

MCOM640 - Audio Programming With C++

General

Course Long Title

Audio Programming With C++

Subject Code

MCOM

Course Number

640

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Ever wondered what goes into your favorite music software? Learn how to build your own and open doors for both your personal creativity and career. In this course we'll explore the JUCE audio plugin framework, and the design software Figma to see how leading music technology companies create the music software we all know and love. This course will be taught by the team at Minimal Audio, a group of MTIID graduates who have gone on to create multiple pieces of hit programs in the music industry. Topics covered will include: - C++ Basics - Audio Plugin SDKs (VST3 / AU) - The JUCE SDK (C++ Framework) - Figma (Collaborative Design Software) - Audio Signal Processing - UI Programming - Algorithm Optimization & Analysis (Xcode Instruments)

No Requirements

MCSE309 - Words for Music

General

Course Long Title

Words for Music

Subject Code

MCSE

Course Number

309

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will investigate the nature of writing words for music and setting pre-existing words to music. Students will develop an understanding of how musical time affects the perception of words and how words interact with the perception of musical ideas. Collaboration will be important and the course is open both to composers and to writers as well. Writers will be paired with different composers, and in addition to writing their own texts will be required to write analyses of historical and contemporary musical lyrics. Composers will also be asked to write a significant amount of text to be set to music and will additionally be asked to set music to their own texts and to the texts of their assigned writing partners. A broad range of musical and verbal styles will be explored, both popular and historical, and writing for the musical stage will be explored in depth as well. Prerequisite for music students is MTHY-112; prerequisite for non-music students is permission of instructor.

No Requirements

MCSE461 - Grant Writing for Artists

General

Course Long Title

Grant Writing for Artists

Subject Code

MCSE

Course Number

461

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Grant Writing for Artists will provide students with a basic introduction to grant writing, hands-on experience preparing a grant application in a workshop setting, and critical discussion around the history and cultural practices related to funding arts organizations in the US. Students will gain tools to understand funding structures of granting organizations, research grant opportunities, prepare supporting materials including work samples and budgets, and craft an application that will highlight their strengths and amplify their story. Each student will write and workshop a grant application over the course of the semester, with the goal of creating a final document that can be submitted for a real world funding opportunity. Grant Writing for Artists is presented in collaboration between the CalArts Writing Center, Center for Life and Work, and the Herb Alpert School of Music.

MCSE609 - Words for Music

General

Course Long Title

Words for Music

Subject Code

MCSE

Course Number

609

School(s)

School of Music

MCSE661 - Grant Writing for Artists

General

Course Long Title

Grant Writing for Artists

Subject Code

MCSE

Course Number

661

School(s)

School of Music

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course will investigate the nature of writing words for music and setting pre-existing words to music. Students will develop an understanding of how musical time affects the perception of words and how words interact with the perception of musical ideas. Collaboration will be important and the course is open both to composers and to writers as well. Writers will be paired with different composers, and in addition to writing their own texts will be required to write analyses of historical and contemporary musical lyrics. Composers will also be asked to write a significant amount of text to be set to music and will additionally be asked to set music to their own texts and to the texts of their assigned writing partners. A broad range of musical and verbal styles will be explored, both popular and historical, and writing for the musical stage will be explored in depth as well. Prerequisite for music students is MTHY-112; prerequisite for non-music students is permission of instructor.

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Grant Writing for Artists will provide students with a basic introduction to grant writing, hands-on experience preparing a grant application in a workshop setting, and critical discussion around the history and cultural practices related to funding arts organizations in the US. Students will gain tools to understand funding structures of granting organizations, research grant opportunities, prepare supporting materials including work samples and budgets, and craft an application that will highlight their strengths and amplify their story. Each student will write and workshop a grant application over the course of the semester, with the goal of creating a final document that can be submitted for a real world funding opportunity. Grant Writing for Artists is presented in collaboration between the CalArts Writing Center, Center for Life and Work, and the Herb Alpert School of Music.

MFOR100 - Musician's Toolkit

General

Course Long Title
Musician's Toolkit

Subject Code
MFOR

Course Number
100

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

Toolkit is designed as a preparation for a life in professional music, as well as an orientation to the college experience. It's especially helpful for first year undergraduates, but it is also open to upper division undergraduates and graduate students. The course covers a variety of the skills and tools needed for success as a

MFOR101 - Undergraduate Composers' Forum

General

Course Long Title
Undergraduate Composers' Forum

Subject Code
MFOR

Course Number
101

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

Course open to Composition Program students only. 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

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music student as well as in the world of a professional musician. Whether you are a performer, composer, sound designer, or music technology specialist, or whatever your genre of music, Toolkit will explore areas of interest and research in multiple facets of the musical universe. The class meets once a week for two hours, and each week we'll discuss a module of information about a different topic. Some examples include: practical focus on organizational skills, study habits, physical and mental techniques for practicing/making music more efficiently and without pain or stress; specific tactics for managing your time better; developing strategies for improving areas of health and wellness that many musicians ignore, like muscular skeletal issues, nutrition, posture, hearing loss and vocal health; ergonomics and health risks of computer use, sitting for too many hours and commuting; and stress reduction techniques to aid with issues of stage fright, procrastination, and cramming. Evidence based studies from the fields of medicine, psychology and neuroscience will be noted and discussed.

standards, professional development, topical listening and analysis, and resources for composers and students.

Registration Restrictions

RGMCOM - Composition Program Only

MFOR102 - Performance Forum

General

Course Long Title

Performance Forum

Subject Code

MFOR

Course Number

102

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR103 - Voicearts Forum

General

Course Long Title

Voicearts Forum

Subject Code

MFOR

Course Number

103

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR104 - Experimental Pop Forum

General

Course Long Title

Experimental Pop Forum

Subject Code

MFOR

Course Number

104

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only. Designed as a gathering where Experimental Pop Program students share and discuss their artistic work on a weekly basis, this forum will also include informal group critiques, opportunities to collaborate on music productions, and practical workshops in DIY ensemble recording and self-production--culminating in a presentation of self-produced and collaborative works in a live performance event. We will also host visiting Experimental Pop artists who will present their own creative work.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR106 - Creative Technology Forum

General

Course Long Title

Creative Technology Forum

Subject Code

MFOR

Course Number

106

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

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.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR107 - Jazz Forum

General

Course Long Title

Jazz Forum

Subject Code

MFOR

Course Number

107

School(s)

School of Music

Academic Level

MFOR110 - First-Year Seminar in Music

General

Course Long Title

First-Year Seminar in Music

Subject Code

MFOR

Course Number

110

School(s)

School of Music

Program(s)

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only

Music Shared Curriculum

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Through music, presentations, and activities, this class provides an orientation to the diversity, experimental ethos, and vibrant creative community at CalArts' School of Music. It will also address resources available to music students and strategies for academic and creative success.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MFOR111 - Guitar Forum

General

Course Long Title

Guitar Forum

Subject Code

MFOR

Course Number

111

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

Guitar Workshop is intended to be a common meeting ground for all guitar majors and other interested guitarists. The objective is to foster a non-competitive sense of community which encourages mutual inspiration and cross fertilization of ideas, primarily through performance and discussion.

Presentations by guest artists, faculty, and students on subjects of mutual interest are a regular part of the class.

MFOR200 - Music Artists-In-Residence Week

General

Course Long Title

Music Artists-In-Residence Week

Subject Code

MFOR

Course Number

200

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
0

Description

Invited artists visit CalArts' campus to give presentations and workshops, perform, collaborate, and engage with the student body and the School of Music's facilities.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR305 - Performer-Composer Forum

MFOR500 - Musician's Toolkit

California Institute of the Arts

General

Course Long Title

Performer-Composer Forum

Subject Code

MFOR

Course Number

305

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only.

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.

Registration Restrictions

RGAMUS - Music School Students Only

General

Course Long Title

Musician's Toolkit

Subject Code

MFOR

Course Number

500

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Toolkit is designed as a preparation for a life in professional music, as well as an orientation to the college experience. It's especially helpful for first year undergraduates, but it is also open to upper division undergraduates and graduate students. The course covers a variety of the skills and tools needed for success as a music student as well as in the world of a professional musician. Whether you are a performer, composer, sound designer, or music technology specialist, or whatever your genre of music, Toolkit will explore areas of interest and research in multiple facets of the musical universe. The class meets once a week for two hours, and each week we'll discuss a module of information about a different topic. Some examples include: practical focus on organizational skills, study habits, physical and mental techniques for practicing/making music more efficiently and without pain or stress; specific tactics for managing your time better; developing strategies for improving areas of health and wellness that many musicians ignore, like muscular skeletal issues, nutrition, posture, hearing loss and vocal health; ergonomics and health risks of computer use, sitting for too many hours and commuting; and stress reduction techniques to aid with issues of stage fright, procrastination, and cramming. Evidence based studies from the fields of medicine, psychology and neuroscience will be noted and discussed.

MFOR501 - Graduate Composers' Forum

General

Course Long Title

Graduate Composers' Forum

Subject Code

MFOR

MFOR502 - Performance Forum

General

Course Long Title

Performance Forum

Subject Code

MFOR

California Institute of the Arts

Course Number

501

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only.
Presentation and critique of student compositions and projects, both finished and in process.

Registration Restrictions

RGAMUS - Music School Students Only

Course Number

502

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only.
Graduate 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.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR503 - Voicearts Forum

General**Course Long Title**

Voicearts Forum

Subject Code

MFOR

Course Number

503

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only.
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

MFOR504 - Experimental Pop Forum

General**Course Long Title**

Experimental Pop Forum

Subject Code

MFOR

Course Number

504

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only.
Designed as a gathering where Experimental Pop Program students share and discuss their artistic work on a weekly basis, this forum will also include informal group critiques, opportunities to collaborate on music productions, and practical workshops in DIY ensemble recording and self-production--culminating in a presentation of self-produced and collaborative works in a live performance event. We will also host visiting Experimental Pop artists who will present their own creative work.

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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.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR505 - Performer-Composer Forum

General

Course Long Title

Performer-Composer Forum

Subject Code

MFOR

Course Number

505

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR506 - Creative Technology Forum

General

Course Long Title

Creative Technology Forum

Subject Code

MFOR

Course Number

506

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only

MFOR507 - Jazz Forum

General

Course Long Title

Jazz Forum

Subject Code

MFOR

Course Number

507

MFOR508 - ESP Forum

General

Course Long Title

ESP Forum

Subject Code

MFOR

Course Number

508

California Institute of the Arts

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Music School students only.

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.

Registration Restrictions

RGAMUS - Music School Students Only

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Experimental Sound Practices students only.

This class centers on the presentation and critique of works by students in the Experimental Sound Practices specialization. Each student, during the academic year, is given a one-hour period to present and discuss recent original work(s) of their choice. The role of the instructor is, essentially, that of a moderator and commentator on the process. In addition to student presentations, there may be occasional presentations by visiting composers. If no other presentation is scheduled (as is always the case with the first few classes) the instructor makes presentations on the works of a particular composer or contemporary musical genre, or leads discussions on specific topics. Readings may be assigned to support these topics.

Registration Restrictions

RGMESP - Experimental Sound Practices Only

MFOR511 - Guitar Forum

General

Course Long Title

Guitar Forum

Subject Code

MFOR

Course Number

511

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Guitar Workshop is intended to be a common meeting ground for all guitar majors and other interested guitarists. The objective is to foster a non-competitive sense of community which encourages mutual inspiration and cross fertilization of ideas, primarily through

MFOR600 - Music Artists-In-Residence Week

General

Course Long Title

Music Artists-In-Residence Week

Subject Code

MFOR

Course Number

600

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0

Description

Invited artists visit CalArts' campus to give presentations and workshops, perform, collaborate, and engage with the student body and the School of Music's facilities.

Registration Restrictions

RGAMUS - Music School Students Only

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performance and discussion.

Presentations by guest artists, faculty, and students on subjects of mutual interest are a regular part of the class.

MHST205 - Western Music History I

General

Course Long Title

Western Music History I

Subject Code

MHST

Course Number

205

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.

No Requirements

MHST206 - Western Music History II

General

Course Long Title

Western Music History II

Subject Code

MHST

Course Number

206

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.

No Requirements

MHST230 - Audio-Visual Theory & Practice

General

Course Long Title

Audio-Visual Theory & Practice

Subject Code

MHST

Course Number

230

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course explores the synesthetic potential of music and the moving image as it manifests itself throughout audio-visual practice: music video, film scoring, audio-visual performance and installation.

MHST300 - Music Cultures

General

Course Long Title

Music Cultures

Subject Code

MHST

Course Number

300

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In the Roundabout of Troubadours, Revolutions, and Indigeneity: Music and Social Movements in Latin America. Centered on social movements, this course

California Institute of the Arts

We'll begin with Michel Chion's seminal text *Audio-Vision: Sound on Screen* to explore how concepts such as acousmatic sound, synchresis, rendering, empathy/anempathy, temporalization, and added value enhance our understanding of how sound and the moving image interact, both in collaboration and opposition to one another. We'll continue with Carol Vernallis' *Experiencing Music Video: Aesthetics and Cultural Context* to explore the non-realist, non-narrative, nonsensical and musicalized nature of the moving image within music video.

Throughout the course, we will develop conceptual and practical strategies for manipulating sound and the moving image to create original works that explore this synesthetic potential to "see" music and "hear" the moving image. How can properties of sound and the moving image, such as tone/timbre, texture, noise, fidelity, rhythm, speed, repetition, and dynamics be manipulated and deployed correspondingly?

Basic practical workshops in video editing and post-production will enable us to develop audio-visual works that exist in a liminal space between music video and film score, where neither the music nor the moving image asserts complete authority, but where they interact and respond to each other in innovative and dynamic ways.

This course is intended for students in the Experimental Pop program, with the intention of developing their audio-visual practice towards the creation of both music videos and moving image accompaniment for live musical performances. However, anyone with prior skills in music production and an interest in expanding into audio-visual production is welcome.

takes music culture as a starting point to explore political ideology and collective mobilization in Latin America in the present and throughout history. It will discuss theoretical frameworks and concepts that will open opportunities for students to challenge questions of power and inequality, and hegemonic ideas of progress and development. The class integrates multimedia, including invited lecturers and performers, and intersects readings from ethnomusicology, history, and anthropology.

MHST300B - Music Cultures: Middle East

General

Course Long Title

Music Cultures: Middle East

Subject Code

MHST

Course Number

300B

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Music Cultures: Middle East.

A survey of the musics of the Middle East will include vocal and instrumental traditions of the Middle East; selected minority musics; and religious, folk, and popular music traditions (ancient and contemporary). Historical and external musical and cultural influences will also be examined.

Registration Restrictions

MHST300C - Music Cultures: Indonesia

General

Course Long Title

Music Cultures: Indonesia

Subject Code

MHST

Course Number

300C

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Music Cultures: Indonesia

Music of Indonesia. A survey of the highly diverse musical forms currently being practiced in Indonesia's 14,000 populated islands. Reaching far beyond gamelan, this course will also cover more recently developed styles such as kroncong, dangdut, gambus, kulintang, and Indonesian popular music.

Registration Restrictions

RGAMUS - Music School Students Only

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RGAMUS - Music School Students Only

No Requirements

No Requirements

MHST300D - Music Cultures: Southeast Asia

General

Course Long Title

Music Cultures: Southeast Asia

Subject Code

MHST

Course Number

300D

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Music Cultures of Mainland Southeast Asia

A survey of traditional and modern musical forms being practiced in Mainland SE Asia. This course will cover a wide variety of styles found in Thailand, Cambodia, Laos, Vietnam, and Myanmar. In addition to direct musical analysis, the class will engage in regular discussion regarding the social, cultural, and historical elements that have helped to shape practices in the region.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MHST300F - Music of Korea: From Gugak to K-Pop

General

Course Long Title

Music of Korea: From Gugak to K-Pop

Subject Code

MHST

Course Number

300F

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this course, students will explore Korean traditional and contemporary music cultures and scenes. Topics will vary from traditional gugak to recent music genres, including K-pop, indie music, experimental music scenes, trot, and film music. Students will look into sociological contexts, compositional ideas, and performance practices through weekly lecture, group discussion, listening, reading, and creative activities.

No Requirements

MHST300G - Black Temporalities and Black Time

General

Course Long Title

Black Temporalities and Black Time

Subject Code

MHST

Course Number

300G

School(s)

School of Music

Academic Level

UG - Undergraduate

MHST300H - Latin Am Music: Traditions and Digital

General

Course Long Title

Latin Am Music: Traditions and Digital

Subject Code

MHST

Course Number

300H

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Black Temporalities and Black Time: To fully engage with Black music we must understand Black time. We do this work together. In 'Black Temporalities & Black Time' we will explore non-linear storytelling and the elasticity of (un)time through the framework of Terence Nance's Random Acts of Flyness. The course will also be in dialogue with creators from Sun Ra to Solange to Moor Mother to Alice Coltrane and Flying Lotus. We will center the plentitude of artists that are pivotal in using time itself as an instrument. We will analyze film, music, and essays to find a fluid understanding as well as identify the key distinctions between Afrofuturism and Afropresentism. We will spend time meditating on different vignettes of Black life and analyze the ways Black artists use and tune our antennae to code-switch and channel ancestral data. We will also be engaging with texts such as Dilla Time by Dan Charnas, Black Space on the Poetics of an Afro Future by Anaïs Duplan, and Black Utopias by Jayna Brown. There's a quote from the Black Quantum Futurism Collective: "Nothing ever becomes real until it is experienced." Time is not real until it is experienced. This course is an invitation to dive into the Black (W)Hole of it all.

MHST304 - Music of Native North America

General

Course Long Title
Music of Native North America

Subject Code
MHST

Course Number
304

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Course not available to BFA1 students.
This is a survey course introducing the music cultures of North America; focusing on an interdisciplinary approach to view the history, social institutions, culture, literature, arts,

Credit Hours

Min Credit
Hours
2

Description

This course will examine a variety of musical styles from Latin America, and at the same time analyze the political and historical context in which the music developed. The focus will be on the music of the Caribbean and Central America and South America from traditional practices to urban production.

This course aims to intertwine the artistic and the political currents of Latin America in order to explore the ways in which historical events-such as colonialism, migration, globalization, and political upheavals-have affected music, and how music in turn has affected political and social events.

It will analyze how the increasing speed of technology has impacted the music of the region, and how syncretism takes place within each country, as well as regionally and in the world at large.

MHST312 - Ethnology of African Music Culture

General

Course Long Title
Ethnology of African Music Culture

Subject Code
MHST

Course Number
312

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Ethnology of African Music-The history of Ghanaian music, dance and culture.

Talking and reading about the origin of Ghanaian music, dance and song as well as their culture

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and relationships of North American Indigenous peoples and their sonic practices. This course will treat the practice of listening as an integral research practice in the study and understanding of Indigenous music and sonic practice. The aim of this course is to provide students with the listening tools necessary to hear and understand Indigenous sonic practices as a continuum of ethnomusicological and contemporary sonic practices. The outcomes of this course will be a Research-Creation project, which includes a creative component (of any medium) and an accompanying written contextualization, engaging with Indigenous sonic theories and their contexts in non-appropriative ways. Students will be required to bring questions to each class discussion and turn in 5 written listening responses. While this course is not about the basics of Indigenous culture, it will provide students with terminologies and background knowledge in order to approach the material in a respectful and academic manner.

MHST325 - Extended Duration in Music

General

Course Long Title

Extended Duration in Music

Subject Code

MHST

Course Number

325

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course investigates the relationship between live music performance of extended duration and sound-oriented installation art. Taking Erik Satie's "Vexations" (1893) and "Musique d'Ameublement" (1920) as points of departure, we will analyze 1950s and 60s Happening, Fluxus, and Conceptual Art pieces as in regards to the time structures they establish. This shall help to understand the milieu in which the first sound installations by Maryanne Amacher and Max Neuhaus were perceived (1967). Focusing on the listener's perspective and the aesthetic implications of a revised (or abandoned) work concept, we will try to reconstruct the scandal that these early examples of sound installation art posed for audiences both from the music and the art world.

and how those affect their everyday life. As Ghanaian are known for their expression through music, dance and song, this course will help students understand how each of these elements role plays in their daily lives and how their culture plays part in all these.

MHST330 - Studies in Experimental Pop

General

Course Long Title

Studies in Experimental Pop

Subject Code

MHST

Course Number

330

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Since the 1960s, pop music has been a zone in which experimental, avant-garde impulses have coexisted with commercial and hedonistic imperatives. In this course, we will look at artists who have imported ideas and techniques from the music academy or from visual arts schools into song-based, danceable entertainment aimed principally at young people. But we'll also be exploring the experimentalism already embedded within mainstream pop itself - the use and abuse of new technology to create startling sounds that are genuinely radical but also work on another level as gimmicks that make a record stand out on the radio and the dancefloor.

These mixed motives - stretching the boundaries of

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Finally, the course addresses more recent examples of conceptual music and sound installation art that transcends the notion of a perceiver who can actually experience the piece in its full temporal expansion.

Open to graduate students from all schools and programs who are comfortable reading music and reading and writing theory.

sound versus commercialism, inventing the future versus beating the competition - point to a vital impurity intrinsic to pop. As well as iconic figures of art-into-pop like the Beatles or David Bowie, this semester we'll be paying particular attention to "street" genres such as trap, grime, Jamaican styles from dub to dancehall, and so forth - scenes and styles that don't necessarily use artworld discourse to describe their process but share the same drive to create disruptive sounds, use technology "incorrectly", incorporate improvisation and error into the creative process. Who gets to call themselves "experimental" and how does that affect the framing and reception of their music?

Although the primary focus of the course is on sonic innovation, pop is inherently an audio-visual form -even an audio-visual-textual form, given the importance of lyrics, as well as public statements and artistic rationales. Experimental impulses rarely limit themselves to music alone but manifest in promo videos and visual albums, record artwork, performance, style and costume, even marketing. Can there be such thing as an experimental or innovative pop personality? Fame and publicity can be a medium for artistic expression and provocation, as the careers of David Bowie, Prince, and Lady Gaga illustrate.

MHST331 - Studies in Avant-Rock & Noise

General

Course Long Title

Studies in Avant-Rock & Noise

Subject Code

MHST

Course Number

331

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This second module of the two-semester Studies in Experimental Pop course might be better titled Studies in Experimental Rock. The focus shifts away from the mainstream of the pop charts and radio, towards the alternative and underground; there is less focus on the dancefloor and more emphasis on electric guitars as the starting point for experimentation. Starting with the spirit of

MHST342 - Women in Western Music History

General

Course Long Title

Women in Western Music History

Subject Code

MHST

Course Number

342

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This would be a class on women in the history of Western art music from Ancient Music through the present day, combining musicology, sociology, music theory, ethnomusicology, political science, world history, hermeneutics, feminist theory, philosophy, gender studies, pop music analysis and more fields as needed to provide a fuller picture on the role of women throughout music history.

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drift and discovery that emerged from the late Sixties psychedelic moment and developed in the Seventies, we then look at Brian Eno career as artist, producer and collaborator; the German cosmic music scene of the 1970s and its turn towards the electronic in the later part of the decade; Japan's mutations of Western sounds across several decades; how art school ideas filtered into postpunk and No Wave music; late Eighties and early '90s neo-psychedelic rock and the birth of the blurry, texturally saturated aesthetic of shoegaze; the controversial but fertile concept of post-rock in the '90s and 2000s, which filtered into the mainstream through Radiohead; industrial music and its unexpected echoes in conceptual queer electronic music of the 2010s; and various developments in "post-indie" music of the 21st Century, including hauntology, chillwave and vaporwave.

Registration Restrictions

RGAMUS - Music School Students Only

Women have been active in music from the first named composer to the present day as composers, performers, patrons, teachers, critics, historians, students, conductors, producers, financial backers, and much more. This course seeks to prove the dedication written by Maddalena Casulana in 1568 in her First Book of Madrigals for Four Voices, dedicated to Isabella de' Medici, "I want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women."

MHST344 - Non-Traditional Film Music

General

Course Long Title

Non-Traditional Film Music

Subject Code

MHST

Course Number

344

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is an introductory survey to film music history and analysis. We will primarily focus on international and experimental cinema, but will likely draw on certain Hollywood or independent American filmmakers who don't quite fit the mold and whose use of music is particularly singular (e.g., David Lynch and Angelo Badalamenti). In this course you will learn how to hear how music operates within film, how sound design can operate on a similar level to score, how to hear "emotion" and "affect" within film score, as well as basic music theory concepts related to film score composition. I am passionate about this subject as cinema is an important medium that can define generations of viewers - no surprise given its potential to veer into the territory of propaganda. As creators we have a

MHST345 - Topics in Vocal Literature

General

Course Long Title

Topics in Vocal Literature

Subject Code

MHST

Course Number

345

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Topics in Vocal Literature: The[R]Evolution of Solo Vocal Literature through the lens of the song cycle

This course will focus on the evolution of vocal music-through the lens of the song cycle and its offspring-over the past few centuries up to the present, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important works, topics and developments in-depth. Circumstances giving rise to this genre and its evolution will be examined, as will representative composers and performers and their unique styles. Works will be examined within their specific historical situations, considering economic, political, class, gender, social, educational,

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responsibility to be aware of the past and to understand how we can be trained by the media that we consume. Part of the power of film lies squarely in the music and sound - the emotion and atmosphere they instill are undeniably powerful tools!

Registration Restrictions
RGMCPCES - Composition

No Requirements

philosophical, literary and other conditions. The idea of the song cycle and how it has evolved, and its probable connection/relation to pop/rock concept albums also will be explored. Course work will include extensive listening and reading; analysis of features common to music within a certain period and to the composers who wrote within this genre; research into areas outside of music that had a direct influence on its development, and individual and group creative projects. The class also will engage in discussions about what it means to perform historical music today.

Registration Restrictions
RGAMUS - Music School Students Only

No Requirements

MHST346 - Opera AND __: Exploring Intersections

General

Course Long Title

Opera AND __: Exploring Intersections

Subject Code

MHST

Course Number

346

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

20th and 21st Century Opera's intersections with the musical and extra-musical. 20th and 21st century opera is "Opera AND ____." Opera has a variety of possible musical and non-musical intersections which we will explore this semester. Each week will focus on a different intersection with opera. Some of the topics we will address are: opera AND feminism, politics, sociology, experimentalism, technology, popular music, philosophy, hermeneutics, world music, important 20th and 21st century musical styles, etc. A short history of opera also will be included. Prerequisites: MTHY-111 Theory A OR permission of instructor

MHST350 - Stylists & Innovators 1961-NOW

General

Course Long Title

Stylists & Innovators 1961-NOW

Subject Code

MHST

Course Number

350

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on selected individuals and musical, political, and economic movements that have helped shaped a genre in jazz or improvised music and that have mostly been overlooked in current historical reporting. (While not a definitive overview, but a focus on selected individuals and geographic areas who may have helped shaped a genre in Jazz or Improvised Music).

No Requirements

MHST371 - Jazz, Hip-Hop, & Urban Experimentalism

MHST399 - Independent Study General

California Institute of the Arts

General

Course Long Title

Jazz, Hip-Hop, & Urban Experimentalism

Subject Code

MHST

Course Number

371

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Course Long Title

Independent Study

Subject Code

MHST

Course Number

399

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

3

Description

Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.

Description

This discussion based seminar will present a survey of historical and contemporary musical idioms in which com-posers, producers, and sound designers associated with the files of hip hop, jazz and contemporary R&B have consciously and actively developed strategies for experimentalism in the rhythmic, melodic, harmonic, and timbral composition of their work. Kendrick Lamar, Thundercat, Meshell Ndegeocello, JLin, Craig Taborn, JDilla, and Steve Coleman are among the artists whose work will be covered. The goal of this course is to collectively move, via directed reading, listening and discussion, toward the development of new and interdisciplinary perspectives on the nature of experimentalism in African American music that no longer adheres to standard taxonomies of high and low culture.

No Requirements

MHST405 - Focus Rock: Extreme Metal

General

Course Long Title

Focus Rock: Extreme Metal

Subject Code

MHST

Course Number

405

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

MHST406 - Focus Rock: Art Music & Rock

General

Course Long Title

Focus Rock: Art Music & Rock

Subject Code

MHST

Course Number

406

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

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.

No Requirements

Description

Focus Rock: Art Music & Rock - An unwritten history of cross-pollination

Music is: organized sound - timbre and rhythm. This quote by Edgar Varese not only applies to (most) so-called new music (20th and 21st century classical contemporary music), but also to most rock music and related genres. This class will thoroughly research this statement and will look at the little discussed influences of new music on rock and vice versa - from the Velvet Underground and LaMonte Young, psychedelica and minimalism, Zappa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.

No Requirements

MHST407 - Focus Rock: Noise

General

Course Long Title

Focus Rock: Noise

Subject Code

MHST

Course Number

407

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Make a joyful noise: the development and importance of noise elements in popular and experimental music of the 20th and 21st century. Noise has always been a part of music, if desired or not. But over time noise elements stopped being just an add-on and became the center focus of many new styles. This class will follow the development of noise throughout the 20th century into the 21st. We begin in the early 20th century with the Italian Futurists and follow the development through the decades looking at

MHST408 - Focus Rock: Post-Punk

General

Course Long Title

Focus Rock: Post-Punk

Subject Code

MHST

Course Number

408

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Post-Punk is another one of these music historical terms that were, of course, applied backwards.

It is not really sure what it means, especially because it starts around the same time as punk (1977).

Does it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it

California Institute of the Arts

emerging noise elements in 20th century avant-garde music, rock, pop and electronic music. A strong focus will be on late-20th/early 21st century styles like Industrial Music, Japan Noise, and Electronica, which fully embrace noise and make it their main artistic creative element.

No Requirements

in this class- are styles (! plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music.

All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock,

and at the same time are looking forward (No Future !?) as well as backwards to archaic rock music.

But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or inflections.

This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.

No Requirements

MHST409 - Focus Rock: Electronica

General

Course Long Title

Focus Rock: Electronica

Subject Code

MHST

Course Number

409

School(s)

School of Music

Academic Level

UG - Undergraduate

MHST410 - The Elastic Voice

General

Course Long Title

The Elastic Voice

Subject Code

MHST

Course Number

410

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Focus Rock: Electronica - Body Electric -
Electronic Pop and Dance Music

This class looks at the development of electronic popular music from its early days to its conquest of the international dance floors, creating the international rave community, and follows it further into abstractions such as glitch-electronica, the combination of experimental and post-techno electronica. The development will be traced from pioneering academic electronic music through early electronic use in popular music such as psychedelic, prog-rock, krautrock, ambient, and synth-pop into all-electronic euro-disco, EBM, EDM, IDM, house, techno, drum n bass, glitch electronica and noise. Besides historic, social and politic aspects, the class focuses strongly on musical analysis of the discussed styles.

Credit Hours

Min Credit
Hours
2

Description

"Voice is the original instrument." So says Joan La Barbara, the doyenne of extended vocal technique. This course explores the extraordinary panoply of purposes to which the human voice has been deployed. While the focus is on popular music genres of the past half-century, the course is limned with an awareness of parallels and precursors across 20th century avant-garde music, jazz, and musics from outside Western traditions. Diverse forms of vocal expression are under consideration, but there'll be a bias towards the experimental, the extreme, and the excessive - a journey that will take us from the beautifully harrowing screams of Yoko Ono and Diamanda Galas, through the aerobatic feats of Tim Buckley and Robert Wyatt, the rhythmic inventions of Bobby McFerrin and human beatboxers like Rahzel.

We'll look at spectacular vocalists like Freddie Mercury and Klaus Nomi and at eccentric singers like Mary Margaret O'Hara and Elisabeth Fraser. Conversely, we'll also dedicate some time to "non-singers", artists who use the voice rhythmically or in a recitative fashion: rappers from Rakim to Lil Wayne, reggae modes like DJ talkover, toasting, and "fast chat" as practiced by performers like U Roy, Big Youth, Eek-a-Mouse, and Smiley Culture, the MC tradition in UK rave and pirate radio from jungle to grime, and a lineage of postpunk speak-sing artists from Mark E. Smith and John Cooper Clarke to Sleaford Mods and Dry Cleaning.

As the course unfolds, the interface between the human voice and technology will become increasingly central, starting with devices like vocoder and talk box (Roger Troutman, Kraftwerk), then moving into the era of sampling cut-ups and "vocal science" (The Art of Noise, Todd Edwards, Daft Punk, Burial) and Auto-Tune (Future, Playboi Carti). We'll be reckoning with the lineage of artists who've used found vocals as raw material for collage or reprocessing (Holger Czukay, Brian Eno & David Byrne, Boards of Canada). Towards the end of the semester, we'll engage with the last decade of conceptual electronic music, where the voice has emerged as the privileged locus for experimentation, with female artists like Holly Herndon, Katy Gately, and Stine Janvin leading the way. Among the most interesting developments in this realm is the creation of fully artificial voices by producers like Amnesia Scanner and Oneohtrix Point Never, although in some ways this is just left-field electronica catching up with the 'vocaloids' trend in Japanese pop.

While spending plenty of time on the technical or technological aspects of all this vocal mutation and manipulation, we will never lose sight of the artistic and communicative purposes to which all this experimentation is applied: what the artist is trying to say or create, and how different notions about the role and status of the human voice that prevail within various music micro-cultures frames the reception and listener experience of these divergent vocal modes. The goal of the course is to deepen both our understanding of and our awe at the limitless stretchiness of the human voice. We will confront the paradoxes of singing: the way that ethereal, unearthly, immaterial-seeming sounds are produced from the physical interior of the human body through intense exertion and discipline (whether trained or self-taught). We'll also explore how digital culture has dematerialized the voice (along with everything else), turning carnal sounds into disincarnate data that's susceptible to remodeling and restructuring using pitch-correction and vocal design technology like Auto-Tune, Melodyne and Harmony Engine, to the point where a vocal can be reassigned completely different emotions. Terminally elasticated, the voice has become pure posthuman Play-Doh.

MHST412 - What Is a Song?

General

Course Long Title

What Is a Song?

Subject Code

MHST

Course Number

412

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

An international survey of songwriting from ancient times (classical Greece, the Tang and Song dynasties, etc.), but with an emphasis on the repertoire of the last seventy years. The course examines in detail a wide range of songs: musical compositions that align words and music to tell a story, create a series of poetic images or for purposes more obscure.

No Requirements

MHST422 - Experimental Music Post-Cage

General

Course Long Title

Experimental Music Post-Cage

Subject Code

MHST

Course Number

422

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Experimental Music of the post-Cage Generation
This class will deal with the explosion of experimental music in the mid-20th century to the 1990s. Experimental music will be explored as more a method or set of approaches to creating music than as a genre. We will, over the course of two semesters, look at music by people born between 1926 and 1945, and try to follow trajectories in that incredibly wide-ranging repertoire. A tentative list of musicians covered

(in one to two week units) will be: Morton Feldman (1926), Ben Johnston (1926), Cecil Taylor (1929), Robert Ashley (1930), Ornette Coleman (1930), Pauline Oliveros (1930), Alvin Lucier (1931), Eliane Radigue (1932), James Tenney (1934), Christian Wolff (1934), Alice Coltrane (1937), Art Ensemble of Chicago (Joseph Jarman (1937), Roscoe Mitchell (1940)), Maryanne Amacher (1938), Annea Lockwood (1939), Julius Eastman (1940), Keith Rowe (1940), Wadada Leo Smith (1941), George Clinton (1941), Meredith Monk (1942) and Anthony Braxton (1945). There will be weekly listening and reading assignments and at the end of each semester a project based on the work of one of the musicians studied.

Students should expect to spend approx. \$100 on course supplies and materials.

MHST423 - Experimental Music Post-Cage II

General

Course Long Title

Experimental Music Post-Cage II

Subject Code

MHST

Course Number

423

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class will deal with the explosion of experimental music in the mid-20th century to the 1990s. Experimental music will be explored as more a method or set of approaches to creating music than as a genre. We will, over the course of two semesters, look at music by people born between 1926 and 1945, and try to follow trajectories in that incredibly wide-ranging repertoire. A tentative list of musicians covered (in one to two week units) will be:

Morton Feldman (1926), Ben Johnston (1926), Cecil Taylor (1929), Robert Ashley (1930), Ornette Coleman (1930), Pauline Oliveros (1930), Alvin Lucier (1931), Eliane Radigue (1932), James Tenney (1934), Christian Wolff (1934), Alice Coltrane (1937), Art Ensemble of Chicago (Joseph Jarman (1937), Roscoe Mitchell (1940)),

MHST425 - Survey of Sound Art

General

Course Long Title

Survey of Sound Art

Subject Code

MHST

Course Number

425

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. Following an introduction to psychoacoustics and phenomenology, we will examine how sound art implicates the listening body through frequency, intensity and duration, and how sound can shape our sense of space and place.

This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. It will also include cross-cultural examples of artistic practices that invoke deep listening-from archeo-acoustic excavations of oracle rooms in Malta to trance states induced by frequency-modulation in Bali and field-recordings from Chernobyl.

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Maryanne Amacher (1938), Annea Lockwood (1939), Julius Eastman (1940), Keith Rowe (1940), Wadada Leo

Smith (1941), George Clinton (1941), Meredith Monk (1942) and Anthony Braxton (1945). There will be weekly

listening and reading assignments and at the end of each semester a project based on the work of one of the musicians studied.

Primarily a lecture class, there will also be weekly listening sessions and journal writing requirements.

Students have the option to co-register for MTHY-306 / MTHY-506 The Experimenting Ear and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course.

No Requirements

MHST440 - Thinking Critically About Pop (& UnPop)

General

Course Long Title

Thinking Critically About Pop (& UnPop)

Subject Code

MHST

Course Number

440

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class will explore a wide range of critical writing about popular music as well as various forms of underground or alternative music. We start with jazz criticism in the mid-20th Century, then proceed through various eras of rock and pop criticism, and then explore the critical discourses around hip hop, electronic dance music, and internet microgenres of the 21st Century. Although the greater part of the focus will be on journalistic writing, we'll take on the ideas of scholars, sociologists, and philosophers. And we'll look also at fan discourses, the sorts of non-professional but passionate and deeply personal writing about music that flourishes in blogs, on message boards, and in other online spaces.

Alongside tracing the evolution of ideas and arguments about music - its value, purpose, social function, private pleasures, role in identity formation, etc - we'll also be exploring writing from the standpoint of style and the pure entertainment value of reading. There will a practical element to the course, with the skills and techniques involved in journalistic and critical writing discussed, and guidance offered to those who are interested in pursuing music criticism as a career.

The fundamental objective of the class is to explore all the ways in which critical writing expands our understanding of music - the roles it plays in our lives, the motivations of musicians, how music genres evolve and mutate, etc - and enriches our enjoyment. But the class is also intended to be a celebration of great writing and deep thinking as a worthwhile and rewarding pursuit for writer and reader alike.

MHST451 - Contemporary Composers

General

Course Long Title

Contemporary Composers

Subject Code

MHST

Course Number

451

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Selected readings from Busoni and beyond.

Critical analysis of current trends in music and the arts.

No Requirements

MHST452 - Music of Luigi Nono

General

Course Long Title

Music of Luigi Nono

Subject Code

MHST

Course Number

452

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The course will yield an overview of the music and the cultural contributions of the great Italian composer Luigi Nono. Our survey of his oeuvre and its evolution from his early works in the 1950's (with the amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960's and early 1970's to the reduction and radical beauty of his late style during the 1980's will include 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.

No Requirements

MHST453 - Music of James Tenney

General

Course Long Title

Music of James Tenney

Subject Code

MHST

Course Number

453

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

James Tenney was a pioneer in multiple areas of music, all of which remain domains of vigorous creative activity to the present day. These include plunderphonia, computer music, process form, spectral music and extended just-intonation. His theoretical writings addressing the perception of form, timbre and harmony have been similarly influential. Moreover, a remarkable cross-section of American experimental art in the 20th Century is provided by the ensemble of Tenney's teachers (Edgard Varese, Carl Ruggles, John Cage, LeJaren Hiller), associates (Stan Brakhage, Carolee Schneemann, Harry Partch, Max Mathews, the Judson Group, Fluxus, Steve Reich, Philip Glass, Harold Budd, Conlon Nancarrow, Lou Harrison) and students (John Luther Adams, Michael Byron, Peter Garland, Charlemagne Palestine, Larry Polansky, Marc Sabat, Chiyoko Slavnics, Catherine Lamb, Daniel Corral). This course provides a detailed analytical survey of Tenney's music and thought, with periodic excursions exploring the work in diverse media of his associates.

No Requirements

MHST457 - Music & Surrealism

General

Course Long Title

Music & Surrealism

Subject Code

MHST

Course Number

457

MHST458 - Music of Edgard Varese

General

Course Long Title

Music of Edgard Varese

Subject Code

MHST

Course Number

458

California Institute of the Arts

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

No Requirements

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Besides Charles Ives, Arnold Schoenberg and Igor Stravinsky, the French-American composer Edgard Varese (1883-1965) was certainly the most radical and influential founding father of 20th century Western music. He established a method for a conceptual atonal pitch organization within the tone system of 12-tone Equal Temperament which served as a powerful alternative to Schoenberg's dodecaphonic serialism, and with his keen focus on the 'Liberation of Sound' (projecting its corporeality and fully embracing noise), he opened great new doors for composers as different as Iannis Xenakis, Morton Feldman, or James Tenney and indeed for all of us! The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Edgard Varese's life, work and historical influence and an appreciation of his revolutionary thinking, his new musical concepts and compositional methods and of the contemporary relevance of his heritage even for our music making today and in the future.

No Requirements

MHST459 - Contemplative Practice & Music

General

Course Long Title

Contemplative Practice & Music

Subject Code

MHST

Course Number

459

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The study of the contemplative arts, as they

MHST464 - Music of Gyorgy Ligeti

General

Course Long Title

Music of Gyorgy Ligeti

Subject Code

MHST

Course Number

464

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In the early 1960s Gyorgy Ligeti (1923-2006)

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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 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.

No Requirements

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.

No Requirements

MHST465 - Music of Helmut Lachenmann

General

Course Long Title

Music of Helmut Lachenmann

Subject Code

MHST

Course Number

465

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

With his revolutionary concept of a 'concrete instrumental music', 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

MHST466 - Music of Igor Stravinsky

General

Course Long Title

Music of Igor Stravinsky

Subject Code

MHST

Course Number

466

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Throughout the first half of the past century, Igor Stravinsky (1882-1971) impacted the contemporary music scene like a startling super-brilliant meteor. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Stravinsky's life, work and historical influence and an appreciation of his ingenious sense of timbre, harmony and rhythm and of the fascinating precision and virtuosity of his compositional craft, as well as of his most original transformational methods for

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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.

No Requirements

energizing his music by drawing upon the authenticity and power of highly esteemed roots and influences (like the Russian folklore, early Jazz, beloved Pergolesi, or Arnold Schoenberg's 12-tone-method).

No Requirements

MHST467 - Music of Arnold Schoenberg

General

Course Long Title

Music of Arnold Schoenberg

Subject Code

MHST

Course Number

467

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

During the first part of the past century, Arnold Schoenberg (1874-1951) revolutionized the contemporary music scene more profoundly than anyone else. With his independent, courageous and radical set of mind and with his extraordinary ability to understand and carry out the historic mission suggested by the musical material itself, he expanded the harmonic language far beyond the borders of tonality, pioneering free atonality and the 'emancipation of dissonance' in his music written during the first two decades of the 20th century, before introducing the new technique of dodecaphonic serialism (his 'method of composing with twelve tones which are related only with one another') during the early 1920s. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Schoenberg's life, work and historical influence and an appreciation of his supreme compositional metier and creative imagination, his intimate knowledge of the Classical masters and the Romantic tradition, and of the unique profundity of his thought. In discussing his 12-tone-method, we shall see that this surprising and controversial innovation was actually just a radical continuation of the inherited principle of 'developing variation', while at the same time

MHST469 - Music of Feldman & Zimmermann

General

Course Long Title

Music of Feldman & Zimmermann

Subject Code

MHST

Course Number

469

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Pursuing the heritage of his mentor Edgard Varese with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman (1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; . In other words I'm not creating music, it's already there. . So, if I have a secret: don't push the sounds around.' These quotes were first published by the most original and independent German composer Walter Zimmermann (*1949) in a substantial book he compiled and edited to celebrate Morty's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and published his first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his

California Institute of the Arts

constituting as it were the vertex or 'historical fulfillment' of the present tone system of 12-tone Equal Temperament.

No Requirements

unique and compelling conceptual music. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence, as well as an appreciation of what we can learn from them for our own creative work today.

No Requirements

MHST472 - John Cage: Music and Thought

General

Course Long Title

John Cage: Music and Thought

Subject Code

MHST

Course Number

472

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class is designed as a critical inquiry into the aesthetic, theoretical and political implications of John Cage's music. In addition to sustained encounters with several of Cage's significant pieces it will look at the implications of those works in the artist products of others. There is a philosophy behind Cage's work and we will attempt to trace some of its lineage: from Thoreau and Sellars, through Kant, to Bergson, Jankélévitch, Derrida, Deleuze and Meillassoux.

MHST473 - Cage, Sun Ra, Musique Concrete, Noise

General

Course Long Title

Cage, Sun Ra, Musique Concrete, Noise

Subject Code

MHST

Course Number

473

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

As a parallel to the emergence of the American Experimental Tradition, and its "uprising" in the music of Cage and following, we will study the revolutionary works of Sun Ra (growing from and away from jazz) and the founding of Musique Concrete in France. The second part of the class will look at the simultaneous explosion of "noise" in the waves of recordings originating from points spread out over the globe (what Michael Denning has called a "noise uprising"). Together these four points of contact (Cage, Sun Ra, Musique Concrete, and the edges of a world popular music) allow for the fanning out and diversity of experimental music from the second half of the 20th century to today.

Music reading skill is not necessary, but some familiarity with experimental music would be useful.

MHST474 - Music of Karlheinz Stockhausen

General

Course Long Title

Music of Karlheinz Stockhausen

MHST498H - Ecomusicalities

General

Course Long Title

Ecomusicalities

California Institute of the Arts

Subject Code

MHST

Course Number

474

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Karlheinz Stockhausen is a composer who, especially in the 1950s and 60s, seemed to have re-defined the understanding of what music is about with each of his compositions. His theoretical writings and lectures are as legendary as his music. In the tradition of European art music, which claimed philosophical status and was considered a progressive field of intense aesthetic discourse, Stockhausen was, together with Pierre Boulez and Luigi Nono, the most prominent representative of the young post-war generation, rebelling in Darmstadt against paradigms of expression and entertainment. Music had to be about something; each composition addressed an aesthetic problem.

The course is designed for all instrumentalists and composers - as well as other artists at CalArts who can read music - who have a particular interest in contemporary classical music with a focus on early electronic music, serialism, musical form, and aesthetic theory.

No Requirements

MHST498J - The Semiotics of Queerness in Music

General

Course Long Title

Subject Code

MHST

Course Number

498H

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Ecomusicalities

This course is an introduction to ecologically oriented music, sound art, and the study of ecomusicology in the context of the contemporary environmental crisis. Ecology is conceived broadly as relational understandings of human and non-human worlds, including considerations of the sublime beauty of Nature and the wisdom of traditional ecological knowledges (TEK), but also of knowledge produced by pollution, sacrifice zones, nuclear culture, and states of toxic sovereignty. What do commitments to environmental justice and climate movements entail for music and sound? How do philosophical notions of sentience and juridical notions of legal rights of natural entities like rivers and glaciers, affect the way we listen to and produce sound and music? What do reconsiderations of the relation of nature and culture prompted by discourses about the anthropocene change the foundational ideas of the production of music and sound?

We will address these questions in theory and practice, surveying works by artists like Annea Lockwood, David Dunn, Sun Ra, Jacob Kirkegard, John and Alice Coltrane, Bill Fontana, Pauline Oliveros, Hildegard Westerkamp, Marvin Gaye, Forsensic Architecture, Olafur Eliasson, Suzanne Kite, the Sparks, Crass, Napalm Death, Savage Family, Childish Gambino, Esperanza Spalding, Leah Barclay, Maryanne Amacher, Megan Thee Stallion, the Weathermakers, Danielle Baquet-Long, Celer, Raven Chacon, William Basinski, Hildur Gudnadottir, Johann Johannson, John Akomfrah, James Acord, Roni Horn, Peter Cusack, Lawrence Abu Hamdan and many others. The second part of the course will be devoted to generating new works and methods of ecological music and sound making.

MHST498K - Disco:Emancipatory Dancefloors 1970-1990

General

California Institute of the Arts

The Semiotics of Queerness in Music

Subject Code

MHST

Course Number

498J

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course explores the intersection of popular and dance music with queerness, examining how the meanings of queer identities are conveyed through music and music videos. Over the past 40 years, popular and dance music have been shaped by and have shaped queer culture. Through the analysis of diverse musical styles, this course will focus on how music has been used to express and negotiate queer identities and experiences.

The course will begin by introducing students to the concept of semiotics, the study of signs and symbols and how they are used to communicate meaning. Students will then explore how musical elements such as lyrics, melody, rhythm, harmony, instrumentation, and production techniques are used to convey meaning and, more specifically, queer interpretations of meaning. The course will also examine how music videos, fashion, and performance are used to express and perform queerness in popular and dance music.

Through listening, discussion, and analysis, students will explore a variety of popular and dance music genres, including disco, new wave, punk, hip hop, R&B, house, techno, pop, and more. The course will highlight key artists who have used their music and performance to challenge heteronormative assumptions and to celebrate queer identities, including Sylvester, Madonna, Prince, Azaelia Banks, RuPaul, Lady Gaga, Beyoncé, Janelle Monáe, and others.

This course aims to deepen students' understanding of the complex and diverse ways that popular and dance music have been used to express and perform queerness since the 1980s. Students will develop critical listening, analysis, and writing skills, as well as an appreciation for the rich history and cultural significance of queer pop and dance music.

Course Long Title

Disco:Emancipatory Dancefloors 1970-1990

Subject Code

MHST

Course Number

498K

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The emergence of contemporary DJ-led dance music in the 1970's provoked a transformational way of experiencing music and the body. For many people who existed on the margins of society, these dance floors represented an open, deterritorialized, liberatory space where multiple bodies could engage in new forms of expression, ecstatic release and solidarity through a shared experience of the world through sound.

This course will look at Disco heterotopias from 1970-1990, defined by Michel Foucault as cultural, institutional and discursive spaces that are somehow 'other': disturbing, intense, incompatible, contradictory or transforming.

We will follow the birth of the underground discotheque in the early 1970s (when same-sex partner dancing was illegal in the United States); through an exploration of the music, politics and social practices of the downtown club scene in mid-70s New York City; middle America's racist and homophobic "Disco Sucks" backlash; Disco's evolution in the 1980's (which continued to be led by Black and Queer artists) into New York Electro, Chicago House and Detroit Techno; followed by countless global manifestations (from Belgian Electronic Body Music to Charanjit Singh's Ten Ragas to a Disco Beat) and culminating in the explosion of post-geographic dance music and Rave culture by the late 1980's (with its own attendant backlash, exemplified by the UK government's curtailment of public gatherings where the "music includes sounds wholly or predominantly characterized by the emission of a succession of repetitive beats.")

We will conclude with a look at the political and social role that the communal space of the dancefloor can play in our increasingly non-physical and highly-individualized digitized world. What does it mean to gather in a space with other physical bodies united by sound? Can these experiences bring about the kind of collective joy

or collective agency that fail to materialize in the online world fostered by social media?

MHST500 - Music Cultures

General

Course Long Title

Music Cultures

Subject Code

MHST

Course Number

500

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In the Roundabout of Troubadours, Revolutions, and Indigeneity: Music and Social Movements in Latin America. Centered on social movements, this course takes music culture as a starting point to explore political ideology and collective mobilization in Latin America in the present and throughout history. It will discuss theoretical frameworks and concepts that will open opportunities for students to challenge questions of power and inequality, and hegemonic ideas of progress and development. The class integrates multimedia, including invited lecturers and performers, and intersects readings from ethnomusicology, history, and anthropology.

Registration Restrictions

RGAMUS - Music School Students Only

MHST500B - Music Cultures: Middle East

General

Course Long Title

Music Cultures: Middle East

Subject Code

MHST

Course Number

500B

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Music Cultures: Middle East.

A survey of the musics of the Middle East will include vocal and instrumental traditions of the Middle East; selected minority musics; and religious, folk, and popular music traditions (ancient and contemporary). Historical and external musical and cultural influences will also be examined.

Registration Restrictions

RGAMUS - Music School Students Only

MHST500C - Music Cultures: Indonesia

General

Course Long Title

Music Cultures: Indonesia

Subject Code

MHST

Course Number

500C

School(s)

School of Music

Academic Level

GR - Graduate

MHST500D - Music Cultures: Southeast Asia

General

Course Long Title

Music Cultures: Southeast Asia

Subject Code

MHST

Course Number

500D

School(s)

School of Music

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Music Cultures: Indonesia

Music of Indonesia. A survey of the highly diverse musical forms currently being practiced in Indonesia's 14,000 populated islands. Reaching far beyond gamelan, this course will also cover more recently developed styles such as kroncong, dangdut, gambus, kulintang, and Indonesian popular music.

Registration Restrictions

RGAMUS - Music School Students Only

Credit Hours

Min Credit
Hours
2

Description

Music Cultures of Mainland Southeast Asia

A survey of traditional and modern musical forms being practiced in Mainland SE Asia. This course will cover a wide variety of styles found in Thailand, Cambodia, Laos, Vietnam, and Myanmar. In addition to direct musical analysis, the class will engage in regular discussion regarding the social, cultural, and historical elements that have helped to shape practices in the region.

Registration Restrictions

RGAMUS - Music School Students Only

MHST500F - Music of Korea: From Gugak to K-Pop

General

Course Long Title

Music of Korea: From Gugak to K-Pop

Subject Code

MHST

Course Number

500F

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

In this course, students will explore Korean traditional and contemporary music cultures and scenes. Topics will vary from traditional gugak to recent music genres, including K-pop, indie music, experimental music scenes, trot, and film music. Students will look into sociological contexts, compositional ideas, and performance practices through weekly lecture, group discussion, listening, reading, and creative activities.

MHST500G - Black Temporalities and Black Time

General

Course Long Title

Black Temporalities and Black Time

Subject Code

MHST

Course Number

500G

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Black Temporalities and Black Time: To fully engage with Black music we must understand Black time. We do this work together. In 'Black Temporalities & Black Time' we will explore non-linear storytelling and the elasticity of (un)time through the framework of Terence Nance's Random Acts of Flyness. The course will also be in dialogue with creators from Sun Ra to Solange to Moor Mother to Alice Coltrane and Flying Lotus. We will center the plentitude of artists that are pivotal in using time itself as an instrument. We will analyze film, music, and essays to find a fluid understanding as well as identify the key distinctions between Afrofuturism and Afropresentism. We will spend time meditating on different vignettes of Black life and analyze the ways Black artists use and tune our antennae to code-switch and channel ancestral data. We will

also be engaging with texts such as Dilla Time by Dan Charnas, Black Space on the Poetics of an Afro Future by Anaïs Duplan, and Black Utopias by Jayna Brown. There's a quote from the Black Quantum Futurism Collective: "Nothing ever becomes real until it is experienced." Time is not real until it is experienced. This course is an invitation to dive into the Black (W)Hole of it all.

MHST500H - Latin Am Music: Traditions and Digital

General

Course Long Title

Latin Am Music: Traditions and Digital

Subject Code

MHST

Course Number

500H

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will examine a variety of musical styles from Latin America, and at the same time analyze the political and historical context in which the music developed. The focus will be on the music of the Caribbean and Central America and South America from traditional practices to urban production.

This course aims to intertwine the artistic and the political currents of Latin America in order to explore the ways in which historical events-such as colonialism, migration, globalization, and political upheavals-have affected music, and how music in turn has affected political and social events.

It will analyze how the increasing speed of technology has impacted the music of the region, and how syncretism takes place within each country, as well as regionally and in the world at large.

MHST512 - Ethnology of African Music Culture

General

Course Long Title

Ethnology of African Music Culture

Subject Code

MHST

Course Number

512

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Ethnology of African Music-The history of Ghanaian music, dance and culture.

Talking and reading about the origin of Ghanaian music, dance and song as well as their culture and how those affect their everyday life. As Ghanaian are known for their expression through music, dance and song, this course will help students understand how each of these elements role plays in their daily lives and how their culture plays part in all these.

MHST514 - The Music of Flamenco

General

Course Long Title

The Music of Flamenco

MHST516 - Blues Before 1960

General

Course Long Title

Blues Before 1960

California Institute of the Arts

Subject Code

MHST

Course Number

514

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

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.

Subject Code

MHST

Course Number

516

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

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.

MHST525 - Survey of Sound Art

General

Course Long Title

Survey of Sound Art

Subject Code

MHST

Course Number

525

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. Following an introduction to psychoacoustics and phenomenology, we will examine how sound art implicates the listening body through frequency, intensity and duration, and how sound can shape our sense of space and place.

MHST530 - Studies in Experimental Pop

General

Course Long Title

Studies in Experimental Pop

Subject Code

MHST

Course Number

530

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Since the 1960s, pop music has been a zone in which experimental, avant-garde impulses have coexisted with commercial and hedonistic imperatives. In this course, we will look at artists who have imported ideas and techniques from the music academy or from visual arts schools into song-based, danceable entertainment aimed principally at young people. But we'll also be exploring the experimentalism already embedded within mainstream pop itself - the use and abuse

California Institute of the Arts

This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. It will also include cross-cultural examples of artistic practices that invoke deep listening-from archeo-acoustic excavations of oracle rooms in Malta to trance states induced by frequency-modulation in Bali and field-recordings from Chernobyl.

Primarily a lecture class, there will also be weekly listening sessions and journal writing requirements.

Students have the option to co-register for MTHY-306 / MTHY-506 The Experimenting Ear and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course.

No Requirements

of new technology to create startling sounds that are genuinely radical but also work on another level as gimmicks that make a record stand out on the radio and the dancefloor.

These mixed motives - stretching the boundaries of sound versus commercialism, inventing the future versus beating the competition - point to a vital impurity intrinsic to pop. As well as iconic figures of art-into-pop like the Beatles or David Bowie, this semester we'll be paying particular attention to "street" genres such as trap, grime, Jamaican styles from dub to dancehall, and so forth - scenes and styles that don't necessarily use artworld discourse to describe their process but share the same drive to create disruptive sounds, use technology "incorrectly", incorporate improvisation and error into the creative process. Who gets to call themselves "experimental" and how does that affect the framing and reception of their music?

Although the primary focus of the course is on sonic innovation, pop is inherently an audio-visual form -even an audio-visual-textual form, given the importance of lyrics, as well as public statements and artistic rationales. Experimental impulses rarely limit themselves to music alone but manifest in promo videos and visual albums, record artwork, performance, style and costume, even marketing. Can there be such thing as an experimental or innovative pop personality? Fame and publicity can be a medium for artistic expression and provocation, as the careers of David Bowie, Prince, and Lady Gaga illustrate.

MHST531 - Studies in Avant-Rock & Noise

General

Course Long Title

Studies in Avant-Rock & Noise

Subject Code

MHST

Course Number

531

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This second module of the two-semester Studies in Experimental Pop course might be better titled

MHST540 - Jazz History

General

Course Long Title

Jazz History

Subject Code

MHST

Course Number

540

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

California Institute of the Arts

Studies in Experimental Rock. The focus shifts away from the mainstream of the pop charts and radio, towards the alternative and underground; there is less focus on the dancefloor and more emphasis on electric guitars as the starting point for experimentation. Starting with the spirit of drift and discovery that emerged from the late Sixties psychedelic moment and developed in the Seventies, we then look at Brian Eno career as artist, producer and collaborator; the German cosmic music scene of the 1970s and its turn towards the electronic in the later part of the decade; Japan's mutations of Western sounds across several decades; how art school ideas filtered into postpunk and No Wave music; late Eighties and early '90s neo-psychedelic rock and the birth of the blurry, texturally saturated aesthetic of shoegaze; the controversial but fertile concept of post-rock in the '90s and 2000s, which filtered into the mainstream through Radiohead; industrial music and its unexpected echoes in conceptual queer electronic music of the 2010s; and various developments in "post-indie" music of the 21st Century, including hauntology, chillwave and vaporwave.

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.

MHST542 - Women in Western Music History

General

Course Long Title

Women in Western Music History

Subject Code

MHST

Course Number

542

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This would be a class on women in the history of Western art music from Ancient Music through the present day, combining musicology, sociology, music theory, ethnomusicology, political science, world history, hermeneutics, feminist theory, philosophy, gender studies, pop music analysis and more fields as needed to provide a fuller picture on the role of women throughout music history. Women have been active in music from the first named composer to the present day as composers, performers, patrons, teachers, critics,

MHST545 - Topics in Vocal Literature

General

Course Long Title

Topics in Vocal Literature

Subject Code

MHST

Course Number

545

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Topics in Vocal Literature: The[R]Evolution of Solo Vocal Literature through the lens of the song cycle

This course will focus on the evolution of vocal music-through the lens of the song cycle and its offspring-over the past few centuries up to the present, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important works, topics and developments in-depth.

California Institute of the Arts

historians, students, conductors, producers, financial backers, and much more. This course seeks to prove the dedication written by Maddalena Casulana in 1568 in her First Book of Madrigals for Four Voices, dedicated to Isabella de' Medici, "I want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women."

Circumstances giving rise to this genre and its evolution will be examined, as will representative composers and performers and their unique styles. Works will be examined within their specific historical situations, considering economic, political, class, gender, social, educational, philosophical, literary and other conditions. The idea of the song cycle and how it has evolved, and its probable connection/relation to pop/rock concept albums also will be explored. Course work will include extensive listening and reading; analysis of features common to music within a certain period and to the composers who wrote within this genre; research into areas outside of music that had a direct influence on its development, and individual and group creative projects. The class also will engage in discussions about what it means to perform historical music today.

MHST546 - Opera AND ____: Exploring Intersections

General

Course Long Title

Opera AND ____: Exploring Intersections

Subject Code

MHST

Course Number

546

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

20th and 21st Century Opera's intersections with the musical and extra-musical. 20th and 21st century opera is "Opera AND ____." Opera has a variety of possible musical and non-musical intersections which we will explore this semester. Each week will focus on a different intersection with opera. Some of the topics we will address are: opera AND feminism, politics, sociology, experimentalism, technology, popular music, philosophy, hermeneutics, world music, important 20th and 21st century musical styles, etc. A short history of opera also will be included. Prerequisites: MTHY-111 Theory A OR permission of instructor

MHST550 - Stylists & Innovators 1961-Now

General

Course Long Title

Stylists & Innovators 1961-Now

Subject Code

MHST

Course Number

550

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on selected individuals and musical, political, and economic movements that have helped shaped a genre in jazz or improvised music and that have mostly been overlooked in current historical reporting. (While not a definitive overview, but a focus on selected individuals and geographic areas who may have helped shaped a genre in Jazz or Improvised Music).

MHST601 - Improvisation: Uses & Lineage

California Institute of the Arts

MHST571 - Jazz, Hip-Hop, & Urban Experimentalism

General

Course Long Title

Jazz, Hip-Hop, & Urban Experimentalism

Subject Code

MHST

Course Number

571

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This discussion based seminar will present a survey of historical and contemporary musical idioms in which com-posers, producers, and sound designers associated with the files of hip hop, jazz and contemporary R&B have consciously and actively developed strategies for experimentalism in the rhythmic, melodic, harmonic, and timbral composition of their work. Kendrick Lamar, Thundercat, Meshell Ndegeocello, JLin, Craig Taborn, JDilla, and Steve Coleman are among the artists whose work will be covered. The goal of this course is to collectively move, via directed reading, listening and discussion, toward the development of new and interdisciplinary perspectives on the nature of experimentalism in African American music that no longer adheres to standard taxonomies of high and low culture.

General

Course Long Title

Improvisation: Uses & Lineage

Subject Code

MHST

Course Number

601

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Improvisation: Uses and Cross-Cultural Lineage

This class will explore the nature of improvisation in all its forms-Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. The class integrates material from a wide variety of sources and the visual & performing arts, natural & social sciences, Eastern & Western spiritual traditions.

MHST605 - Focus Rock: Extreme Metal

General

Course Long Title

Focus Rock: Extreme Metal

Subject Code

MHST

Course Number

605

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

MHST606 - Focus Rock: Art Music & Rock

General

Course Long Title

Focus Rock: Art Music & Rock

Subject Code

MHST

Course Number

606

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

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.

Description

Focus Rock: Art Music & Rock - An unwritten history of cross-pollination

Music is: organized sound - timbre and rhythm. This quote by Edgar Varese not only applies to (most) so-called new music (20th and 21st century classical contemporary music), but also to most rock music and related genres. This class will thoroughly research this statement and will look at the little discussed influences of new music on rock and vice versa - from the Velvet Underground and LaMonte Young, psychedelica and minimalism, Zappa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.

MHST607 - Focus Rock: Noise

General

Course Long Title

Focus Rock: Noise

Subject Code

MHST

Course Number

607

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Make a joyful noise: the development and importance of noise elements in popular and experimental music of the 20th and 21st century. Noise has always been a part of music, if desired or not. But over time noise elements stopped being just an add-on and became the center focus of many new styles. This class will follow the development of noise throughout the 20th century into the 21st. We begin in the early 20th century with the Italian Futurists and follow the development through the decades looking at emerging noise elements in 20th century avant-garde music, rock, pop and electronic music. A strong focus will be on late-20th/early

MHST608 - Focus Rock: Post-Punk

General

Course Long Title

Focus Rock: Post-Punk

Subject Code

MHST

Course Number

608

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Post-Punk is another one of these music historical terms that were, of course, applied backwards.

It is not really sure what it means, especially because it starts around the same time as punk (1977).

Does it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (! plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around

California Institute of the Arts

21st century styles like Industrial Music, Japan Noise, and Electronica, which fully embrace noise and make it their main artistic creative element.

the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music.

All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock,

and at the same time are looking forward (No Future !?) as well as backwards to archaic rock music.

But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or inflections.

This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.

MHST609 - Focus Rock: Electronica

General

Course Long Title

Focus Rock: Electronica

Subject Code

MHST

Course Number

609

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Focus Rock: Electronica - Body Electric - Electronic Pop and Dance Music

MHST610 - The Elastic Voice

General

Course Long Title

The Elastic Voice

Subject Code

MHST

Course Number

610

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

"Voice is the original instrument." So says Joan La Barbara, the doyenne of extended vocal technique. This course explores the extraordinary

California Institute of the Arts

This class looks at the development of electronic popular music from its early days to its conquest of the international dance floors, creating the international rave community, and follows it further into abstractions such as glitch-electronica, the combination of experimental and post-techno electronica. The development will be traced from pioneering academic electronic music through early electronic use in popular music such as psychedelic, prog-rock, krautrock, ambient, and synth-pop into all-electronic euro-disco, EBM, EDM, IDM, house, techno, drum n bass, glitch electronica and noise. Besides historic, social and politic aspects, the class focuses strongly on musical analysis of the discussed styles.

panoply of purposes to which the human voice has been deployed. While the focus is on popular music genres of the past half-century, the course is limned with an awareness of parallels and precursors across 20th century avant-garde music, jazz, and musics from outside Western traditions. Diverse forms of vocal expression are under consideration, but there'll be a bias towards the experimental, the extreme, and the excessive - a journey that will take us from the beautifully harrowing screams of Yoko Ono and Diamanda Galas, through the aerobic feats of Tim Buckley and Robert Wyatt, the rhythmic inventions of Bobby McFerrin and human beatboxers like Rahzel.

We'll look at spectacular vocalists like Freddie Mercury and Klaus Nomi and at eccentric singers like Mary Margaret O'Hara and Elisabeth Fraser. Conversely, we'll also dedicate some time to "non-singers", artists who use the voice rhythmically or in a recitative fashion: rappers from Rakim to Lil Wayne, reggae modes like DJ talkover, toasting, and "fast chat" as practiced by performers like U Roy, Big Youth, Eek-a-Mouse, and Smiley Culture, the MC tradition in UK rave and pirate radio from jungle to grime, and a lineage of postpunk speak-sing artists from Mark E. Smith and John Cooper Clarke to Sleaford Mods and Dry Cleaning.

As the course unfolds, the interface between the human voice and technology will become increasingly central, starting with devices like vocoder and talk box (Roger Troutman, Kraftwerk), then moving into the era of sampling cut-ups and "vocal science" (The Art of Noise, Todd Edwards, Daft Punk, Burial) and Auto-Tune (Future, Playboi Carti). We'll be reckoning with the lineage of artists who've used found vocals as raw material for collage or reprocessing (Holger Czukay, Brian Eno & David Byrne, Boards of Canada). Towards the end of the semester, we'll engage with the last decade of conceptual electronic music, where the voice has emerged as the privileged locus for experimentation, with female artists like Holly Herndon, Katy Gately, and Stine Janvin leading the way. Among the most interesting developments in this realm is the creation of fully artificial voices by producers like Amnesia Scanner and Oneohtrix Point Never, although in some ways this is just left-field electronica catching up with the 'vocaloids' trend in Japanese pop.

While spending plenty of time on the technical or technological aspects of all this vocal mutation and manipulation, we will never lose sight of the artistic and communicative purposes to which all this experimentation is applied: what the artist is trying to say or create, and how different notions about the role and status of the human voice that prevail within various music micro-cultures frames the reception and listener

experience of these divergent vocal modes. The goal of the course is to deepen both our understanding of and our awe at the limitless stretchiness of the human voice. We will confront the paradoxes of singing: the way that ethereal, unearthly, immaterial-seeming sounds are produced from the physical interior of the human body through intense exertion and discipline (whether trained or self-taught). We'll also explore how digital culture has dematerialized the voice (along with everything else), turning carnal sounds into disincarnate data that's susceptible to remodeling and restructuring using pitch-correction and vocal design technology like Auto-Tune, Melodyne and Harmony Engine, to the point where a vocal can be reassigned completely different emotions. Terminally elasticated, the voice has become pure posthuman Play-Doh.

MHST612 - What Is a Song?

General

Course Long Title

What Is a Song?

Subject Code

MHST

Course Number

612

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

An international survey of songwriting from ancient times (classical Greece, the Tang and Song dynasties, etc.), but with an emphasis on the repertoire of the last seventy years. The course examines in detail a wide range of songs: musical compositions that align words and music to tell a story, create a series of poetic images or for purposes more obscure.

MHST622 - Experimental Music Post-Cage

General

Course Long Title

Experimental Music Post-Cage

Subject Code

MHST

Course Number

622

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Experimental Music of the post-Cage Generation

This class will deal with the explosion of experimental music in the mid-20th century to the 1990s. Experimental music will be explored as more a method or set of approaches to creating music than as a genre. We will, over the course of two semesters, look at music by people born between 1926 and 1945, and try to follow trajectories in that incredibly wide-ranging repertoire. A tentative list of musicians covered (in one to two week units) will be: Morton Feldman (1926), Ben Johnston (1926), Cecil Taylor (1929), Robert Ashley (1930), Ornette Coleman (1930), Pauline Oliveros (1930), Alvin Lucier (1931), Eliane Radigue (1932), James Tenney (1934), Christian Wolff (1934), Alice Coltrane (1937), Art Ensemble of Chicago (Joseph Jarman (1937), Roscoe Mitchell (1940)), Maryanne Amacher (1938), Annea Lockwood (1939), Julius Eastman

(1940), Keith Rowe (1940), Wadada Leo Smith (1941), George Clinton (1941), Meredith Monk (1942) and Anthony Braxton (1945). There will be weekly listening and reading assignments and at the end of each semester a project based on the work of one of the musicians studied.

Students should expect to spend approx. \$100 on course supplies and materials.

MHST623 - Experimental Music Post-Cage II

General

Course Long Title

Experimental Music Post-Cage II

Subject Code

MHST

Course Number

623

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class will deal with the explosion of experimental music in the mid-20th century to the 1990s. Experimental music will be explored as more a method or set of approaches to creating music than as a genre. We will, over the course of two semesters, look at music by people born between 1926 and 1945, and try to follow trajectories in that incredibly wide-ranging repertoire. A tentative list of musicians covered (in one to two week units) will be:

Morton Feldman (1926), Ben Johnston (1926), Cecil Taylor (1929), Robert Ashley (1930), Ornette Coleman (1930), Pauline Oliveros (1930), Alvin Lucier (1931), Eliane Radigue (1932), James Tenney (1934), Christian Wolff (1934), Alice Coltrane (1937), Art Ensemble of Chicago (Joseph Jarman (1937), Roscoe Mitchell (1940)), Maryanne Amacher (1938), Annea Lockwood (1939), Julius Eastman (1940), Keith Rowe (1940), Wadada Leo Smith (1941), George Clinton (1941), Meredith Monk (1942) and Anthony Braxton (1945). There will be weekly listening and reading assignments and at the end

MHST625 - Extended Duration in Music

General

Course Long Title

Extended Duration in Music

Subject Code

MHST

Course Number

625

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course investigates the relationship between live music performance of extended duration and sound-oriented installation art. Taking Erik Satie's "Vexations" (1893) and "Musique d'Ameublement" (1920) as points of departure, we will analyze 1950s and 60s Happening, Fluxus, and Conceptual Art pieces as in regards to the time structures they establish. This shall help to understand the milieu in which the first sound installations by Maryanne Amacher and Max Neuhaus were perceived (1967). Focusing on the listener's perspective and the aesthetic implications of a revised (or abandoned) work concept, we will try to reconstruct the scandal that these early examples of sound installation art posed for audiences both from the music and the art world. Finally, the course addresses more recent examples of conceptual music and sound installation art that transcends the notion of a perceiver who can actually experience the piece in its full temporal expansion.

Open to graduate students from all schools and programs who are comfortable reading music and reading and writing theory.

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of each semester a project based on the work of one of the musicians studied.

MHST630 - Audio-Visual Theory & Practice

General

Course Long Title

Audio-Visual Theory & Practice

Subject Code

MHST

Course Number

630

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course explores the synesthetic potential of music and the moving image as it manifests itself throughout audio-visual practice: music video, film scoring, audio-visual performance and installation.

We'll begin with Michel Chion's seminal text *Audio-Vision: Sound on Screen* to explore how concepts such as acousmatic sound, synchresis, rendering, empathy/anempathy, temporalization, and added value enhance our understanding of how sound and the moving image interact, both in collaboration and opposition to one another. We'll continue with Carol Vernallis' *Experiencing Music Video: Aesthetics and Cultural Context* to explore the non-realist, non-narrative, nonsensical and musicalized nature of the moving image within music video.

Throughout the course, we will develop conceptual and practical strategies for manipulating sound and the moving image to create original works that explore this synesthetic potential to "see" music and "hear" the moving image. How can properties of sound and the moving image, such as tone/timbre, texture, noise, fidelity, rhythm, speed, repetition, and dynamics be manipulated and deployed correspondingly?

Basic practical workshops in video editing and post-production will enable us to develop audio-visual works that exist in a liminal space between music video and film score, where neither the music nor the moving image asserts complete authority, but where they interact and respond to each other in innovative and dynamic ways.

This course is intended for students in the Experimental Pop program, with the intention of developing their audio-visual practice towards the creation of both music videos and moving image accompaniment for live musical performances. However, anyone with prior skills in music production and an interest in expanding into audio-visual production is welcome.

Simple Requisites

MTEC-504 or MTEC-668

Type

MHST640 - Thinking Critically About Pop (& UnPop)

General

Course Long Title

Thinking Critically About Pop (& UnPop)

Subject Code

MHST

Course Number

640

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class will explore a wide range of critical writing about popular music as well as various forms of underground or alternative music. We start with jazz criticism in the mid-20th Century, then proceed through various eras of rock and pop criticism, and then explore the critical discourses around hip hop, electronic dance music, and internet microgenres of the 21st Century. Although the greater part of the focus will be on journalistic writing, we'll take on the ideas of scholars, sociologists, and philosophers. And we'll look also at fan discourses, the sorts of non-professional but passionate and deeply personal writing about music that flourishes in blogs, on message boards, and in other online spaces.

Alongside tracing the evolution of ideas and arguments about music - its value, purpose, social function, private pleasures, role in identity formation, etc - we'll also be exploring writing from the standpoint of style and the pure entertainment value of reading. There will a practical element to the course, with the skills and techniques involved in journalistic and critical writing discussed, and guidance offered to those who are interested in pursuing music criticism as a career.

The fundamental objective of the class is to explore all the ways in which critical writing expands our understanding of music - the roles it plays in our lives, the motivations of musicians, how music genres evolve and mutate, etc - and enriches our enjoyment. But the class is also intended to be a celebration of great writing and deep thinking as a worthwhile and rewarding pursuit for writer and reader alike.

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Prerequisite

10

A Requirement block where all subrequirements are required

MTEC-504 or MTEC-668;

A Subrequirement block where all groups are required

31

(SELECTED CRSES): Take 3 of the following courses...

Additional Comments:

MHST643 - To Exist in Sound: Ambient & 4th World

General

Course Long Title

To Exist in Sound: Ambient & 4th World

Subject Code

MHST

Course Number

643

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

It's been half a century since Brian Eno embarked on ambient music as a conceptual project, conceiving the idea for Discreet Music while lying incapacitated (recovering from a car accident), listening to a barely audible recording of harp music merge with the background noises of the environment.

More than a genre, ambient music represents a situated and embodied mode of listening.

It is a music that responds to a yearning for guidance out of the confusions of late capitalism by situating the listener in the specific moment of now. And yet, it also adapts to our attentional tendencies to drift in and out of participation: occupying the foreground of our sensory field, then mingling or competing with simultaneous activities, then receding to the background like sonic wallpaper.

Can we be immersed or are we always distracted?

This class will investigate both how ambient music is experienced phenomenologically and conceived conceptually, incorporating Pauline Oliveros' Deep Listening, Freud's essays on Transience and The Uncanny, Guy Debord's Theory of the Derive, Anahid Kassabian's Ubiquitous Listening, Marc Auge's Non-Places, John Hassel's Atmospherics, and David

MHST644 - Non-Traditional Film Music

General

Course Long Title

Non-Traditional Film Music

Subject Code

MHST

Course Number

644

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is an introductory survey to film music history and analysis. We will primarily focus on international and experimental cinema, but will likely draw on certain Hollywood or independent American filmmakers who don't quite fit the mold and whose use of music is particularly singular (e.g., David Lynch and Angelo Badalamenti). In this course you will learn how to hear how music operates within film, how sound design can operate on a similar level to score, how to hear "emotion" and "affect" within film score, as well as basic music theory concepts related to film score composition. I am passionate about this subject as cinema is an important medium that can define generations of viewers - no surprise given its potential to veer into the territory of propaganda. As creators we have a responsibility to be aware of the past and to understand how we can be trained by the media that we consume. Part of the power of film lies squarely in the music and sound - the emotion and atmosphere they instill are undeniably powerful tools!

Registration Restrictions

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Toop's Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds.

Ambient music is also defined by its exploration of spatiality: its fabrication and evocation of sonic environments that one can inhabit, wander through and linger in.

As such, this class will alternate lectures and listening sessions with practical workshops and creative research projects that explore how ambient music is constructed from a materialist perspective.

We will experiment with sounding techniques for acoustic instruments and spaces; alchemizing tones and patterns using analog synthesizers and sequencers: 'tinting the air' by altering timbre and texture; exploring stasis and transience with tape loops; fabricating spatiality with reverb, panning and delay; and conjuring imaginary landscapes that integrate field recordings with synthesized sonic mimesis.

Ambient music is more popular and ubiquitous than ever. Does it risk being numbed-down and diluted to the point of banality by its current appropriation into playlists for "dental office waiting room," "lunch break pilates," or "daycare center cooling-off zone"? Has its potential as a creative practice been completely exhausted? Or, in the words of John Hassell, are there still horizons we can expand into, artificial boundaries to traverse, possible musics to be made?

Simple Requisites

Take MTEC-504 or MTEC-668

Type

Prerequisite

10

A Requirement block where all subrequirements are required

take MTEC-504 or MTEC-668

A Subrequirement block where all groups are required

31

(SELECTED CRSES): Take 3 of the following courses...

Additional Comments:

MTHY-510

Type

Prerequisite

10

A Requirement block where all subrequirements are required

mthy-510

A Subrequirement block where all groups are required

30

(ALL COURSES): Take all of the following courses...

Additional Comments:

RGMCPCES - Composition

No Requirements

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MHST651 - Contemporary Composers

General

Course Long Title
Contemporary Composers

Subject Code
MHST

Course Number
651

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Selected readings from Busoni and beyond.
Critical analysis of current trends in music and the arts.

Registration Restrictions

RGAMUS - Music School Students Only

MHST652 - Music of Luigi Nono

General

Course Long Title
Music of Luigi Nono

Subject Code
MHST

Course Number
652

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

The course will yield an overview of the music and the cultural contributions of the great Italian composer Luigi Nono. Our survey of his oeuvre and its evolution from his early works in the 1950's (with the amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960's and early 1970's to the reduction and radical beauty of his late style during the 1980's will include 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.

Registration Restrictions

RGAMUS - Music School Students Only

MHST653 - Music of James Tenney

General

Course Long Title
Music of James Tenney

Subject Code
MHST

Course Number
653

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

James Tenney was a pioneer in multiple areas of music, all of which remain domains of vigorous

MHST657 - Music & Surrealism

General

Course Long Title
Music & Surrealism

Subject Code
MHST

Course Number
657

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Focused Topics Course: 'Surrealist forms of music could still arise, seeking the gold of sound as

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creative activity to the present day. These include plunderphonia, computer music, process form, spectral music and extended just-intonation. His theoretical writings addressing the perception of form, timbre and harmony have been similarly influential. Moreover, a remarkable cross-section of American experimental art in the 20th Century is provided by the ensemble of Tenney's teachers (Edgard Varese, Carl Ruggles, John Cage, LeJaren Hiller), associates (Stan Brakhage, Carolee Schneemann, Harry Partch, Max Mathews, the Judson Group, Fluxus, Steve Reich, Philip Glass, Harold Budd, Conlon Nancarrow, Lou Harrison) and students (John Luther Adams, Michael Byron, Peter Garland, Charlemagne Palestine, Larry Polansky, Marc Sabat, Chiyoko Slavnics, Catherine Lamb, Daniel Corral). This course provides a detailed analytical survey of Tenney's music and thought, with periodic excursions exploring the work in diverse media of his associates.

MHST658 - Music of Edgard Varese

General

Course Long Title

Music of Edgard Varese

Subject Code

MHST

Course Number

658

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Besides Charles Ives, Arnold Schoenberg and Igor Stravinsky, the French-American composer Edgard Varese(1883-1965) was certainly the most radical and influential founding father of 20th century Western music. He established a method for a conceptual atonal pitch organization within the tone system of 12-tone Equal Temperament which served as a powerful alternative to Schoenberg's dodecaphonic serialism, and with his keen focus on the 'Liberation of Sound' (projecting its corporeality and fully embracing noise), he opened great new doors for composers as different as Iannis Xenakis, Morton Feldman, or James Tenney and indeed for all of us! The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Edgard Varese's

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.

MHST659 - Contemplative Practice & Music

General

Course Long Title

Contemplative Practice & Music

Subject Code

MHST

Course Number

659

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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

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life, work and historical influence and an appreciation of his revolutionary thinking, his new musical concepts and compositional methods and of the contemporary relevance of his heritage even for our music making today and in the future.

Registration Restrictions

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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.

Registration Restrictions

RGAMUS - Music School Students Only

MHST664 - Music of Gyorgy Ligeti

General

Course Long Title

Music of Gyorgy Ligeti

Subject Code

MHST

Course Number

664

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGAMUS - Music School Students Only

MHST665 - Music of Helmut Lachenmann

General

Course Long Title

Music of Helmut Lachenmann

Subject Code

MHST

Course Number

665

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

With his revolutionary concept of a 'concrete instrumental music', 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.

Registration Restrictions

RGAMUS - Music School Students Only

MHST666 - Music of Igor Stravinsky

General

Course Long Title

Music of Igor Stravinsky

Subject Code

MHST

Course Number

MHST667 - Music of Arnold Schoenberg

General

Course Long Title

Music of Arnold Schoenberg

Subject Code

MHST

Course Number

California Institute of the Arts

666

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Throughout the first half of the past century, Igor Stravinsky (1882-1971) impacted the contemporary music scene like a startling super-brilliant meteor. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Stravinsky's life, work and historical influence and an appreciation of his ingenious sense of timbre, harmony and rhythm and of the fascinating precision and virtuosity of his compositional craft, as well as of his most original transformational methods for energizing his music by drawing upon the authenticity and power of highly esteemed roots and influences (like the Russian folklore, early Jazz, beloved Pergolesi, or Arnold Schoenberg's 12-tone-method).

Registration Restrictions

RGAMUS - Music School Students Only

667

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

During the first part of the past century, Arnold Schoenberg (1874-1951) revolutionized the contemporary music scene more profoundly than anyone else. With his independent, courageous and radical set of mind and with his extraordinary ability to understand and carry out the historic mission suggested by the musical material itself, he expanded the harmonic language far beyond the borders of tonality, pioneering free atonality and the 'emancipation of dissonance' in his music written during the first two decades of the 20th century, before introducing the new technique of dodecaphonic serialism (his 'method of composing with twelve tones which are related only with one another') during the early 1920s. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Schoenberg's life, work and historical influence and an appreciation of his supreme compositional metier and creative imagination, his intimate knowledge of the Classical masters and the Romantic tradition, and of the unique profundity of his thought. In discussing his 12-tone-method, we shall see that this surprising and controversial innovation was actually just a radical continuation of the inherited principle of 'developing variation', while at the same time constituting as it were the vertex or 'historical fulfillment' of the present tone system of 12-tone Equal Temperament.

Registration Restrictions

RGAMUS - Music School Students Only

MHST669 - Music of Feldman & Zimmermann

General

Course Long Title

Music of Feldman & Zimmermann

Subject Code

MHST

Course Number

669

School(s)

School of Music

Academic Level

MHST672 - John Cage: Music and Thought

General

Course Long Title

John Cage: Music and Thought

Subject Code

MHST

Course Number

672

School(s)

School of Music

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Pursuing the heritage of his mentor Edgard Varese with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman (1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; . In other words I'm not creating music, it's already there. . So, if I have a secret: don't push the sounds around.' These quotes were first published by the most original and independent German composer Walter Zimmermann (*1949) in a substantial book he compiled and edited to celebrate Morty's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and published his first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his unique and compelling conceptual music. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence, as well as an appreciation of what we can learn from them for our own creative work today.

Registration Restrictions

RGAMUS - Music School Students Only

MHST673 - Cage, Sun Ra, Musique Concrete, Noise

General

Course Long Title

Cage, Sun Ra, Musique Concrete, Noise

Subject Code

MHST

Course Number

673

School(s)

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This class is designed as a critical inquiry into the aesthetic, theoretical and political implications of John Cage's music. In addition to sustained encounters with several of Cage's significant pieces it will look at the implications of those works in the artist products of others. There is a philosophy behind Cage's work and we will attempt to trace some of its lineage: from Thoreau and Sellars, through Kant, to Bergson, Jankélévitch, Derrida, Deleuze and Meillassoux.

MHST674 - Music of Karlheinz Stockhausen

General

Course Long Title

Music of Karlheinz Stockhausen

Subject Code

MHST

Course Number

674

School(s)

California Institute of the Arts

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

As a parallel to the emergence of the American Experimental Tradition, and its "uprising" in the music of Cage and following, we will study the revolutionary works of Sun Ra (growing from and away from jazz) and the founding of Musique Concrete in France. The second part of the class will look at the simultaneous explosion of "noise" in the waves of recordings originating from points spread out over the globe (what Michael Denning has called a "noise uprising"). Together these four points of contact (Cage, Sun Ra, Musique Concrete, and the edges of a world popular music) allow for the fanning out and diversity of experimental music from the second half of the 20th century to today.

Music reading skill is not necessary, but some familiarity with experimental music would be useful.

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Karlheinz Stockhausen is a composer who, especially in the 1950s and 60s, seemed to have re-defined the understanding of what music is about with each of his compositions. His theoretical writings and lectures are as legendary as his music. In the tradition of European art music, which claimed philosophical status and was considered a progressive field of intense aesthetic discourse, Stockhausen was, together with Pierre Boulez and Luigi Nono, the most prominent representative of the young post-war generation, rebelling in Darmstadt against paradigms of expression and entertainment. Music had to be about something; each composition addressed an aesthetic problem.

The course is designed for all instrumentalists and composers - as well as other artists at CalArts who can read music - who have a particular interest in contemporary classical music with a focus on early electronic music, serialism, musical form, and aesthetic theory.

MHST698H - Ecomusicalities

General

Course Long Title

Ecomusicalities

Subject Code

MHST

Course Number

698H

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Ecomusicalities

This course is an introduction to ecologically oriented music, sound art, and the study of ecomusicology in the context of the contemporary

MHST698J - The Semiotics of Queerness in Music

General

Course Long Title

The Semiotics of Queerness in Music

Subject Code

MHST

Course Number

698J

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course explores the intersection of popular and dance music with queerness, examining how the meanings of queer identities are conveyed through music and music videos. Over the past 40 years, popular and dance music have been shaped by and

California Institute of the Arts

environmental crisis. Ecology is conceived broadly as relational understandings of human and non-human worlds, including considerations of the sublime beauty of Nature and the wisdom of traditional ecological knowledges (TEK), but also of knowledge produced by pollution, sacrifice zones, nuclear culture, and states of toxic sovereignty. What do commitments to environmental justice and climate movements entail for music and sound? How do philosophical notions of sentience and juridical notions of legal rights of natural entities like rivers and glaciers, affect the way we listen to and produce sound and music? What do reconsiderations of the relation of nature and culture prompted by discourses about the anthropocene change the foundational ideas of the production of music and sound?

We will address these questions in theory and practice, surveying works by artists like Annea Lockwood, David Dunn, Sun Ra, Jacob Kirkegard, John and Alice Coltrane, Bill Fontana, Pauline Oliveros, Hildegard Westerkamp, Marvin Gaye, Forsensic Architecture, Olafur Eliasson, Suzanne Kite, the Sparks, Crass, Napalm Death, Savage Family, Childish Gambino, Esperanza Spalding, Leah Barclay, Maryanne Amacher, Megan Thee Stallion, the Weathermakers, Danielle Baquet-Long, Celer, Raven Chacon, William Basinsiki, Hildur Gudnadottir, Johann Johannson, John Akomfrah, James Acord, Roni Horn, Peter Cusack, Lawrence Abu Hamdan and many others. The second part of the course will be devoted to generating new works and methods of ecological music and sound making.

have shaped queer culture. Through the analysis of diverse musical styles, this course will focus on how music has been used to express and negotiate queer identities and experiences.

The course will begin by introducing students to the concept of semiotics, the study of signs and symbols and how they are used to communicate meaning. Students will then explore how musical elements such as lyrics, melody, rhythm, harmony, instrumentation, and production techniques are used to convey meaning and, more specifically, queer interpretations of meaning. The course will also examine how music videos, fashion, and performance are used to express and perform queerness in popular and dance music.

Through listening, discussion, and analysis, students will explore a variety of popular and dance music genres, including disco, new wave, punk, hip hop, R&B, house, techno, pop, and more. The course will highlight key artists who have used their music and performance to challenge heteronormative assumptions and to celebrate queer identities, including Sylvester, Madonna, Prince, Azaelia Banks, RuPaul, Lady Gaga, Beyoncé, Janelle Monáe, and others.

This course aims to deepen students' understanding of the complex and diverse ways that popular and dance music have been used to express and perform queerness since the 1980s. Students will develop critical listening, analysis, and writing skills, as well as an appreciation for the rich history and cultural significance of queer pop and dance music.

MHST698K - Disco:Emancipatory Dancefloors 1970-1990

General

Course Long Title

Disco:Emancipatory Dancefloors 1970-1990

Subject Code

MHST

Course Number

698K

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The emergence of contemporary DJ-led dance music

MHST699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

MHST

Course Number

699

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

4

Description

Under the direction of a specific faculty member, students will complete projects defined in a

California Institute of the Arts

in the 1970's provoked a transformational way of experiencing music and the body. For many people who existed on the margins of society, these dance floors represented an open, deterritorialized, liberatory space where multiple bodies could engage in new forms of expression, ecstatic release and solidarity through a shared experience of the world through sound.

This course will look at Disco heterotopias from 1970-1990, defined by Michel Foucault as cultural, institutional and discursive spaces that are somehow 'other': disturbing, intense, incompatible, contradictory or transforming.

We will follow the birth of the underground discotheque in the early 1970s (when same-sex partner dancing was illegal in the United States); through an exploration of the music, politics and social practices of the downtown club scene in mid-70s New York City; middle America's racist and homophobic "Disco Sucks" backlash; Disco's evolution in the 1980's (which continued to be led by Black and Queer artists) into New York Electro, Chicago House and Detroit Techno; followed by countless global manifestations (from Belgian Electronic Body Music to Charanjit Singh's Ten Ragas to a Disco Beat) and culminating in the explosion of post-geographic dance music and Rave culture by the late 1980's (with its own attendant backlash, exemplified by the UK government's curtailment of public gatherings where the "music includes sounds wholly or predominantly characterized by the emission of a succession of repetitive beats.")

We will conclude with a look at the political and social role that the communal space of the dancefloor can play in our increasingly non-physical and highly-individualized digitized world. What does it mean to gather in a space with other physical bodies united by sound? Can these experiences bring about the kind of collective joy or collective agency that fail to materialize in the online world fostered by social media?

contractual agreement made at the beginning of each semester.

MHST703 - Performer-Composer: History & Aesthetics

General

Course Long Title

Performer-Composer: History & Aesthetics

Subject Code

MHST

Course Number

703

School(s)

School of Music

Program(s)

MITM201C - Heavy Shit 5000

General

Course Long Title

Heavy Shit 5000

Subject Code

MITM

Course Number

201C

School(s)

School of Music

Program(s)

Music Shared Curriculum

California Institute of the Arts

Performer Composer

Academic Level

DR - Doctorate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only.

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.

Registration Restrictions

RGAMUS - Music School Students Only, RGDMA - DMA Students Only

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Punk, metal, grunge, doom sludge, hardcore, grindcore, powerviolence, and all their glorious sub and sub-sub genres. I'll tell you about the specific genres I know about and love. I invite everyone to bring a playlist of songs to share. We're going to sit around and listen to each others' selections of heavy, fast (or slow), aggressive music on loud excellent speakers, hopefully in a dimly lit room. We will share our reactions, opinions, and whatever else we know about them including its history, political/social ideologies, DIY culture, etc. You can of course include your own music as well. If you don't have anything to share, that's fine. Anyone is welcome to listen and chat with us and I'll have you write something up as an alternative to bringing in music. If I can manage it, I'll bring in one of my bands to perform. I'll let you know if there's a good grind show happening during those 2 weeks (or whenever) and if you want to go I'll introduce you to our fiercely DIY LA Grindcore scene!

MITM303 - Alexander Technique for Performance

General

Course Long Title

Alexander Technique for Performance

Subject Code

MITM

Course Number

303

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.25

Description

This course is designed to give you the tools to get what you want from your performance and life. We will cover accurate information about human design and coordination, flow state/optimal performance, sustainability and performance readiness. We will do this through performance and experimentation- bring your instrument. The

MITM324B - Creative Producing Practicum

General

Course Long Title

Creative Producing Practicum

Subject Code

MITM

Course Number

324B

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Creative Producing Practicum: School of Music Showcase at REDCAT is open to students who have been selected as performers and production team members for the School of Music Showcase at REDCAT. Student production team members will work alongside their faculty mentor on ideation, implementation, production, and marketing of the event. Student performers will assist with the planning and production of their individual performance.

California Institute of the Arts

structure of the class will be a combination of workshop and masterclass format, with lots of Q+A. Kate Conklin works with the most elite performers in the world to help them excel at what they do. Come see what all the fuss is about.

Registration Restrictions
RGAMUS - Music School Students Only

MITM324C - Channeling: Delia Derbyshire

General

Course Long Title
Channeling: Delia Derbyshire

Subject Code
MITM

Course Number
324C

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

The first in a new Winter Session series of hands-on music production courses, Channeling, where, each year, we will dive deeply into the work of a sonic practitioner, listen to their music and explore in the studio: how did they get those sounds? 2024's artist will be Delia Derbyshire, the trail-blazing producer of electronic music, most well-known for her work with the BBC's Radiophonic Workshop and realization of the Dr. Who theme. We will start by listening to and appreciating works that she created from the 1960's through to the 1990's, from proto-techno experiments to her psychedelic musique concrte band, White Noise. We will examine how she generated and manipulated sounds using oscillators / signal generators, tape loops, sampling and tape manipulation. Students will explore these hands-on techniques in the Analog Mixing Studio, and the course will culminate in a creative sound design project to compose and record a theme song for a hypothetical science fiction program. Open to students from across the institute, the course will also include a crash course in analog signal chains and recording studio orientation.

MITM324E - Frame Drum Workshops

General

MITM324D - Hip-Hop As A Verb

General

Course Long Title
Hip-Hop As A Verb

Subject Code
MITM

Course Number
324D

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

We need brave new words to birth a brand-new world. Hip-hop is turning 50 this year and it is clear that it is beyond music and is a unifying cultural vehicle. Hip-Hop is also an embodied practice. In Hip-Hop as a Verb, we will dive into the doing of Hip-Hop, connecting students from their dreams and ambitions into community actions and sharpening performance skills. Each participant in this course is preparing to be a part of a collaborative Hip Hop Festival that makes space and platforms for Hip-Hop artists at CalArts. Students who take the course should be prepared to fulfill some role, whether as a performance artist, creative director, poster designer or volunteer to help put on the event. Hip-Hop as a Verb will explore the process of making the medium of Hip-Hop: the first 4 meetings will cover recording, publishing, song to distribution, roll out, making merch, and all the steps in between. Students will be introduced to systems of reciprocity meant to subvert within an industry built on exploitation. The 5th and final meeting of the course will conclude with a performance at Leimert Park's KAOS Network, home of Project Blowed and where so many local legends have come through, from Open Mike Eagle and Kendrick Lamar to Dojacat. Hip-hop is not something that happens privately. You're not just nodding your head to a beat: it is a communal head nod, a collective "go ahead." You're agreeing with your body that this voice and this beat should be in existence. In the course, we will practice performance and everything needed up until the time we hit the stage. Driven by the students' questions, the course aims to answer "How does one hip-hop?": We verb.

MITM324F - Global Tambourine Workshops

General

California Institute of the Arts

Course Long Title

Frame Drum Workshops

Subject Code

MITM

Course Number

324E

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Frame drum workshop

This course will meet for three, one and a half hour workshops, each focused on a different holding position and thus evocative techniques, specifically freehand, lap, and tar positions.

School instruments can be provided for class use for up to eight people.

Course Long Title

Global Tambourine Workshops

Subject Code

MITM

Course Number

324F

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course will be a series of individually focused small group lessons/workshops on specific tambourines, their techniques, rhythms and repertoire. Topics include two classes each on Arabic riq, Brazilian pandeiro, and South Indian kanjira. School instruments can be provided for class use for up to eight people.

Registration Restrictions

RGAMUS - Music School Students Only

MITM324G - Sleep Ensemble

General

Course Long Title

Sleep Ensemble

Subject Code

MITM

Course Number

324G

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This is an ensemble exploring the notions of live performance sleep therapy music. Open to the institute, the course will move between lecture, practice, and performance and invites all sound making mediums to participate. The course will culminate in a live surround sound performance with an open invitation for audience attendance.

MITM324H - a deeper look, rest & relax, yoga nidra

General

Course Long Title

a deeper look, rest & relax, yoga nidra

Subject Code

MITM

Course Number

324H

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This is a deeper dive into Yoga for artists. We will explore yoga nidra, deep rest and relaxation, and some simple poses for stress reduction and performance preparation.

MITM324J - Mature Sonic Listening

General

Course Long Title

MITM324K - Elijah McClain and Music

General

Course Long Title

California Institute of the Arts

Mature Sonic Listening

Subject Code

MITM

Course Number

324J

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Students will participate on a mature outlook on how to listen to music. Together we will touch on the history of the music of Jazz, Hip Hop, and other genres and discuss the fundamental language of the genres and how it connects to modern day music.

Elijah McClain and Music

Subject Code

MITM

Course Number

324K

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Elijah McClain was a violinist murdered by Aurora police on the night of Aug 24, 2019. His name was repeated on the streets along with those of others recently killed by police -George Floyd, Breonna Taylor, Sandra Bland, and others - during the Black Lives Matter uprisings of 2020. Photographs emerged of McClain playing violin for kittens in an animal shelter and for patients in a hospital. And his last words, recorded by the body cam of one of the murdering officers, went viral, shocking and moving many people. Numerous "violin vigils" were held after his death, some of which were violently disrupted by police. "They unleashed him, and now he's touching the world," said his mother, Sheneen McClain. What is the meaning of Elijah McClain for violinists and for all other musicians? How does justice for Elijah impact music making? What music would Elijah McClain have made if his life had not been violently cut short? How does police murder affect music? What is the role of music and musicians in police and prison abolitionism?

MITM324L - Orchestration for concert stage and film

General

Course Long Title

Orchestration for concert stage and film

Subject Code

MITM

Course Number

324L

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course offers an introduction to orchestration for concert stage and film music. In the first week, lectures on orchestration basics will be held. In the second week, we will review the orchestration assignments submitted by

MITM324M - Koto Sounds Into Your Art and Music

General

Course Long Title

Koto Sounds Into Your Art and Music

Subject Code

MITM

Course Number

324M

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is a lecture and workshop and will explore the ways to integrate koto sounds into your art/music making. We will be exploring How the koto works: possibilities and limitations/n Like any instrument, koto has its own physical reality that allows koto to do certain things and not

California Institute of the Arts

students. Attendees are required to complete the orchestration assignments in the second week, and they must use score notation software such as Sibelius or Finale.

Registration Restrictions

RGAMUS - Music School Students Only

other things. We will learn these realities so we can think about what it means to have koto sounds and the special and unique aspects of this instrument.

Koto notation systems and Western notation systems

Koto has its own notation system. There are reasons why we still use it. We compare it and Western notations and learn about the possibilities and limitations of each notation system as well as how we can utilize both systems.
Other ways to communicate with koto performers for your art-making.
Using a notation system is only a way to communicate with performers about your ideas. We will explore other ways to communicate with performers for your art-making.

Classical koto music, Ghibli music, city pop, and other forms of music may be used as examples for this course

Learning Goals:

Students will be able to create a sketch of their artwork that includes koto sounds, discuss it, and have it played by a koto performer.

MITM324N - The Full Bodied Breath

General

Course Long Title

The Full Bodied Breath

Subject Code

MITM

Course Number

324N

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Modern life and society have retrained the perfect breath we were born to take. Each breath we take dictates the confidence, connection and effectiveness of the sound we emanate no matter if we sing or speak, in performance or in life. Connecting to the source and harnessing a free and connected breath - it empowers, emboldens, and energizes the self, the brain, the body, the voice, the artist and the art. This is a meditative and physically active course. Combining Kundalini yoga, Feldenkrais Technique, Dalcroze Eurythmics, Martial Arts, Somatic Breath and Bodywork, Pilates and ending each class with a sound bath, students will elevate the heart rate and enter into a meditation where they focus on the breath and explore sensations. As the skills learned will build from session to session having an opportunity to deep dive into these sensations will be the most effective way to give students the opportunity to carry this practice outside of the classroom. Outside of class work will be required including a daily practice of the techniques introduced in each class.

MITM324P - Gustav Mahler: The Last Monumental Symp

General

Course Long Title

Gustav Mahler: The Last Monumental Symp

Subject Code

MITM

Course Number

324P

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Inspiring composers as diverse as Shostakovich, Berg, and Schoenberg, but rooted in the traditions of Beethoven, Brahms, and Weber, Gustav Mahler had his feet planted solidly across two centuries of music. We will explore how and why.

MITM324R - Intro to North Indian Classical Music

MITM324S - Perfecting the Playlist

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General

Course Long Title

Intro to North Indian Classical Music

Subject Code

MITM

Course Number

324R

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This is an introductory course for students interested in learning Indian Classical vocal and instrumental Music. Students will learn the basics of Raag and Taal and be introduced to Swar Gram and Alankar so they may begin their individual practice.

General

Course Long Title

Perfecting the Playlist

Subject Code

MITM

Course Number

324S

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

The playlist has become a steady fixture in our lives, presented by professional DJs in clubs and on the radio around the world. In this short course we will explore what it means to "perfect the playlist" - how to approach pacing, harmonic mixing, and selection in a set. We will explore making genre-specific playlists (such as acid, house, or ambient), as well as making eclectic, non-genre specific, "mood" based playlists (such as "Early AM Fog" or "Winter Clarity"). In taking this class students will hone their aesthetic listening skills, as well as music research (or "digging") skills. The playlist is a fertile ground for further compositional exploration - how one's own music might fit alongside the work of others, or how the dynamic flow or changing density of a playlist may inform composers' approach to their own work. Students will become better affective listeners, and better playlist makers, after taking this course. Course requirements - students need to have access to a laptop and DJ software like Rekordbox, Virtual DJ or Ableton Live. The course will primarily use Rekordbox and Ableton Live, and there may also be live demonstrations of CDJs.

MITM324T - Building Interactive Audiovisual System

General

Course Long Title

Building Interactive Audiovisual System

Subject Code

MITM324U - Writing for Clarinets

General

Course Long Title

Writing for Clarinets

Subject Code

MITM

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MITM

Course Number

324T

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Through this course, we will cover basic visual programming structures through polyphony, Matrix, and strengthening understandings of multichannel sound synthesis. The first week will break down the fundamentals of jitter and the second week will cover connecting Matrix to audio. The course will complete with audio-visual art that the students will ideally utilize in their artistic praxis. Beyond following along, students will be encouraged to think independently and create dynamic patches individually and/or in small groups from the tools outlined. Open to all schools. Introductory knowledge of MAX/MSP or visual programming is required.

Course Number

324U

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Class 1: B-flat & A Clarinet Intro 1

Class 2: B flat & A Clarinet Intro 2

Class 3: Recording Session-Clarinet Solo piece
Every student has to compose a clarinet solo piece for B-flat or A clarinet of around 1 minute and submit it to the instructor before this class. In this class, the instructor will perform students' solo pieces in person and allow students to record.

Class 4: Bass Clarinet Intro

Class 5: E-flat Clarinet Intro

Class 6: Recording Session-Clarinet Duet
Guest Artist: Phil O'Connor
Every student has to compose a clarinet duet for combinations of different clarinets of around 1 minute and submit it to the instructor before this class. In this class, the instructor will perform students' pieces with the guest artist in person and allow students to record.

MITM324V - How To: Win a Job! Orchestral Repertoire

General

Course Long Title

How To: Win a Job! Orchestral Repertoire

Subject Code

MITM

Course Number

324V

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

MITM324W - The Music of Henry Threadgill

General

Course Long Title

The Music of Henry Threadgill

Subject Code

MITM

Course Number

324W

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

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Description

An intensive exploration of orchestral excerpts from standard repertoire found on excerpt lists for symphony orchestra auditions. This course will cover audition preparation and rehearsal/performance etiquette. Students will spend the first week studying a minimum of five orchestral excerpts of their choosing. The second week will take students through a simulated audition preparation process which will culminate in an adjudicated "mock audition" with screened playing, video tape and guest adjudicators.

By dividing Threadgill's music into four distinct periods, we will deconstruct its many points of influence; areas such as military marches, calypso, ragtime, and European expressionist art music. This course will aim to demonstrate how while these stylistic points of influences appear to be eclectic, Threadgill's music is a quintessential example of what it means to be an all-encompassing American composer. Sessions will involve listening, examine scores, and guest lectures.

MITM324X - All-Inclusive Music: a Multi-Pedagogical

General

Course Long Title

All-Inclusive Music: a Multi-Pedagogical

Subject Code

MITM

Course Number

324X

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

All-Inclusive Music: A Multi-Pedagogical Journey of Composition & Improvisation

This class is aimed at examining non-traditional methods of music composition & approaches to improvisation that allow for individuals of any training or pedagogical background to access without necessarily diminishing one's artistic vision. We will examine the works of various living composers, ranging from graphic notation, to text scores & beyond. Students will have one major assignment with class writings/discussions. The ultimate goal of this class is to have each student's piece performed and documented in class. The most important aspect of this class is that it is open to all and meant to be a place for analysis of sound that can be combined with compositional practices that allow for inclusivity.

MITM324Y - Development, Rehearsal and Performance

General

Course Long Title

Development, Rehearsal and Performance

Subject Code

MITM

Course Number

324Y

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

The participants will form a chamber ensemble (5-10 musicians) with open instrumentation. Every member will play in the ensemble and contribute with one piece of their own for us to develop, rehearse and perform. This can be a fixed, notated score, an open score, guidelines for improvisation, a concept or a simple idea as starting point for a collaborative creation.

When preparing/writing the idea/score prior to Winter Session, have in mind that your piece should be suitable for (or adaptable to) our final instrumentation. As soon as we have an idea of who will be in the ensemble, you will be informed what instruments we have, so you can choose to adapt your piece to the specific group of instruments. Remember you can also choose to keep your piece open to interpretation and not arranged for specific instruments. Your idea/score should be prepared prior to Winter Session and be ready to bring to class for the group to work with during the first week of Winter Session.

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Week 1 in A300

Tuesday through Friday 1/9-1/12 2-5pm:

During the first week we will develop and rehearse the pieces together as a group. Each member will get one rehearsal session for their piece. If they wish, they can lead and direct the ensemble, or they can decide to open it up for collaborative development.

Week 2 in ROD:

Thursday 1/18 1-5pm: Rehearsal and revision of all the pieces

Friday 1/19 3-6.30pm: Set up and dress rehearsal

5pm Performance in ROD open for the CalArts Community and livestream

Registration Restrictions

RGAMUS - Music School Students Only

Simple Requisites

Section open to BFA 3 & BFA 4 student only

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

take 1 course; From rule RGLVL34;

A Subrequirement block where all groups are required

33

'Take X Courses' type block

Additional Comments:

MITM324Z - Subversion as Practice : DIY Design

General

Course Long Title

Subversion as Practice : DIY Design

Subject Code

MITM

Course Number

324Z

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is open to all students interested in incorporating Sound as an element of their

MITM331 - Knit Stuff!

General

Course Long Title

Knit Stuff!

Subject Code

MITM

Course Number

331

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Knitting is scientifically proven to improve focus, connect intuitive and abstract thinking,

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practice or project.
Students are encouraged to have personal or collaborative projects in mind prior to attending.

This is NOT a coding class. Computers are only necessary if you want to use digital tools. All methods of sound creation are encouraged.

I will provide information and assistance for getting started with the Electro-Smith Daisy Seed, however do not feel pressured to go down that road.

It is highly recommended that you show up the first day with some sort of realistic concept or idea, no matter how small.

We'll take plenty of time to brainstorm / conceptualize / critique throughout the stages of development.
Minds may change, groups may form etc...

Topics include:

- DIY practices / Creative Strategy (Subversion as Artistic Practice)
- Signal Flow / Electronics
- Amplification / Sonification
- Digital & Analog Sound Processing & Practices
- Materials
- Construction Methods & Practices
- Message / Medium
- Discreet Practices
- Realizing Concepts
- Tortoise Techniques (Prototyping)

Collaborative projects are highly encouraged, especially if you want to design a Multimedia work or require a lot of construction.

Simple Requisites

Section open to BFA 3 & BFA 4 student only

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

take 1 course; From rule RGLVL34;

A Subrequirement block where all groups are required

33

'Take X COurses' type block

Additional Comments:

promote math skills, and reduce stress and manage anxiety. You also get to play with soft fuzzy yarn and make nice things. Join Music School faculty Erika DK for five sessions exploring the art of knitting. This class is open to all levels of knitter. Beginners will learn casting on, knit & purl stitch, binding off, and working in the round. Veterans will learn increases/ decreases, yarn overs, reading a pattern, and more! Students need to provide their own needles and yarn; instructor can advise on the appropriate materials to create your perfect project.

California Institute of the Arts

MITM380 - Gamelan Pieces for Dance Accompaniment

General

Course Long Title

Gamelan Pieces for Dance Accompaniment

Subject Code

MITM

Course Number

380

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

In Bali or Java the Gamelan Orchestra, specially the most modern gamelan, is known for having a colorful orchestration and for its musical vitality, complex musical structures, and rhythmic complexity. The modern gamelan orchestra in Bali is known as the Gamelan Gong Kebyar, and in Java is called Gamelan Seprangkat. These gamelans can be used for many different types ceremonial events, and then can also accompany a variety of dances, dance drama, and theater. For this Winter Session, three of us in the Indonesian Music and Dance Program, Djoko Walujo, Nanik Wenten and Nyoman Wenten are going to collaborate to teach classes and workshops to emphasize the use of the gamelan pieces for the accompaniment of dances.

Registration Restrictions

RGAMUS - Music School Students Only

MITM396 - Winter Session Teaching Assignment

General

Course Long Title

Winter Session Teaching Assignment

Subject Code

MITM

Course Number

396

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Credit bearing course for students who have been approved to teach a course during Winter Session in the School of Music. Credit is earned through course preparation and teaching.

MITM398K - Guitar Anatomy

General

Course Long Title

Guitar Anatomy

Subject Code

MITM

Course Number

398K

School(s)

School of Music

Academic Level

UG - Undergraduate

MITM408 - Compositional Form

General

Course Long Title

Compositional Form

Subject Code

MITM

Course Number

408

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
0.5

Description

This course is aimed at guitarists (acoustic, electric, classical) and bassists (electric) regardless of their major/specialization at CalArts. We will take a concise look at how different types of guitars are made, the function of their various parts, how they interact and how they are affected by use, age, weather changes, rough handling, etc.

The goal is to learn how to:

- set up your instrument for optimum performance according to your specific needs
- find sources of various problems (bad intonation, high action, uneven sound, etc) and learn to fix them
- understand common repair procedures
- understand when it is time to take your guitar to a professional repairperson
- maintain your instrument to stay in its best shape

There will be two lecture/presentation classes plus one individual hour meeting with each student

If you need more information about this course please contact the instructor at mtadic@calarts.edu

Credit Hours

Min Credit
Hours
0.5

Description

This course will present a historical survey of several compositional strategies, used by composers to effectively structure their music and the manner in which it unfolds. Music by Bach, Brahms, Scriabin, Finnissey, and others will be discussed.

Registration Restrictions

RGAMUS - Music School Students Only

MITM426 - Taking Your Music on the Road

General

Course Long Title
Taking Your Music on the Road

Subject Code
MITM

Course Number
426

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

Taking Your Music on the Road - Concert Booking and Tour Planning for the Self-Promoting

MITM467 - Collecting Music

General

Course Long Title
Collecting Music

Subject Code
MITM

Course Number
467

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
0.5

Description

Building a Physical Music Collection:

California Institute of the Arts

Musician?? This class will focus on the details of planning and promoting a regional tour for any kind of musical ensemble. It will include information about booking clubs, concerts, school workshops, house concerts, and many other possible venues, and will focus on contracts, travel and accommodation plans, budgets, and other essential details for a successful tour.

Registration Restrictions

RGAMUS - Music School Students Only

As in any endeavor there are advantages and disadvantages to building a physical music collection. We will be discussing the strengths and challenges of the three main physical forms of music for sale people have traditionally used to build music collections - Vinyl, CD's and cassettes. We will also strategize on practical ways to build and maintain a physical music collection, and play examples from various styles and mediums.

MITM495 - Writing Large Ensemble Music

General

Course Long Title

Writing Large Ensemble Music

Subject Code

MITM

Course Number

495

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Writing Large Ensemble Music for Improvisors

Meetings which include lecture, discussion, listening and viewing of composers and large ensembles which use improvising as a focal point.

An occasional guest may be invited to clarify events and happenings during a specific time period.

While not a definitive overview and presented in a non linear manner, a focus on selected individuals, instrumentalists and geographic areas that may have helped shaped a genre in Jazz or Improvised Music Such as George Russell, Ornette Coleman, Gil Evans, the ICP, and many, many others

Registration Restrictions

RGAMUS - Music School Students Only

MITM501C - Heavy Shit 5000

General

Course Long Title

Heavy Shit 5000

Subject Code

MITM

Course Number

501C

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Punk, metal, grindcore, powerviolence, and all their glorious sub and sub-sub genres. Ulrich

Krieger and I will tell you about the specific genres we know about and love. I invite

everyone to bring a playlist of songs to share. We're going to sit around and listen to each

others' selections of heavy, fast (or slow), aggressive music on loud excellent speakers,

hopefully in a dimly lit room. We will share our reactions, opinions, and whatever else we

know about them including its history, political/social ideologies, DIY culture, etc. If I can

manage it, I'll bring in some local bands to perform.

MITM503 - Alexander Technique for Performance

General

Course Long Title

Alexander Technique for Performance

Subject Code

MITM

Course Number

503

MITM524B - Creative Producing Practicum

General

Course Long Title

Creative Producing Practicum

Subject Code

MITM

Course Number

524B

California Institute of the Arts

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.25

Description

This course is designed to give you the tools to get what you want from your performance and life. We will cover accurate information about human design and coordination, flow state/optimal performance, sustainability and performance readiness. We will do this through performance and experimentation- bring your instrument. The structure of the class will be a combination of workshop and masterclass format, with lots of Q+A. Kate Conklin works with the most elite performers in the world to help them excel at what they do. Come see what all the fuss is about.

Registration Restrictions

RGAMUS - Music School Students Only

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Creative Producing Practicum: School of Music Showcase at REDCAT is open to students who have been selected as performers and production team members for the School of Music Showcase at REDCAT. Student production team members will work alongside their faculty mentor on ideation, implementation, production, and marketing of the event. Student performers will assist with the planning and production of their individual performance.

MITM524C - Channeling: Delia Derbyshire

General

Course Long Title

Channeling: Delia Derbyshire

Subject Code

MITM

Course Number

524C

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The first in a new Winter Session series of hands-on music production courses, Channeling, where, each year, we will dive deeply into the work of a sonic practitioner, listen to their music and explore in the studio: how did they get those sounds? 2024's artist will be Delia Derbyshire, the trail-blazing producer of electronic music, most well-known for her work with the BBC's Radiophonic Workshop and realization of the Dr. Who theme. We will start by listening to and appreciating works that she created from the 1960's through to the 1990's, from proto-techno experiments to her psychedelic musique concrte band, White Noise. We will examine how she generated and manipulated sounds using oscillators / signal generators, tape loops, sampling and tape manipulation. Students will explore these

MITM524D - Hip-Hop As A Verb

General

Course Long Title

Hip-Hop As A Verb

Subject Code

MITM

Course Number

524D

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

We need brave new words to birth a brand-new world. Hip-hop is turning 50 this year and it is clear that it is beyond music and is a unifying cultural vehicle. Hip-Hop is also an embodied practice. In Hip-Hop as a Verb, we will dive into the doing of Hip-Hop, connecting students from their dreams and ambitions into community actions and sharpening performance skills. Each participant in this course is preparing to be a part of a collaborative Hip Hop Festival that makes space and platforms for Hip-Hop artists at

California Institute of the Arts

hands-on techniques in the Analog Mixing Studio, and the course will culminate in a creative sound design project to compose and record a theme song for a hypothetical science fiction program. /n/nOpen to students from across the institute, the course will also include a crash course in analog signal chains and recording studio orientation.

CalArts. Students who take the course should be prepared to fulfill some role, whether as a performance artist, creative director, poster designer or volunteer to help put on the event. Hip-Hop as a Verb will explore the process of making the medium of Hip-Hop: the first 4 meetings will cover recording, publishing, song to distribution, roll out, making merch, and all the steps in between. Students will be introduced to systems of reciprocity meant to subvert within an industry built on exploitation. The 5th and final meeting of the course will conclude with a performance at Leimert Park's KAOS Network, home of Project Blowed and where so many local legends have come through, from Open Mike Eagle and Kendrick Lamar to Dojacat. Hip-hop is not something that happens privately. You're not just nodding your head to a beat: it is a communal head nod, a collective "go ahead." You're agreeing with your body that this voice and this beat should be in existence. In the course, we will practice performance and everything needed up until the time we hit the stage. Driven by the students' questions, the course aims to answer "How does one hip-hop?": We verb.

MITM524E - Frame Drum Workshops

General

Course Long Title

Frame Drum Workshops

Subject Code

MITM

Course Number

524E

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Frame drum workshop

This course will meet for three, one and a half hour workshops, each focused on a different holding position and thus evocative techniques, specifically freehand, lap, and tar positions. School instruments can be provided for class use for up to eight people.

MITM524F - Global Tambourine Workshops

General

Course Long Title

Global Tambourine Workshops

Subject Code

MITM

Course Number

524F

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This course will be a series of individually focused small group lessons/workshops on specific tambourines, their techniques, rhythms and repertoire. Topics include two classes each on Arabic riq, Brazilian pandeiro, and South Indian kanjira. School instruments can be provided for class use for up to eight people.

Registration Restrictions

RGAMUS - Music School Students Only

MITM524G - Sleep Ensemble

General

MITM524J - Mature Sonic Listening

General

California Institute of the Arts

Course Long Title

Sleep Ensemble

Subject Code

MITM

Course Number

524G

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This is an ensemble exploring the notions of live performance sleep therapy music. Open to the institute, the course will move between lecture, practice, and performance and invites all sound making mediums to participate. The course will culminate in a live surround sound performance with an open invitation for audience attendance.

Course Long Title

Mature Sonic Listening

Subject Code

MITM

Course Number

524J

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Students will participate on a mature outlook on how to listen to music. Together we will touch on the history of the music of Jazz, Hip Hop, and other genres and discuss the fundamental language of the genres and how it connects to modern day music.

MITM524K - Elijah McClain and Music

General

Course Long Title

Elijah McClain and Music

Subject Code

MITM

Course Number

524K

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Elijah McClain was a violinist murdered by Aurora police on the night of Aug 24, 2019. His name was repeated on the streets along with those of others recently killed by police - George Floyd, Breonna Taylor, Sandra Bland, and others - during the Black Lives Matter uprisings of 2020. Photographs emerged of McClain playing violin for kittens in an animal shelter and for patients in a hospital. And his last words, recorded by the body cam of one of the murdering officers, went viral, shocking and moving many people. Numerous "violin vigils" were held after his death, some of which were violently disrupted by police. "They unleashed him, and now he's touching the world," said his mother, Sheneen McClain.

What is the meaning of Elijah McClain for violinists and for all other musicians? How does justice for Elijah impact music making? What music would Elijah McClain have made if his life had not been violently cut short? How does police murder affect music? What is the role of music and

MITM524L - Orchestration for concert stage and film

General

Course Long Title

Orchestration for concert stage and film

Subject Code

MITM

Course Number

524L

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This course offers an introduction to orchestration for concert stage and film music. In the first week, lectures on orchestration basics will be held. In the second week, we will review the orchestration assignments submitted by students. Attendees are required to complete the orchestration assignments in the second week, and they must use score notation software such as Sibelius or Finale.

Registration Restrictions

RGAMUS - Music School Students Only

musicians in police and prison abolitionism?

MITM524M - Koto Sounds Into Your Art and Music

General

Course Long Title

Koto Sounds Into Your Art and Music

Subject Code

MITM

Course Number

524M

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is a lecture and workshop and will explore the ways to integrate koto sounds into your art/music making.

We will be exploring How the koto works: possibilities and limitations

Like any instrument, koto has its own physical reality that allows koto to do certain things and not other things. We will learn these realities so we can think about what it means to have koto sounds and the special and unique aspects of this instrument.

Koto notation systems and Western notation systems

Koto has its own notation system. There are reasons why we still use it. We compare it and Western notations and learn about the possibilities and limitations of each notation system as well as how we can utilize both systems.

Other ways to communicate with koto performers for your art-making.

Using a notation system is only a way to communicate with performers about your ideas. We will explore other ways to communicate with performers for your art-making.

Classical koto music, Ghibli music, city pop, and other forms of music may be used as examples for this course

Learning Goals:

Students will be able to create a sketch of their artwork that includes koto sounds, discuss it, and have it played by a koto performer.

MITM524N - The Full Bodied Breath

General

Course Long Title

The Full Bodied Breath

Subject Code

MITM

Course Number

524N

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Modern life and society have retrained the perfect breath we were born to take. Each breath we take dictates the confidence, connection and effectiveness of the sound we emanate no matter if we sing or speak, in performance or in life. Connecting to the source and harnessing a free and connected breath - it empowers, emboldens, and energizes the self, the brain, the body, the voice, the artist and the art. This is a meditative and physically active course. Combining Kundalini yoga, Feldenkrais Technique, Dalcroze Eurythmics, Martial Arts, Somatic Breath and Bodywork, Pilates and ending each class with a sound bath, students will elevate the heart rate and enter into a meditation where they focus on the breath and explore sensations. As the skills learned will build from session to session having an opportunity to deep dive into these sensations will be the most effective way to give students the opportunity to carry this practice outside of the classroom. Outside of class work will be required including a daily practice of the techniques introduced in each class.

MITM524P - Gustav Mahler: The Last Monumental Symph

MITM524R - Intro to North Indian Classical Music General

California Institute of the Arts

General

Course Long Title

Gustav Mahler: The Last Monumental Symph

Subject Code

MITM

Course Number

524P

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Inspiring composers as diverse as Shostakovich, Berg, and Schoenberg, but rooted in the traditions of Beethoven, Brahms, and Weber, Gustav Mahler had his feet planted solidly across two centuries of music. We will explore how and why.

Course Long Title

Intro to North Indian Classical Music

Subject Code

MITM

Course Number

524R

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This is an introductory course for students interested in learning Indian Classical vocal and instrumental Music. Students will learn the basics of Raag and Taal and be introduced to Swar Gram and Alankar so they may begin their individual practice.

MITM524S - Perfecting the Playlist

General

Course Long Title

Perfecting the Playlist

Subject Code

MITM

Course Number

524S

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

The playlist has become a steady fixture in our lives, presented by professional DJs in clubs and on the radio around the world. In this short course we will explore what it means to "perfect the playlist" - how to approach pacing, harmonic mixing, and selection in a set. We will explore making genre-specific playlists (such as acid, house, or ambient), as well as making eclectic, non-genre specific, "mood" based playlists (such as "Early AM Fog" or "Winter Clarity"). In taking this class students will hone

MITM524T - Building Interactive Audiovisual System

General

Course Long Title

Building Interactive Audiovisual System

Subject Code

MITM

Course Number

524T

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Through this course, we will cover basic visual programming structures through polyphony, Matrix, and strengthening understandings of multichannel sound synthesis. The first week will break down the fundamentals of jitter and the second week will cover connecting Matrix to audio. The course will complete with audio-visual art that the students will ideally utilize in their artistic praxis. Beyond following along, students will be encouraged to think independently and create dynamic patches individually and/or in small

California Institute of the Arts

their aesthetic listening skills, as well as music research (or "digging") skills. The playlist is a fertile ground for further compositional exploration - how one's own music might fit alongside the work of others, or how the dynamic flow or changing density of a playlist may inform composers' approach to their own work. Students will become better affective listeners, and better playlist makers, after taking this course. Course requirements - students need to have access to a laptop and DJ software like Rekordbox, Virtual DJ or Ableton Live. The course will primarily use Rekordbox and Ableton Live, and there may also be live demonstrations of CDJs.

MITM524U - Writing for Clarinets

General

Course Long Title
Writing for Clarinets

Subject Code
MITM

Course Number
524U

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Class 1: B-flat & A Clarinet Intro 1

Class 2: B flat & A Clarinet Intro 2

Class 3: Recording Session-Clarinet Solo piece
Every student has to compose a clarinet solo piece for B-flat or A clarinet of around 1 minute and submit it to the instructor before this class. In this class, the instructor will perform students' solo pieces in person and allow students to record.

Class 4: Bass Clarinet Intro

Class 5: E-flat Clarinet Intro

Class 6: Recording Session-Clarinet Duet
Guest Artist: Phil O'Connor
Every student has to compose a clarinet duet for combinations of different clarinets of around 1

groups from the tools outlined. Open to all schools. Introductory knowledge of MAX/MSP or visual programming is required.

MITM524V - How To: Win a Job! Orchestral Repertoire

General

Course Long Title
How To: Win a Job! Orchestral Repertoire

Subject Code
MITM

Course Number
524V

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

An intensive exploration of orchestral excerpts from standard repertoire found on excerpt lists for symphony orchestra auditions. This course will cover audition preparation and rehearsal/performance etiquette. Students will spend the first week studying a minimum of five orchestral excerpts of their choosing. The second week will take students through a simulated audition preparation process which will culminate in an adjudicated "mock audition" with screened playing, video tape and guest adjudicators.

California Institute of the Arts

minute and submit it to the instructor before this class. In this class, the instructor will perform students' pieces with the guest artist in person and allow students to record.

MITM524W - The Music of Henry Threadgill

General

Course Long Title

The Music of Henry Threadgill

Subject Code

MITM

Course Number

524W

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

By dividing Threadgill's music into four distinct periods, we will deconstruct its many points of influence; areas such as military marches, calypso, ragtime, and European expressionist art music. This course will aim to demonstrate how while these stylistic points of influences appear to be eclectic, Threadgill's music is a quintessential example of what it means to be an all-encompassing American composer. Sessions will involve listening, examine scores, and guest lectures.

MITM524X - All-Inclusive Music: a Multi-Pedagogical

General

Course Long Title

All-Inclusive Music: a Multi-Pedagogical

Subject Code

MITM

Course Number

524X

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

All-Inclusive Music: A Multi-Pedagogical Journey of Composition & Improvisation

This class is aimed at examining non-traditional methods of music composition & approaches to improvisation that allow for individuals of any training or pedagogical background to access without necessarily diminishing one's artistic vision. We will examine the works of various living composers, ranging from graphic notation, to text scores & beyond. Students will have one major assignment with class writings/discussions. The ultimate goal of this class is to have each student's piece performed and documented in class. The most important aspect of this class is that it is open to all and meant to be a place for analysis of sound that can be combined with compositional practices that allow for inclusivity.

MITM524Y - Development, Rehearsal and Performance

General

Course Long Title

Development, Rehearsal and Performance

Subject Code

MITM

Course Number

524Y

MITM524Z - Subversion as Practice : DIY Design

General

Course Long Title

Subversion as Practice: DIY Design

Subject Code

MITM

Course Number

524Z

School(s)

California Institute of the Arts

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The participants will form a chamber ensemble (5-10 musicians) with open instrumentation. Every member will play in the ensemble and contribute with one piece of their own for us to develop, rehearse and perform. This can be a fixed, notated score, an open score, guidelines for improvisation, a concept or a simple idea as starting point for a collaborative creation.

When preparing/writing the idea/score prior to Winter Session, have in mind that your piece should be suitable for (or adaptable to) our final instrumentation. As soon as we have an idea of who will be in the ensemble, you will be informed what instruments we have, so you can choose to adapt your piece to the specific group of instruments. Remember you can also choose to keep your piece open to interpretation and not arranged for specific instruments. Your idea/score should be prepared prior to Winter Session and be ready to bring to class for the group to work with during the first week of Winter Session.

Week 1 in A300

Tuesday through Friday 1/9-1/12 2-5pm:

During the first week we will develop and rehearse the pieces together as a group. Each member will get one rehearsal session for their piece. If they wish, they can lead and direct the ensemble, or they can decide to open it up for collaborative development.

Week 2 in ROD:

Thursday 1/18 1-5pm: Rehearsal and revision of all the pieces

Friday 1/19 3-6.30pm: Set up and dress rehearsal
5pm Performance in ROD open for the CalArts Community and livestream

Registration Restrictions

RGAMUS - Music School Students Only

MITM531 - Knit Stuff!

General

Course Long Title

Knit Stuff!

Subject Code

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is open to all students interested in incorporating Sound as an element of their practice or project.

Students are encouraged to have personal or collaborative projects in mind prior to attending.

This is NOT a coding class. Computers are only necessary if you want to use digital tools. All methods of sound creation are encouraged.

I will provide information and assistance for getting started with the Electro-Smith Daisy Seed, however do not feel pressured to go down that road.

It is highly recommended that you show up the first day with some sort of realistic concept or idea, no matter how small.

We'll take plenty of time to brainstorm / conceptualize / critique throughout the stages of development.

Minds may change, groups may form etc...

Topics include:

- DIY practices / Creative Strategy (Subversion as Artistic Practice)
- Signal Flow / Electronics
- Amplification / Sonification
- Digital & Analog Sound Processing & Practices
- Materials
- Construction Methods & Practices
- Message / Medium
- Discreet Practices
- Realizing Concepts
- Tortoise Techniques (Prototyping)

Collaborative projects are highly encouraged, especially if you want to design a Multimedia work or require a lot of construction.

MITM580 - Gamelan Pieces for Dance Accompaniment

General

Course Long Title

Gamelan Pieces for Dance Accompaniment

California Institute of the Arts

MITM

Course Number

531

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Knitting is scientifically proven to improve focus, connect intuitive and abstract thinking, promote math skills, and reduce stress and manage anxiety. You also get to play with soft fuzzy yarn and make nice things. Join Music School faculty Erika DK for five sessions exploring the art of knitting. This class is open to all levels of knitter. Beginners will learn casting on, knit & purl stitch, binding off, and working in the round. Veterans will learn increases/decreases, yarn overs, reading a pattern, and more! Students need to provide their own needles and yarn; instructor can advise on the appropriate materials to create your perfect project.

Subject Code

MITM

Course Number

580

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

In Bali or Java the Gamelan Orchestra, specially the most modern gamelan, is known for having a colorful orchestration and for its musical vitality, complex musical structures, and rhythmic complexity. The modern gamelan orchestra in Bali is known as the Gamelan Gong Kebyar, and in Java is called Gamelan Seprangkat. These gamelans can be used for many different types ceremonial events, and then can also accompany a variety of dances, dance drama, and theater. For this Winter Session, three of us in the Indonesian Music and Dance Program, Djoko Walujo, Nanik Wenten and Nyoman Wenten are going to collaborate to teach classes and workshops to emphasize the use of the gamelan pieces for the accompaniment of dances.

Registration Restrictions

RGAMUS - Music School Students Only

MITM596 - Winter Session Teaching Assignment

General

Course Long Title

Winter Session Teaching Assignment

Subject Code

MITM

Course Number

596

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Credit bearing course for students who have been approved to teach a course during Winter Session in the School of Music. Credit is earned through

MITM598K - Guitar Anatomy

General

Course Long Title

Guitar Anatomy

Subject Code

MITM

Course Number

598K

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

This course is aimed at guitarists (acoustic, electric, classical) and bassists (electric) regardless of their major/specialization at

California Institute of the Arts

course preparation and teaching.

CalArts. We will take a concise look at how different types of guitars are made, the function of their various parts, how they interact and how they are affected by use, age, weather changes, rough handling, etc.

The goal is to learn how to:

- set up your instrument for optimum performance according to your specific needs
- find sources of various problems (bad intonation, high action, uneven sound, etc) and learn to fix them
- understand common repair procedures
- understand when it is time to take your guitar to a professional repair person
- maintain your instrument to stay in its best shape

There will be two lecture/presentation classes plus one individual hour meeting with each student

If you need more information about this course please contact the instructor at mtadic@calarts.edu

MITM608 - Compositional Form

General

Course Long Title
Compositional Form

Subject Code
MITM

Course Number
608

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

This course will present a historical survey of several compositional strategies, used by composers to effectively structure their music and the manner in which it unfolds. Music by Bach, Brahms, Scriabin, Finnissy, and others will be discussed.

Registration Restrictions

RGAMUS - Music School Students Only

MITM626 - Taking Your Music on the Road

General

Course Long Title
Taking Your Music on the Road

Subject Code
MITM

Course Number
626

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

Taking Your Music on the Road - Concert Booking and Tour Planning for the Self-Promoting Musician?? This class will focus on the details of planning and promoting a regional tour for any kind of musical ensemble. It will include information about booking clubs, concerts, school workshops, house concerts, and many other possible venues, and will focus on contracts, travel and accommodation plans, budgets, and other essential details for a successful tour.

Registration Restrictions

RGAMUS - Music School Students Only

MITM667 - Collecting Music

General

Course Long Title

Collecting Music

Subject Code

MITM

Course Number

667

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Building a Physical Music Collection:

As in any endeavor there are advantages and disadvantages to building a physical music collection. We will be discussing the strengths and challenges of the three main physical forms of music for sale people have traditionally used to build music collections - Vinyl, CD's and cassettes. We will also strategize on practical ways to build and maintain a physical music collection, and play examples from various styles and mediums.

MITM695 - Writing Large Ensemble Music

General

Course Long Title

Writing Large Ensemble Music

Subject Code

MITM

Course Number

695

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Writing Large Ensemble Music for Improvisors

Meetings which include lecture, discussion, listening and viewing of composers and large ensembles which use improvising as a focal point. An occasional guest may be invited to clarify events and happenings during a specific time period.

While not a definitive overview and presented in a non linear manner, a focus on selected individuals, instrumentalists and geographic areas that may have helped shaped a genre in Jazz or Improvised Music Such as George Russell, Ornette Coleman, Gil Evans, the ICP, and many, many others

Registration Restrictions

RGAMUS - Music School Students Only

MITM796 - Winter Session Teaching Assignment

General

Course Long Title

Winter Session Teaching Assignment

Subject Code

MITM

Course Number

796

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

MLNG299 - Independent Study

General

Course Long Title

Independent Study

Subject Code

MLNG

Course Number

299

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

3

California Institute of the Arts

Description

Credit bearing course for students who have been approved to teach a course during Winter Session in the School of Music. Credit is earned through course preparation and teaching.

MLNG699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

MLNG

Course Number

699

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

4

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

MLSN001 - BFA Half Hour Lesson

General

Course Long Title

BFA Half Hour Lesson

Subject Code

MLSN

Course Number

001

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Half hour BFA lesson (1 credit) meet 30 minutes weekly or 60 minutes bi-weekly. Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required. Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MLSN101 - BFA Hour Lesson

General

Course Long Title

BFA Hour Lesson

Subject Code

MLSN

Course Number

101

School(s)

School of Music

Academic Level

MLSN501 - MFA Half Hour Lesson

General

Course Long Title

MFA Half Hour Lesson

Subject Code

MLSN

Course Number

501

School(s)

School of Music

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Hour lessons (3 credits for BFA) meet 60 minutes weekly.

Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required.

Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MLSN601 - MFA Hour Lesson

General

Course Long Title
MFA Hour Lesson

Subject Code
MLSN

Course Number
601

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

Hour lessons (4 credits for MFA) meet 60 minutes weekly.

Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required.

Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Half hour MFA lesson (1 credit) meet 30 minutes weekly or 60 minutes bi-weekly.

Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required.

Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MLSN701 - DMA Lesson

General

Course Long Title
DMA Lesson

Subject Code
MLSN

Course Number
701

School(s)
School of Music

Academic Level
DR - Doctorate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	4

Description

DMA lesson (variable credit from 0.5 to 4)

Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required.

Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may

California Institute of the Arts

programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MPCD350 - Career Designs for Musicians

General

Course Long Title

Career Designs for Musicians

Subject Code

MPCD

Course Number

350

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to School of Music students only. This course will provide students with practical skills and insights into building their careers after graduation. Topics to be covered include: planning short- and long-term professional goals; locating and connecting with available work opportunities; preparing resumes, CVs, and opportunity-specific documents; research and preparation for job interviews/auditions; creating professional publicity materials; grant writing basics; and developing the ability to adapt to a constantly changing industry through researching upcoming trends and collaborative artistic paths. Students will prepare presentations in these areas as they apply to their own professional interests and goals.

Registration Restrictions

RGAMUS - Music School Students Only

MPCD351 - Creative Producing for Music

General

Course Long Title

Creative Producing for Music

Subject Code

MPCD

Course Number

351

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will provide an overview of creative production for musicians ranging from small DIY events to larger, more formal concerts, fundraisers, festivals, and more. Through lectures, discussion, hands-on assignments, and visiting artist presentations, students will explore practical, aesthetic, and transformational aspects of production and artistic collaboration. Topics include: community building, communication and consent; organizational strategies and scheduling; audio, livestream, lighting, and staging considerations; legal considerations including contracts, licensing, copyright, trademark, business and nonprofit structures; marketing and promotion; curation and commissioning; budgeting and accounting; and grant writing, fundraising, and pitching your project.

Registration Restrictions

RGAMUS - Music School Students Only

MPCD352 - Creative Producing Practicum

General

Course Long Title

Creative Producing Practicum

Subject Code

MPCD

Course Number

352

School(s)

MPCD399 - Independent Study

General

Course Long Title

Independent Study

Subject Code

MPCD

Course Number

399

School(s)

California Institute of the Arts

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Creative Producing Practicum will provide instruction and hands-on experience related to the ideation, implementation, production, and marketing of real world events taking place through CalArts School of Music and REDCAT. Students will participate in producing tasks including program development, contracting, and the creation of organizational and technical documents including stage plots, tech sheets, input lists, artist agreements, merch and liability waivers, schedules, personnel and travel tracking sheets, press releases, and programs. Course topics include: community building, communication, and consent; organizational strategies and scheduling; audio, livestream, lighting, and staging considerations; legal considerations including contracts, marketing and promotion; curation and commissioning; budgeting and accounting; and grant writing.

MPCD420 - Teaching the Voice

General

Course Long Title

Teaching the Voice

Subject Code

MPCD

Course Number

420

School(s)

School of Music

Program(s)

Voice Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.

Registration Restrictions

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

MPCD460 - Creative Entrepreneurship

General

Course Long Title

Creative Entrepreneurship

Subject Code

MPCD

Course Number

460

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This course teaches students how to build their own startup business from vision to global brand. The course will go through case-studies of successful and unsuccessful businesses. Students will be put into groups to create a business and learn to work on fundamentals of entrepreneurship, how to fund-raise, how to sell, financial accounting, and how to work with legal council. All teams will pitch

RGMVAP - Voice Arts Program Only

their ideas a "shark-tank"-like final project. It's time to take your ideas into your own hands and Ideate.

MPCD461 - Music Creation to Commerce

General
Course Long Title
Music Creation to Commerce

Subject Code
MPCD

Course Number
461

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description
A comprehensive journey and immersive guide from the genesis of a song to its successful release into the world. Learn how to balance your artistic authenticity with real life demands, and learn the skill sets required to successfully work in, navigate and yet remain musically true, in today's music business. From song start to successful commercial release, you will be challenged to identify your best work at an early stage and then through guidance and discussion, be able choose, amplify and produce your focus song for the class. From there we will plan it's promotion and marketing campaigns, discuss social media and its challenges for the artistic soul, and yet stay focused on tangible actions to grab your target audience and release your music successfully.

No Requirements

MPCD603 - Teaching Artistry

General
Course Long Title
Teaching Artistry

Subject Code
MPCD

Course Number
603

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description
Teaching Artistry is a lecture class that will focus on best practices of teaching. Through a combination of demo lessons, video clips, field observations, and discussion, participants will explore various pedagogical approaches. Each of these approaches will be engaged by students as they write papers, plan and teach mini lessons, and critique each other's work. In addition, the course will cover creating lesson plans, creating syllabi, creating a curricular map, assessment, educational standards, reflection, project based learning, arts-integration, and brain research as it connects to music learning. First semester, this course focuses primarily on the perspective of a teaching artist, working in the K-12 classroom with students and teachers, as well as various community settings. We will also discuss how these ideas connect to various other teaching opportunities such as: private lesson instruction, university level.

MPCD604 - College Pedagogy

General
Course Long Title
College Pedagogy

Subject Code
MPCD

Course Number
604

School(s)
School of Music

MPCD620 - Teaching the Voice

General
Course Long Title
Teaching the Voice

Subject Code
MPCD

Course Number
620

School(s)
School of Music

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This is a lecture class that will focus on best practices of teaching. Through a combination of demo lessons, video clips, field observations, independent research, and discussion, participants will explore various pedagogical approaches. Each of these approaches will be engaged by students as they write papers, plan and teach mini lessons, and critique each other's work. In addition, the course will cover creating syllabi, creating a curricular map, assessment, reflection, project based learning, creating engaging lectures, and brain research as it connects to music learning. This course focuses primarily on the pedagogical theory, and teaching at the university level.

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.

Registration Restrictions

RGMVAP - Voice Arts Program Only

MPCD650 - Career Designs for Musicians

General

Course Long Title
Career Designs for Musicians

Subject Code
MPCD

Course Number
650

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to School of Music students only. This course will provide students with practical skills and insights into building their careers after graduation. Topics to be covered include: planning short- and long-term professional goals; locating and connecting with available work opportunities; preparing resumes, CVs, and opportunity-specific documents; research and preparation for job interviews/auditions; creating professional publicity materials; grant writing basics; and developing the ability to adapt to a constantly changing industry through researching upcoming trends and collaborative artistic paths. Students

MPCD651 - Creative Producing for Music

General

Course Long Title
Creative Producing for Music

Subject Code
MPCD

Course Number
651

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course will provide an overview of creative production for musicians ranging from small DIY events to larger, more formal concerts, fundraisers, festivals, and more. Through lectures, discussion, hands-on assignments, and visiting artist presentations, students will explore practical, aesthetic, and transformational aspects of production and artistic collaboration. Topics include: community building, communication and consent; organizational strategies and scheduling; audio, livestream, lighting, and staging considerations; legal considerations including contracts, licensing, copyright,

California Institute of the Arts

will prepare presentations in these areas as they apply to their own professional interests and goals.

Registration Restrictions

RGAMUS - Music School Students Only

trademark, business and nonprofit structures; marketing and promotion; curation and commissioning; budgeting and accounting; and grant writing, fundraising, and pitching your project.

Registration Restrictions

RGAMUS - Music School Students Only

MPCD652 - Creative Producing Practicum

General

Course Long Title

Creative Producing Practicum

Subject Code

MPCD

Course Number

652

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Creative Producing Practicum will provide instruction and hands-on experience related to the ideation, implementation, production, and marketing of real world events taking place through CalArts School of Music and REDCAT. Students will participate in producing tasks including program development, contracting, and the creation of organizational and technical documents including stage plots, tech sheets, input lists, artist agreements, merch and liability waivers, schedules, personnel and travel tracking sheets, press releases, and programs. Course topics include: community building, communication, and consent; organizational strategies and scheduling; audio, livestream, lighting, and staging considerations; legal considerations including contracts, marketing and promotion; curation and commissioning; budgeting and accounting; and grant writing.

Simple Requisites

MPCD-650 or MPCD-651;

Type

Prerequisite

10

A Requirement block where all subrequirements are required

Take MPCD-650 or MPCD-651;

A Subrequirement block where all groups are required

31

(SELECTED CRSES): Take 3 of the following courses...

Additional Comments:

MPCD660 - Creative Entrepreneurship

General

Course Long Title

Creative Entrepreneurship

Subject Code

MPCD

Course Number

660

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course teaches students how to build their own startup business from vision to global brand. The course will go through case-studies of successful and unsuccessful businesses. Students will be put into groups to create a business and learn to work on fundamentals of entrepreneurship, how to fund-raise, how to sell, financial accounting, and how to work with legal council. All teams will pitch their ideas a "shark-tank"-like final project. It's time to take your ideas into your own hands and Ideate.

MPCD661 - Music Creation to Commerce

General

Course Long Title

Music Creation to Commerce

Subject Code

MPCD

Course Number

661

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A comprehensive journey and immersive guide from the genesis of a song to its successful release into the world. Learn how to balance your artistic authenticity with real life demands, and learn the skill sets required to successfully work in, navigate and yet remain musically true, in today's music business. From song start to successful commercial release, you will be challenged to identify your best work at an early stage and then through guidance and discussion, be able choose, amplify and produce your focus song for the class. From there we will plan it's promotion and marketing campaigns, discuss social media and its challenges for the artistic soul, and yet stay focused on tangible actions to grab your target audience and release your music successfully.

MPCD670 - DIY

General

Course Long Title

DIY

Subject Code

MPCD

Course Number

670

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Do-it-yourself - and the related concept of release-it-yourself - has been the ideological and practical underpinning of radical music for at least a half-century. Often identified with the punk rock movement, the DIY imperative actually predates punk by more than a decade, and it has arguably propagated and flourished even more with later genres such as industrial music, underground hip hop, rave + electronica, and extreme metal. Because DIY is usually equated with a rough-hewn, low-budget aesthetic, it's easy to miss the fact that for all its emollient slickness of sound New Age music in the 1980s - produced in home studios, distributed largely on cassette through an alternative circuit of head shops and health food stores - was one of the DIY success stories of the late 20th Century.

In this course, we examine a diverse range of eruptions of do-it-yourself/release-it-yourself culture across the last 50 years, exploring how ideology and aesthetics have intertwined and sometimes come into contradiction. As well as music and its means of production, we'll look at ancillary expressions of DIY such as fanzines, cooperatively-run performance spaces, independent labels, and alternative media channels from pirate radio to the internet. We'll be attentive to the different ideological inflections of DIY at different historical junctions and for different communities. For some, DIY is more or less a form of micro-capitalism, street-level hustling that cultivates and satisfies niche markets and minority populations. For others, it comes freighted with utopian aspirations to collectivity and autonomy. For yet others, it is a refusal of the professionalism and polish of top-down, unidirectional culture, an abrasively self-liberating form of riposte and retaliation

towards the mainstream media.

Running through most of these sonically various expressions of the DIY spirit is a nebulous yet still potent and seductive notion of the "underground". As we approach the present day, we'll examine how that notion of alternative culture has altered in the context of corporate platforms such as YouTube, Soundcloud, and TikTok that - far from being challenged by homegrown, grass-roots culture-making - actively encourage and enable people to generate their own content (YouTube's slogan is "broadcast yourself"). Yet what could be dubbed "the desire called 'underground'" persists as a musically generative impulse, an ideal that has spawned a swarm of online microgenres like vaporwave, Soundcloud rap, and hyperpop, and shows no sign of fading.

Key eras / areas of DIY music culture covered in the class likely to include: '70s post-psychedelic underground, free jazz, improv and experimental music, postpunk, the cassette culture of industrial and "minimal synth" in the 1980s and onward, New Age and ambient, indie and lo-fi in 80s / 90s, the dilemma of crossover (grunge, riot grrl etc) underground hip hop from the 1980s to 2000s, Detroit techno / Underground Resistance, hardcore rave, IDM, extreme metal, 21st Century alt-genres - freak folk (aka the New Weird America), noise, drone, grime, road rap, and UK drill, hypnagogic pop / chill-wave, vaporwave.

The course will culminate in an assessment of the dematerialized present - available almost entirely as downloads or streams, and, despite Bandcamp etc, increasingly circulating outside retail mechanisms and the exchange economy, online microgenres proliferate in uncontrollable number and mutate / rename themselves at incredible speed. As exciting as much of this music is, there are nagging doubts about possible downsides: "excess of access" leading to unmanageable overload, art as a necessarily public activity versus "the no audience underground", and the question of whether DIY in the 21st Century often means the absence of support systems, institutional facilities, the structures and resources that enable creativity. In an oversupplied attention economy, how do you find listeners, let alone a livelihood?

MPCD704 - Professional Development

General

Course Long Title

Professional Development

Subject Code

MPCD

MPCD740 - DMA Teaching Practicum

General

Course Long Title

DMA Teaching Practicum

Subject Code

MPCD

California Institute of the Arts

Course Number
704

School(s)
School of Music

Academic Level
DR - Doctorate

Credit Hours

**Min Credit
Hours**
1.5

Description

Course open to Music School students only.
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.

Registration Restrictions

RGAMUS - Music School Students Only

Course Number
740

School(s)
School of Music

Program(s)
Performer Composer

Academic Level
DR - Doctorate

Credit Hours

**Min Credit
Hours**
1

Description

Course open to Music School students only.

Through this course, students will receive credit for teaching responsibilities and will enjoy faculty supervision as they develop pedagogical effectiveness and expertise in specific areas. They will further refine their syllabi design and the development of assessment and evaluation tools, and will be expected to continue to experiment with new teaching methodologies introduced in MD701, documenting their experiences. Faculty will supervise all work.

Registration Restrictions

RGAMUS - Music School Students Only, RGDMA - DMA Students Only

MPRF101 - Jazz Improvisation

General

Course Long Title
Jazz Improvisation

Subject Code
MPRF

Course Number
101

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

**Min Credit
Hours**
1

Description

Course by permission of instructor only.
Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

MPRF102 - Jazz Improvisation (1-On-1)

General

Course Long Title
Jazz Improvisation (1-On-1)

Subject Code
MPRF

Course Number
102

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

**Min Credit
Hours**
1

Description

Course by Permission of Instructor only.
Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.
Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.

MPRF103 - Class Piano

General

Course Long Title

Class Piano

Subject Code

MPRF

Course Number

103

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course available by Permission of Instructor only.

Non-major piano instruction given in small group lessons.

Access to a musical keyboard spanning at least four octaves and having full-sized keys is required."

No Requirements

MPRF105 - Yoga for Musicians

General

Course Long Title

Yoga for Musicians

Subject Code

MPRF

Course Number

105

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

MPRF106 - Introductory Foundations in Guitar

General

Course Long Title

Introductory Foundations in Guitar

Subject Code

MPRF

Course Number

106

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Fundamentals of plectrum and fingerstyle guitar. Highly recommended for students interested in learning the basics in electric, steel string acoustic and nylon string guitar performance. This class serves as a foundation for the techniques, terminology and musical vocabulary that will assist any

MPRF110 - Vocal Coaching

General

Course Long Title

Vocal Coaching

Subject Code

MPRF

Course Number

110

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. Centered on in-class coaching, discussion and critique of repertoire and performance, this course will emphasize the development of skills

California Institute of the Arts

beginning or self-taught guitarist in developing a sustainable, lifelong relationship with the instrument. We will work in a group lessons format to discover healthy approaches to technique, as well as the basic chord shapes, scales, strumming and finger-picking patterns that form the foundation of guitar performance across a variety of styles. Students can expect to learn song structures, 'riffs', and chord progressions in a number of genres and from a wide selection of musical eras. Open to complete beginners, or to self-taught players who would like to build a solid foundation to supplement their personal practice from the ground up.

Registration Restrictions

RGAMUS - Music School Students Only

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.

MPRF115 - VoiceArts Foundation

General

Course Long Title

VoiceArts Foundation

Subject Code

MPRF

Course Number

115

School(s)

School of Music

Program(s)

Voice Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This practicum course provides an introduction to a wide-range of topics, skills and contexts with which all voice-based artists need to be familiar, and lays a foundation for more advanced work. The course will explore issues critical to vocal artists, and participants will gain practice with tools they will need in future work. Participants also will learn to observe themselves and their work, and will begin to determine which skills, tools, resources, etc., will be necessary for them to accomplish work at the highest level. Topics will include vocal function, healthy singing and speaking, phonetics and diction, interpretation and communication, listening, resources for singers, professionalism, development of the physical and the artistic voice, and many other subjects necessary for all vocalists.

MPRF119 - Piano Workshop

General

Course Long Title

Piano Workshop

Subject Code

MPRF

Course Number

119

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Piano Program students only. Piano Workshop 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 (see instructor if interested). 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.

Registration Restrictions

RGMPNO - Piano Program Only

MPRF122 - Flute Studio Class

MPRF123 - Harp Studio Class

California Institute of the Arts

General

Course Long Title

Flute Studio Class

Subject Code

MPRF

Course Number

122

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Flute Studio Class is a weekly meeting of the flute majors, BFA and MFA. Those studying flute as a secondary instrument are also invited to attend. We will discuss a variety of topics, including resume and website preparation, pedagogy, repertoire, performance preparation, mental strategies, various styles of literature, and techniques such as breathing, vibrato, tonguing, legato, and extended techniques. The class will also sometimes be presented as a Masterclass format and/or dress rehearsal for students' chamber music ensembles or recital preparation.

General

Course Long Title

Harp Studio Class

Subject Code

MPRF

Course Number

123

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique.

Registration Restrictions

RGMPHRP - Harp Program Only

MPRF124 - Oboe Studio Class

General

Course Long Title

Oboe Studio Class

Subject Code

MPRF

Course Number

124

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Oboe Program students only. In addition to our normal studies of fundamentals and reedmaking, the intention is to focus also on the major solos that oboists play in orchestral auditions. Also, we will form a Double Reed

MPRF125 - Cello Studio Class

General

Course Long Title

Cello Studio Class

Subject Code

MPRF

Course Number

125

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Cello Program students only. This course offers in depth work in skill building, problem solving in music preparation,

California Institute of the Arts

Quartet with bassoon and work on Bach's Art of Fugue along with transcriptions of Palestrina, Mozart, Brahms among others.

Registration Restrictions

RGMOBO - Oboe Program Only

ensemble playing, and contemporary cello literature. Students may also use the studio to perform for one another and receive feedback.

Registration Restrictions

RGMCEL - Cello Program Only

MPRF126 - Experimental Voice

General

Course Long Title

Experimental Voice

Subject Code

MPRF

Course Number

126

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to all levels of artists making work with, for, or through the voice. This course explores the voice in many different contexts through improvisation, experimental voice pieces, vocal exercises, and the development of voice-related pieces on a weekly basis, exploring the possibilities of vocal expression as they relate to the actual and virtual space.

MPRF128 - String Workshop

General

Course Long Title

String Workshop

Subject Code

MPRF

Course Number

128

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to String students only. Performance of ensemble works written for string instruments. Survey and reading of major chamber ensemble repertoire. Students also perform solo repertoire for the class. Contemporary, folk and traditional technique and styles are also studied.

Registration Restrictions

RGMSRG - String Only

MPRF129 - Percussion Workshop

General

Course Long Title

Percussion Workshop

Subject Code

MPRF

Course Number

129

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

MPRF130 - Clarinet Studio Class

General

Course Long Title

Clarinet Studio Class

Subject Code

MPRF

Course Number

130

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

California Institute of the Arts

Course open to Percussion Program students only. Percussion Workshop is where students present works that have been prepared for recitals and the place where Percussion guest artists give their presentations. Sometimes one of the CalArts instructors will use the time to give a special presentation on the subject of special techniques or to present a new recording or solo work that they are working on. kshop

Registration Restrictions

RGMPER - Percussion Program Only

Course open to Clarinet Program students only. Clarinet Studio Class offers in-depth work in sound production, intonation, technical facility, styles of articulation and contemporary techniques through study of exercises, etudes, a broad spectrum of solos works, orchestra studies, and works for multiple clarinets. Students perform in the class to receive feedback from other students, the teacher, and occasional guests.

Registration Restrictions

RGMCLA - Clarinet Program Only

MPRF131 - Bassoon Studio Class

General

Course Long Title

Bassoon Studio Class

Subject Code

MPRF

Course Number

131

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course open to Bassoon Program students only. This course offers in depth work in the skills of reed making, sound production, general and contemporary bassoon techniques. Students may also use the class to perform for one another and receive feedback.

Registration Restrictions

RGMBSO - Bassoon Program Only

MPRF132 - Brass Workshop

General

Course Long Title

Brass Workshop

Subject Code

MPRF

Course Number

132

School(s)

School of Music

Program(s)

Instrumental Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Brass Workshop provides a comprehensive look at topics related to professional performing standards and experimentation on brass instruments.

MPRF133 - Woodwind Workshop

General

Course Long Title

Woodwind Workshop

Subject Code

MPRF

Course Number

133

School(s)

School of Music

Academic Level

UG - Undergraduate

MPRF203 - Harmonic Improvisation

General

Course Long Title

Harmonic Improvisation

Subject Code

MPRF

Course Number

203

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only. Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.

Registration Restrictions

RGAMUS - Music School Students Only

Credit Hours

Min Credit
Hours
1

Description

Emphasis on increasing facility with intricate harmonic techniques.

No Requirements

MPRF205 - At Practicum and Performance

General

Course Long Title
At Practicum and Performance

Subject Code
MPRF

Course Number
205

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

The goal of this course will be to explore the Alexander Technique and how it applies to musicians. The course will focus on two main topics: learning about the Technique and discovering how musicians can use the Technique to reduce practice and performance related injuries. Students will have the opportunity to bring in their work and explore practice and performance related issues in a supportive, coaching style environment that directly applies the Technique.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF211 - Bodies and Voice

General

Course Long Title
Bodies and Voice

Subject Code
MPRF

Course Number
211

School(s)
School of Music

Program(s)
Voice Arts

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only, by Permission of Instructor only. The course is intended as a laboratory to explore the body in relationship to the voice and the voice in relation to the emotional memory of the body. The laboratory will consist of the physical exploration of voice mechanics within the body and its outward projection of different emotional responses. A final project, using the compendium of body/voice relationships encountered, is encouraged.

MPRF216 - Singing the Standards

General

Course Long Title
Singing the Standards

Subject Code

MPRF217 - Learning to Scream

General

Course Long Title
Learning to Scream

Subject Code

California Institute of the Arts

MPRF

Course Number

216

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Singing the Standards is a style survey, repertoire, and performance course introducing the vocal technique and delivery of jazz singing. The course will focus on listening and style analysis of recordings, videos, and assigned student participation performances. In addition to analyzing the form, arrangements, chords changes, and bass lines of several jazz standards, this course will mainly focus on the interpretive and improvisatory elements of jazz singing. Topics will include phrasing, tone, timbre, rhythmic variations, melodic development, vowel production, resonance and how apply these to other contemporary repertoire. Students will learn to distinguish vocal characteristics of several artists such as Ma Rainey, Bessie Smith, Billie Holiday, Louis Armstrong, Ella Fitzgerald, Sarah Vaughan, Dinah Washington, Anita O'Day, Carmen McRae, Mel Tormé, Frank Sinatra, Chet Baker, Joao Gilberto, Astrud Gilberto, Lambert, Hendricks, & Ross, Betty Carter, Al Jarreau, Bobby McFerrin, and representative contemporary artists. The social, political, and cultural aspects of the music will be discussed in relation to the course material. Students will be asked to perform weekly.

MPRF218 - Institute Voice

General

Course Long Title

Institute Voice

Subject Code

MPRF

Course Number

218

School(s)

School of Music

Academic Level

UG - Undergraduate

MPRF

Course Number

217

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course not available to Voice Arts Program students.

Voice training for band vocalists, singer/songwriters and other non-classical singing performers. Focus will be on learning rudimentary singing skills and exercises that support healthy and efficient voice production for performers whose singing styles tend toward the extreme.

Registration Restrictions

RGNMVAP - No Voice Arts Program Students

MPRF221 - African Song

General

Course Long Title

African Song

Subject Code

MPRF

Course Number

221

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Instruction and practice in the fundamentals of singing. Course includes basic technical exercises for building and strengthening the voice - breathing, range extension, agility etc. Students will perform in the class either live, online or with pre-recorded video performances. Course not available to VoiceArts Specialization students.

Registration Restrictions

RGNMVAP - No Voice Arts Program Students

Credit Hours

Min Credit
Hours
1

Description

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.

MPRF241 - Fretboard Geography for Guitar

General

Course Long Title

Fretboard Geography for Guitar

Subject Code

MPRF

Course Number

241

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Knowing the notes over the entire guitar fretboard and understanding their relationships within scales, intervals and chords is essential for expanding your playing, composing, improvising and arranging chops in any genre. We'll explore the fingerboard through creative exercises and games and learn how to apply concepts from music theory to our instrument in a practical way. Required of all undergraduate guitar majors within their first 2 years of study.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF242 - Know Your Guitar - Inner Workings

General

Course Long Title

Know Your Guitar - Inner Workings

Subject Code

MPRF

Course Number

242

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

We will take a concise look at how different types of guitars are made, the function of their various parts, how they interact and how they are affected by use, age, weather changes, rough handling, etc. We will learn how parts like woods, electronics and guitar setup affect the sound and playability.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF250 - Mature Listening Techniques

General

Course Long Title

Mature Listening Techniques

Subject Code

MPRF

MPRF260 - Melodic Research

General

Course Long Title

Melodic Research

Subject Code

MPRF

California Institute of the Arts

Course Number

250

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Mature Listening Techniques will focus on listening in depth to recordings while studying the history of different genres of music. Students will have an understanding of how to use these techniques in a professional setting and in everyday life.

Registration Restrictions

RGMJAZZ - Jazz Program Only

Course Number

260

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is a multileveled primer in melodic improvisation. Modes, scales and melodic concepts like Maqam, Dastgah, Raga will be introduced and compared. New theories like Harmolodics and Chromolodics will also be explored. At the next level, each student will take a deep dive into one particular melodic system or mode. Melodic research will be noted for its pedagogical, emotional, philosophical and spiritual resonances. The final project is a complete solo gig.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF290 - Mid-Residence Recital

General**Course Long Title**

Mid-Residence Recital

Subject Code

MPRF

Course Number

290

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0

Description

Successful completion of this course requires that the student successfully complete a Mid-Residence Recital as assessed by faculty. Students may be required to organize and participate in a Jury Exam at least two weeks in advance of the recital.

MPRF307 - Conducting 1

General**Course Long Title**

Conducting 1

Subject Code

MPRF

Course Number

307

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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

California Institute of the Arts

dynamics;
3. Problems in accompanying and proportional notation.

No Requirements

MPRF310 - Advanced Vocal Coaching

General

Course Long Title

Advanced Vocal Coaching

Subject Code

MPRF

Course Number

310

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. 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.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF322 - Tabla

General

Course Long Title

Tabla

Subject Code

MPRF

Course Number

322

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF324 - Perspectives on Hand Drumming

General

Course Long Title

Perspectives on Hand Drumming

Subject Code

MPRF

Course Number

324

School(s)

School of Music

Academic Level

MPRF328 - Latin Percussion

General

Course Long Title

Latin Percussion

Subject Code

MPRF

Course Number

328

School(s)

School of Music

Academic Level

California Institute of the Arts

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Techniques of performance on hand drums of varied cultural origins.

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only.
Class instruction in general Latin percussion music.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF330 - TRIG: The Electronic Percussionist

General

Course Long Title

TRIG: The Electronic Percussionist

Subject Code

MPRF

Course Number

330

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

This course is a series of hands-on workshops exploring the possibilities for percussionists performing with electronic controllers via computer music software, processors, sampling and loop based performance. This course explores the potential and realized impact of electronic controllers in the world of live performance. Members of this class develop the ability to shape sound in ways that are informed by contemporary composition and performance practices. It is the goal of this course that: all participants become empowered electronic musicians/artists; that students be comfortable and adaptable when encountering newly designed controllers, evaluating the possibilities as live performance tools and programming the devices confidently; Students will develop ancillary skills that question the design of existing controllers and may ultimately consider creating their own design for use in live performance settings.

No Requirements

MPRF340 - Contemporary Wind Performance

General

Course Long Title

Contemporary Wind Performance

Subject Code

MPRF

Course Number

340

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

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.

California Institute of the Arts

MPRF399 - Independent Study

General

Course Long Title
Independent Study

Subject Code
MPRF

Course Number
399

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

MPRF402 - Opera Theater

General

Course Long Title
Opera Theater

Subject Code
MPRF

Course Number
402

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

An intensive project-based class focused on rehearsing, producing and performing select opera/music-theater works in innovative interpretations. Works are often mounted in collaboration with other Schools within the Institute. The rigorous process culminates in public performances. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions. Given limitations of campus access, performances may take place in a virtual environment.

MPRF406 - Musicians' Injury Prevention

General

Course Long Title
Musicians' Injury Prevention

Subject Code
MPRF

Course Number
406

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

MPRF408 - Conducting 2

General

Course Long Title
Conducting 2

Subject Code
MPRF

Course Number
408

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

California Institute of the Arts

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.

Course open to Music School students only, by Permission of Instructor only.

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.

No Requirements

MPRF416 - Anatomy for Musicians

General

Course Long Title

Anatomy for Musicians

Subject Code

MPRF

Course Number

416

School(s)

School of Music

Program(s)

Instrumental Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The focus of this course is to study the muscular & skeletal systems of the human anatomy. Once the basics are learned, we'll apply this knowledge to how it relates to performing on musical instruments, posture and injury prevention.

Optional suggested material: yoga mat

MPRF420 - Tabla Accompaniment

General

Course Long Title

Tabla Accompaniment

Subject Code

MPRF

Course Number

420

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only, by Permission of Instructor only.

This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).

MPRF451 - Singing the Books

General

Course Long Title

Singing the Books

Subject Code

MPRF

Course Number

451

School(s)

MPRF452 - Contemporary Vocal Techniques

General

Course Long Title

Contemporary Vocal Techniques

Subject Code

MPRF

Course Number

452

School(s)

California Institute of the Arts

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

MPRF453 - What Kind of Text Is That?

General

Course Long Title

What Kind of Text Is That?

Subject Code

MPRF

Course Number

453

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Focused Topic in Vocal Performance: Beginning

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-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.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF456 - Readings in Voice Arts:

General

Course Long Title

Readings in Voice Arts:

Subject Code

MPRF

Course Number

456

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Readings in Voice Arts:Odyssey of the Voice

California Institute of the Arts

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.

Registration Restrictions

RGAMUS - Music School Students Only

Readings in VoiceArts is dedicated to group study of a wide array of voice-related writings, with specific readings chosen each semester from important writings on the study of the voice, evolution and development of the voice and communication, philosophical writings, performance studies, and even, occasionally, literary fiction that is voice-centric. The course requires extensive out-of-class time for reading. Class time will be devoted to discussion and explanation, explication, and analysis. Occasionally, the class may develop creative projects based on the materials read. Topics vary, based on the instructor and student interests, and may include Jean Abitbol's seminal work *The Odyssey of the Voice*, Mladen Dolar's *A Voice and Nothing More*, Catherine Clement and Betsy Wing's *Opera the Undoing of Women*, Adriana Cavarero's *For More than One Voice*, John Potter's *Vocal Authority: Signing Style and Ideology*, Richard Powers' *The Time of our Signing*, and many others.

Fall 2015: Jean Abitbol: *Odyssey of the Voice*
Odyssey of the Voice is written by the renowned French otolaryngologist, Jean Abitbol, and translated into English. Dr. Abitbol holds an intense and life-long passion for the human voice, clearly apparent in this book which takes us on a journey from the origin of the human voice to the modern day, from grunting to intricately complex classical singing and various vocal techniques of the world. Dr. Abitbol covers a vast array of topics, including the evolution of humans and the voice, anatomy, genetics, the function of the brain in voicing and singing language acquisition and evolution, acoustics, articulation, the voice and emotions, hormones and sex, the aging voice, vocal health, memory, vocal techniques, extended uses and practices of the voice, and ultimately, the mystery of the human singing voice.

Students will read this 500 page book, over the course of a semester, and will conduct outside research on areas of the book that hold relevance or interest to them. Regular written assignments and short in -class presentations will be given. Much class time will be devoted to discussion of the assigned passages, as well as explication of complicated material.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF490 - Graduation Recital

General

Course Long Title

Graduation Recital

Subject Code

MPRF498A - Spc Topics: Jazz Improv for the Vocalist

General

Course Long Title

Spc Topics: Jazz Improv for the Vocalist

California Institute of the Arts

MPRF

Course Number

490

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0

Description

Enrollment in this course is required during the semester in which students perform their Graduation Recital, if one is required by program.

Successful completion of the course requires that the student successfully complete the recital, as assessed by faculty. Students are required to organize and participate in a Jury Exam at least two weeks in advance of the recital, and to research and write substantial program notes for each piece on the recital.

Please see the Music School website for more information regarding juries and deadlines.

Subject Code

MPRF

Course Number

498A

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Topics in Performance Studies: Jazz Improvisation for the Vocalist

A course designed for beginner and intermediate vocalists who want to develop skill in jazz improvisation. This course will emphasize the fundamentals of improvisation. Specific attention will be paid to standard jazz forms, including blues and standard jazz repertoire. Topics include articulation, time feel, melodic and rhythmic phrasing, using tone colors, interpretation, motivic development, hearing basic instrumental patterns, blues patterns, vamps, turnarounds, and II-V progressions. Additional focus will be on improving improvisation skills through application of ear training and harmonic concepts including intervals, scales, and chord patterns.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MPRF498B - Spc Topics: Mic Use for Vocalists

General

Course Long Title

Spc Topics: Mic Use for Vocalists

Subject Code

MPRF

Course Number

498B

School(s)

School of Music

Academic Level

UG - Undergraduate

MPRF498D - Spc Topics: Indian Improv Concepts

General

Course Long Title

Spc Topics: Indian Improv Concepts

Subject Code

MPRF

Course Number

498D

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Topics in Performance Studies: Mic Use for Vocalists

A course for vocalists that focuses on microphone technique and effective use of sound-reinforcement equipment. Topics include an overview of the PA system, types of microphones, distance and placement of the microphone, how to EQ individual vocal channels, how to sound-check, adding effects, use of monitors, and how to communicate with the sound engineer. Students will perform weekly with different microphones. Discussion and critique follow each performance and students are expected to participate.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Registration Restrictions

RGAMUS - Music School Students Only

Credit Hours

Min Credit
Hours
1

Description

Topics in Performance Studies: Indian Improvisation Concepts Improvisation Based on Ragas and Talas

The class provides a breakdown and general overview of the Raga and Tala Systems of North Indian classical music. Through the filter of Raga and Tala, these components and ideas are taught and explored, with the focus and emphasis being on application of these specific approaches and concepts, and how to utilize these elements in your own work.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF498G - Performance Practice: John Cage

General

Course Long Title

Performance Practice: John Cage

Subject Code

MPRF

Course Number

498G

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

In this class we will examine the profoundly influential and experimental works of John Cage through the performance and discussion of pieces chosen by the class's participants. The often idiosyncratic elements of Cagean performance practice will be addressed through weekly coachings, and a final concert of the works will be presented. Concepts to be addressed might include the realization of indeterminate compositional elements, execution of proportional

MPRF498H - Music in the Oral Tradition

General

Course Long Title

Music in the Oral Tradition

Subject Code

MPRF

Course Number

498H

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

A practice-based examination of the fretboard theory behind music of the 20th and 21st centuries including, but not limited to, the origins of the blues, bluegrass, folk, pop, rock, alternative, soul and funk as they relate to the electric and acoustic guitar.

We will look at musical forms and stylistic approaches passed down from guitarist to guitarist over the generations, with an emphasis on

California Institute of the Arts

notation, piano preparation/bowing, graphic score interpretation, various uses of electronics, lecture performance, multimedia performance, etc. The cultural context and general aesthetics of Cage's work will also be explored through various readings and discussion of pieces performed. Performers of non-western and electronic instruments are encouraged to participate.

This class is designed for students who are fluent in reading musical notation.

instrumental and vocal music that does not easily translate to and from the written note.

This is a two-semester course; the first semester is open to non-reading guitarists with an interest in growing their understanding of the fingerboard. The second semester is open to anyone interested in developing an applied modal approach to improvising and composing music traditionally originated from the electric and acoustic guitar.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF498K - To Exist in Sound Improvised Vocality

General

Course Long Title

To Exist in Sound Improvised Vocality

Subject Code

MPRF

Course Number

498K

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Improvised music is alive. It connects you to the now, a sensory moment created together-space, players, audience-joined in solidarity. This course is dedicated to investigating the possibilities of free vocal improvisation as experienced through/in the space of the Internet. Utilizing as inspiration the book of Le Quan Ninh "Improvising Freely: The ABCS of an Experience", the group will meet weekly to engage in reading and discussing this book, improvisation exercises, DIY simple recordings in outdoor and indoor spaces, and experiments on how to translate this improvisatory experience into the virtual realm.

MPRF498L - Tuning Outside the Box

General

Course Long Title

Tuning Outside the Box

Subject Code

MPRF

Course Number

498L

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The aim of this class is to demystify alternate guitar tunings by combining hands-on experience with theoretical analysis and a thorough understanding of the instrument's history. 'Scordatura' (literally meaning 'mistuning') first appeared in German violin repertoire in the 1700s. However, all over the world, instruments were intuitively tuned to what worked and sounded best. We will explore a range of commonly used tunings and understand their strengths and weaknesses. The tuning we will explore most in depth is DADGAD, which has become the 'standard of open tunings' due to its popularity and versatility in playing in various keys.

a few examples of tunings we'll explore are:

Open D tuning - DADF#AD - probably best known from Joni Mitchell's "Big Yellow Taxi"

Open G tuning - DGDGBD - known as "Taro Patch" tuning in the Hawaiian "ki ho`alu" - Slack Key tradition. Rolling Stones guitarist Keith Richards uses it in quite a few of their songs, such as "Start Me Up" and "Brown Sugar".

Open C tuning - CGCGCE - used by Led Zeppelin,

John Butler and Soundgarden.

CGDAEG, an approximation of an all-fifths tuning. It provides a very interesting range and chord voicings, but most importantly: once familiar with this tuning, a guitar player can pick up a mandolin or bouzouki and not feel lost.

MPRF498M - Touring Musician 101

General

Course Long Title

Touring Musician 101

Subject Code

MPRF

Course Number

498M

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Woody Aplanalp has decades of experience touring with acts such as Lauryn Hill, Thomas Mapfumo, Aloe Blacc and Quetzal. Thomas Leeb has played thousands of solo concerts all over the world, the only continent he has not toured is Antarctica. Together, we will prepare students for what it means and takes to be out there playing music while keeping your sanity, health and wallet intact.

- Finances: booking, budgeting and planning a tour, navigating contracts and riders, selling merchandise, understanding foreign exchange rates and tax implications.

- Travel hacks, saving money: Credit card perks can automatically cover rental car insurance. Phone plans may include free roaming data internationally. Airline or hotel status can give free updates, free checked baggage and more.

- Crossing Borders: avoiding pitfalls with Passports, Visas, Customs and Permits

- Physical and mental self-care, interpersonal issues

- Navigating different cultures and customs safely and gracefully

MPRF498N - Class Guitar

General

Course Long Title

Class Guitar

Subject Code

MPRF

Course Number

498N

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Fundamentals of plectrum and fingerstyle guitar. Highly recommended for students interested in learning the basics in electric, steel string and nylon string guitar performance. This class serves as a foundation for the techniques, terminology and musical vocabulary that will assist any beginning or self-taught guitarist in having a sustainable, lifelong relationship with the instrument. We will work together to discover healthy approaches to technique, as well as the basic chord shapes, scales, strumming and finger-picking patterns that form the foundation of guitar performance across a variety of styles. Students can expect to learn song structures, 'riffs', and chord progressions in a number of genres and from a wide selection of musical eras. Open to complete beginners, or to self-taught players who would like to build a solid foundation around the things they might already know.

Registration Restrictions

RGAMUS - Music School Students Only

California Institute of the Arts

MPRF501 - Jazz Improvisation

General

Course Long Title
Jazz Improvisation

Subject Code
MPRF

Course Number
501

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course by permission of instructor only.
Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

MPRF502 - Opera Theater

General

Course Long Title
Opera Theater

Subject Code
MPRF

Course Number
502

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

An intensive project-based class focused on rehearsing, producing and performing select opera/music-theater works in innovative interpretations. Works are often mounted in collaboration with other Schools within the Institute. The rigorous process culminates in public performances. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions. Given limitations of campus access, performances may take place in a virtual environment.

MPRF503 - Class Piano

General

Course Long Title
Class Piano

Subject Code
MPRF

Course Number
503

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course available by Permission of Instructor only.

MPRF505 - At Practicum and Performance

General

Course Long Title
At Practicum and Performance

Subject Code
MPRF

Course Number
505

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

The goal of this course will be to explore the Alexander Technique and how

California Institute of the Arts

Non-major piano instruction given in small group lessons.

Access to a musical keyboard spanning at least four octaves and having full-sized keys is required."

it applies to musicians. The course will focus on two main topics: learning about the Technique and discovering how musicians can use the Technique to reduce practice and performance related injuries. Students will have the opportunity to bring in their work and explore practice and performance related issues in a supportive, coaching style environment that directly applies the Technique.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF506 - Introductory Foundations in Guitar

General

Course Long Title

Introductory Foundations in Guitar

Subject Code

MPRF

Course Number

506

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Fundamentals of plectrum and fingerstyle guitar. Highly recommended for students interested in learning the basics in electric, steel string acoustic and nylon string guitar performance. This class serves as a foundation for the techniques, terminology and musical vocabulary that will assist any beginning or self-taught guitarist in developing a sustainable, lifelong relationship with the instrument. We will work in a group lessons format to discover healthy approaches to technique, as well as the basic chord shapes, scales, strumming and finger-picking patterns that form the foundation of guitar

performance across a variety of styles. Students can expect to learn song structures, 'riffs', and chord progressions in a number of genres and from a wide selection of musical eras. Open to complete beginners, or to self-taught players who would like to build a solid foundation to supplement their personal practice from the ground up.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF510 - Graduate Vocal Coaching

General

Course Long Title

Graduate Vocal Coaching

Subject Code

MPRF

Course Number

510

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only.

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 topics, based on individual needs. These may include the 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.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF512 - Jazz Improvisation (1-On-1)

General

Course Long Title

Jazz Improvisation (1-On-1)

MPRF516 - Singing the Standards

General

Course Long Title

Singing the Standards

California Institute of the Arts

Subject Code

MPRF

Course Number

512

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

1

Description

Course by Permission of Instructor only.

Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.

Subject Code

MPRF

Course Number

516

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours**Min Credit****Hours**

2

Description

Singing the Standards is a style survey, repertoire, and performance course introducing the vocal technique and delivery of jazz singing. The course will focus on listening and style analysis of recordings, videos, and assigned student participation performances. In addition to analyzing the form, arrangements, chords changes, and bass lines of several jazz standards, this course will mainly focus on the interpretive and improvisatory elements of jazz singing. Topics will include phrasing, tone, timbre, rhythmic variations, melodic development, vowel production, resonance and how apply these to other contemporary repertoire. Students will learn to distinguish vocal characteristics of several artists such as Ma Rainey, Bessie Smith, Billie Holiday, Louis Armstrong, Ella Fitzgerald, Sarah Vaughan, Dinah Washington, Anita O'Day, Carmen McRae, Mel Tormé, Frank Sinatra, Chet Baker, Joao Gilberto, Astrud Gilberto, Lambert, Hendricks, & Ross, Betty Carter, Al Jarreau, Bobby McFerrin, and representative contemporary artists. The social, political, and cultural aspects of the music will be discussed in relation to the course material. Students will be asked to perform weekly.

MPRF519 - Piano Workshop

General**Course Long Title**

Piano Workshop

Subject Code

MPRF

Course Number

519

School(s)

School of Music

Academic Level

GR - Graduate

MPRF521 - Trumpet Studio

General**Course Long Title**

Trumpet Studio

Subject Code

MPRF

Course Number

521

School(s)

School of Music

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
0.5

Description

Course open to Piano Program students only. Piano Workshop 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 (see instructor if interested). 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.

Registration Restrictions

RGMPNO - Piano Program Only

Credit Hours

Min Credit
Hours
1

Description

Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.

Registration Restrictions

RGMBRS - Brass Program Only

MPRF522 - Flute Studio Class

General

Course Long Title
Flute Studio Class

Subject Code
MPRF

Course Number
522

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Flute Studio Class is a weekly meeting of the flute majors, BFA and MFA. Those studying flute as a secondary instrument are also invited to attend. We will discuss a variety of topics, including resume and website preparation, pedagogy, repertoire, performance preparation, mental strategies, various styles of literature, and techniques such as breathing, vibrato, tonguing, legato, and extended techniques. The

MPRF523 - Harp Studio Class

General

Course Long Title
Harp Studio Class

Subject Code
MPRF

Course Number
523

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique.

Registration Restrictions

RGMHRP - Harp Program Only

California Institute of the Arts

class will also sometimes be presented as a Masterclass format and/or dress rehearsal for students' chamber music ensembles or recital preparation.

MPRF524 - Oboe Studio Class

General

Course Long Title

Oboe Studio Class

Subject Code

MPRF

Course Number

524

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Oboe Program students only. In addition to our normal studies of fundamentals and reedmaking, the intention is to focus also on the major solos that oboists play in orchestral auditions. Also, we will form a Double Reed Quartet with bassoon and work on Bach's Art of Fugue along with transcriptions of Palestrina, Mozart, Brahms among others.

Registration Restrictions

RGMOBO - Oboe Program Only

MPRF525 - Cello Studio Class

General

Course Long Title

Cello Studio Class

Subject Code

MPRF

Course Number

525

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Cello Program students only. This course offers in depth work in skill building, problem solving in music preparation, ensemble playing, and contemporary cello literature. Students may also use the studio to perform for one another and receive feedback.

Registration Restrictions

RGMCEL - Cello Program Only

MPRF526 - Experimental Voice

General

Course Long Title

Experimental Voice

Subject Code

MPRF

Course Number

526

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

MPRF528 - String Workshop

General

Course Long Title

String Workshop

Subject Code

MPRF

Course Number

528

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

California Institute of the Arts

Description

Open to all levels of artists making work with, for, or through the voice. This course explores the voice in many different contexts through improvisation, experimental voice pieces, vocal exercises, and the development of voice-related pieces on a weekly basis, exploring the possibilities of vocal expression as they relate to the actual and virtual space.

MPRF529 - Percussion Workshop

General

Course Long Title

Percussion Workshop

Subject Code

MPRF

Course Number

529

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Percussion Program students only. Percussion Workshop is where students present works that have been prepared for recitals and the place where Percussion guest artists give their presentations. Sometimes one of the CalArts instructors will use the time to give a special presentation on the subject of special techniques or to present a new recording or solo work that they are working on. kshop

Registration Restrictions

RGMPER - Percussion Program Only

Description

Course open to String students only.

Performance of ensemble works written for string instruments. Survey and reading of major chamber ensemble repertoire. Students also perform solo repertoire for the class. Contemporary, folk and traditional technique and styles are also studied.

Registration Restrictions

RGMSRG - String Only

MPRF530 - Clarinet Studio Class

General

Course Long Title

Clarinet Studio Class

Subject Code

MPRF

Course Number

530

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Clarinet Program students only. Clarinet Studio Class offers in-depth work in sound production, intonation, technical facility, styles of articulation and contemporary techniques through study of exercises, etudes, a broad spectrum of solos works, orchestra studies, and works for multiple clarinets. Students perform in the class to receive feedback from other students, the teacher, and occasional guests.

Registration Restrictions

RGMCLA - Clarinet Program Only

MPRF531 - Bassoon Studio Class

General

Course Long Title

Bassoon Studio Class

Subject Code

MPRF

Course Number

531

School(s)

School of Music

Academic Level

GR - Graduate

MPRF532 - Brass Workshop

General

Course Long Title

Brass Workshop

Subject Code

MPRF

Course Number

532

School(s)

School of Music

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Course open to Bassoon Program students only.
This course offers in depth work in the skills of reed making, sound production, general and contemporary bassoon techniques. Students may also use the class to perform for one another and receive feedback.

Registration Restrictions

RGMBSO - Bassoon Program Only

Credit Hours

Min Credit
Hours
1

Description

Course open to Brass Program students only.
Brass Workshop provides a comprehensive look at topics related to professional performing standards on brass instruments.

Registration Restrictions

RGMBRS - Brass Program Only

MPRF541 - Fretboard Geography for Guitar

General

Course Long Title
Fretboard Geography for Guitar

Subject Code
MPRF

Course Number
541

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Knowing the notes over the entire guitar fretboard and understanding their relationships within scales, intervals and chords is essential for expanding your playing, composing, improvising and arranging chops in any genre. We'll explore the fingerboard through creative exercises and games and learn how to apply concepts from music theory to our instrument in a practical way. Required of all undergraduate guitar majors within their first 2 years of study.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF542 - Know Your Guitar - Inner Workings

General

Course Long Title
Know Your Guitar - Inner Workings

Subject Code
MPRF

Course Number
542

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

We will take a concise look at how different types of guitars are made, the function of their various parts, how they interact and how they are affected by use, age, weather changes, rough handling, etc. We will learn how parts like woods, electronics and guitar setup affect the sound and playability.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF550 - Mature Listening Techniques

General

Course Long Title
Mature Listening Techniques

Subject Code
MPRF

Course Number
550

MPRF560 - Melodic Research

General

Course Long Title
Melodic Research

Subject Code
MPRF

Course Number
560

California Institute of the Arts

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Mature Listening Techniques will focus on listening in depth to recordings while studying the history of different genres of music. Students will have an understanding of how to use these techniques in a professional setting and in everyday life.

Registration Restrictions

RGMJAZZ - Jazz Program Only

School(s)

School of Music

Program(s)

Performer Composer

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is a multileveled primer in melodic improvisation through a series of structural prompts. Modes, scales and melodic concepts like Maqam, Dastgah, Raga will be introduced and compared. New theories like Harmolodics and Chromolodics will also be explored. At the next level, each student will take a deep dive into one particular melodic system or mode. Melodic research will be noted for its pedagogical, emotional, philosophical and spiritual resonances. The final project is a complete solo gig.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF570 - Hip-Hop Theory and Praxis

General

Course Long Title

Hip-Hop Theory and Praxis

Subject Code

MPRF

Course Number

570

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Hip-Hop music and culture is fundamentally Black work. Hip Hop is Black work created in response to a set of conditions. In the words of Lupe Fiasco the question is always "Did you improve on the design? Did you do something new?" That's the question you can't know the answer to without understanding the initial design before you. In this course we are developing the capacity to access fundamentally Black work. We need a theoretical foundation to do so. We do this work together. This course will utilize film, video,

MPRF590 - Mid-Residence Recital

General

Course Long Title

Mid-Residence Recital

Subject Code

MPRF

Course Number

590

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0

Description

Successful completion of this course requires that the student successfully complete a Mid-Residence Recital as assessed by faculty. Students may be required to organize and participate in a Jury Exam at least two weeks in advance of the recital.

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documentary and music to explore the ways in which hip-hop culture has become a powerful tool to probe and challenge the larger global consciousness. The goal of this class is to share a better understanding of the ancestral metadata present in the music we are consuming and engaging with. This class is focused on getting to the root of what we are listening to. This course is an invitation to explore the nuances in what else is being communicated beyond beats and rhymes. We will produce an understanding to engage with the hyper-commodification of the culture, questions around gender and sexuality, art and aesthetics, and also hip-hop's enduring ability to speak truth to power.

MPRF603 - Harmonic Improvisation

General

Course Long Title

Harmonic Improvisation

Subject Code

MPRF

Course Number

603

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to Jazz Program students only.

Advanced harmonic development with jazz language.

MPRF604 - Speial Studies in Collaborative Perform

General

Course Long Title

Speial Studies in Collaborative Perform

Subject Code

MPRF

Course Number

604

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only, by Permission of Instructor only.

This course serves 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.

MPRF605 - Yoga for Musicians

General

Course Long Title

Yoga for Musicians

Subject Code

MPRF

Course Number

MPRF606 - Musicians' Injury Prevention

General

Course Long Title

Musicians' Injury Prevention

Subject Code

MPRF

Course Number

California Institute of the Arts

605

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

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.

606

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

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.

MPRF607 - Conducting 1

General

Course Long Title

Conducting 1

Subject Code

MPRF

Course Number

607

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

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

MPRF608 - Conducting 2

General

Course Long Title

Conducting 2

Subject Code

MPRF

Course Number

608

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only, by Permission of Instructor only.

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.

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typical situations;
2. Use of left hand in cueing and control of dynamics;
3. Problems in accompanying and proportional notation.

No Requirements

No Requirements

MPRF610 - Physiology of the Voice

General

Course Long Title
Physiology of the Voice

Subject Code
MPRF

Course Number
610

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

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.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF611 - Bodies and Voice

General

Course Long Title
Bodies and Voice

Subject Code
MPRF

Course Number
611

School(s)
School of Music

Program(s)
Voice Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

The course is intended as a laboratory to explore the body in relationship to the voice and the voice in relation to the emotional memory of the body. The laboratory will consist of the physical exploration of voice mechanics within the body and its outward projection of different emotional responses. A final project, using the compendium of body/voice relationships encountered, is encouraged.

MPRF616 - Anatomy for Musicians

General

Course Long Title
Anatomy for Musicians

Subject Code
MPRF

Course Number
616

School(s)
School of Music

Academic Level
GR - Graduate

MPRF617 - Learning to Scream

General

Course Long Title
Learning to Scream

Subject Code
MPRF

Course Number
617

School(s)
School of Music

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

The focus of this course is to study the muscular & skeletal systems of the human anatomy. Once the basics are learned, we'll apply this knowledge to how it relates to performing on musical instruments, posture and injury prevention.

Optional suggested material: yoga mat

Credit Hours

Min Credit
Hours
1

Description

Course not available to Voice Arts Program students.

Voice training for band vocalists. singer/songwriters and other non-classical singing performers. Focus will be on learning rudimentary singing skills and exercises that support healthy and efficient voice production for performers whose singing styles tend toward the extreme.

Registration Restrictions

RGNMVAP - No Voice Arts Program Students

MPRF618 - Institute Voice

General

Course Long Title
Institute Voice

Subject Code
MPRF

Course Number
618

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Instruction and practice in the fundamentals of singing. Course includes basic technical exercises for building and strengthening the voice - breathing, range extension, agility etc. Students will perform in the class either live, online or with pre-recorded video performances. Course not available to VoiceArts Specialization students.

Registration Restrictions

RGNMVAP - No Voice Arts Program Students

MPRF620 - Tabla Accompaniment

General

Course Long Title
Tabla Accompaniment

Subject Code
MPRF

Course Number
620

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only, by Permission of Instructor only. This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).

MPRF622 - Tabla

General

Course Long Title

MPRF624 - Perspectives on Hand Drumming

General

Course Long Title

California Institute of the Arts

Tabla

Subject Code

MPRF

Course Number

622

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

Course open to Music School students only.
Group instruction in the techniques, theory and practice of North Indian Tabla.

Registration Restrictions

RGAMUS - Music School Students Only

Perspectives on Hand Drumming

Subject Code

MPRF

Course Number

624

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

Techniques of performance on hand drums of varied cultural origins.

MPRF628 - Latin Percussion

General

Course Long Title

Latin Percussion

Subject Code

MPRF

Course Number

628

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

Course open to Music School students only.
Class instruction in general Latin percussion music.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF630 - TRIG: The Electronic Percussionist

General

Course Long Title

TRIG: The Electronic Percussionist

Subject Code

MPRF

Course Number

630

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Description

This course is a series of hands-on workshops exploring the possibilities for percussionists performing with electronic controllers via computer music software, processors, sampling and loop based performance. This course explores the potential and realized impact of electronic controllers in the world of live performance. Members of this class develop the ability to shape sound in ways that are informed by contemporary composition and performance practices. It is the goal of this course that: all participants become empowered electronic musicians/artists; that students be comfortable and adaptable when encountering newly designed controllers,

evaluating the possibilities as live performance tools and programming the devices confidently; Students will develop ancillary skills that question the design of existing controllers and may ultimately consider creating their own design for use in live performance settings.

MPRF633 - Woodwind Workshop

General

Course Long Title

Woodwind Workshop

Subject Code

MPRF

Course Number

633

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF640 - Contemporary Wind Performance

General

Course Long Title

Contemporary Wind Performance

Subject Code

MPRF

Course Number

640

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

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-phonic, microtonal systems and special tunings, circular breathing, improvisation, deciphering complex rhythms, unconventional methods for articulation, and interfacing acoustic instruments with electronic systems, including MIDI.

MPRF651 - Singing the Books

General

Course Long Title

Singing the Books

Subject Code

MPRF

Course Number

651

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

MPRF652 - Contemporary Vocal Techniques

General

Course Long Title

Contemporary Vocal Techniques

Subject Code

MPRF

Course Number

652

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

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.

MPRF653 - What Kind of Text Is That?

General

Course Long Title

What Kind of Text Is That?

Subject Code

MPRF

Course Number

653

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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

Description

Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-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.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF655B - Focused Topics in Voice: Dada's Divas

General

Course Long Title

Focused Topics in Voice: Dada's Divas

Subject Code

MPRF

Course Number

655B

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

DADA'S DIVAS is a two-semester course (one historical, one performative) dedicated to the (re)discovery of the Dada movement's female pioneers, most of whom have been overshadowed historically by their male counterparts. These women, operating independently of one another, were highly regarded performers, poets, visual artists, writers, actresses, models, feminists, and political activists who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told

California Institute of the Arts

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.

Registration Restrictions

RGAMUS - Music School Students Only

and their art resurrected.

Taking as its basis the experimental opera and research project "Dada Divas," as well as newly digitized archives and a growing wealth of other resources, this course will delve deeply into the artistic works and lives of Mina Loy, Baroness Elsa von Freytag-Loringhoven, Emmy Hennings, and others. The first semester will begin with a historical study of early twentieth-century artistic and literary movements-Futurism, literary Expressionism, Modernism, various performance movements, and cabaret and its offshoots-and will continue into the birth and early years of Dada. The course will take an interdisciplinary approach from a variety of perspectives including performance and gender studies, literary modernism, and socio-political and cultural history, while relating these subjects to the status of women, immigration, drug addiction, war, and other concerns that are as pressing today as they were when Dada erupted a century ago.

The second semester will be devoted to the development and performance-by class members and guests-of a newly constructed, interdisciplinary, Dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget "guerilla theatre" event, and may include the performance of already composed as well as newly created works. Appropriate written material will accompany or follow the performance. Students are encouraged to enroll in both semesters of the course.

No Requirements

MPRF656 - Readings in Voice Arts:

General

Course Long Title

Readings in Voice Arts:

Subject Code

MPRF

Course Number

656

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Readings in Voice Arts:Odyssey of the Voice

MPRF690 - Graduation Jury & Recital

General

Course Long Title

Graduation Jury & Recital

Subject Code

MPRF

Course Number

690

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0

Description

Enrollment in this course is required during the

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Readings in VoiceArts is dedicated to group study of a wide array of voice-related writings, with specific readings chosen each semester from important writings on the study of the voice, evolution and development of the voice and communication, philosophical writings, performance studies, and even, occasionally, literary fiction that is voice-centric. The course requires extensive out-of-class time for reading. Class time will be devoted to discussion and explanation, explication, and analysis. Occasionally, the class may develop creative projects based on the materials read. Topics vary, based on the instructor and student interests, and may include Jean Abitbol's seminal work *The Odyssey of the Voice*, Mladen Dolar's *A Voice and Nothing More*, Catherine Clement and Betsy Wing's *Opera the Undoing of Women*, Adriana Cavarero's *For More than One Voice*, John Potter's *Vocal Authority: Signing Style and Ideology*, Richard Powers' *The Time of our Signing*, and many others.

Fall 2015: Jean Abitbol: *Odyssey of the Voice*
Odyssey of the Voice is written by the renowned French otolaryngologist, Jean Abitbol, and translated into English. Dr. Abitbol holds an intense and life-long passion for the human voice, clearly apparent in this book which takes us on a journey from the origin of the human voice to the modern day, from grunting to intricately complex classical singing and various vocal techniques of the world. Dr. Abitbol covers a vast array of topics, including the evolution of humans and the voice, anatomy, genetics, the function of the brain in voicing and singing language acquisition and evolution, acoustics, articulation, the voice and emotions, hormones and sex, the aging voice, vocal health, memory, vocal techniques, extended uses and practices of the voice, and ultimately, the mystery of the human singing voice.

Students will read this 500 page book, over the course of a semester, and will conduct outside research on areas of the book that hold relevance or interest to them. Regular written assignments and short in-class presentations will be given. Much class time will be devoted to discussion of the assigned passages, as well as explication of complicated material.

Registration Restrictions

RGAMUS - Music School Students Only

semester in which students perform their Graduation Recital, if one is required by program.

Successful completion of the course requires that the student successfully complete the recital, as assessed by faculty. Students are required to organize and participate in a Jury Exam at least two weeks in advance of the recital, and to research and write substantial program notes for each piece on the recital.

Please see the Music School website for more information regarding juries and deadlines.

MPRF698A - Spc Topics: Jazz Improv for the Vocalist

General

Course Long Title

Spc Topics: Jazz Improv for the Vocalist

MPRF698B - Spc Topics: Mic Use for Vocalists

General

Course Long Title

Spc Topics: Mic Use for Vocalists

Subject Code

California Institute of the Arts

Subject Code

MPRF

Course Number

698A

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Topics in Performance Studies: Jazz Improvisation for the Vocalist

A course designed for beginner and intermediate vocalists who want to develop skill in jazz improvisation. This course will emphasize the fundamentals of improvisation. Specific attention will be paid to standard jazz forms, including blues and standard jazz repertoire. Topics include articulation, time feel, melodic and rhythmic phrasing, using tone colors, interpretation, motivic development, hearing basic instrumental patterns, blues patterns, vamps, turnarounds, and II-V progressions. Additional focus will be on improving improvisation skills through application of ear training and harmonic concepts including intervals, scales, and chord patterns.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF

Course Number

698B

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Topics in Performance Studies: Mic Use for Vocalists

A course for vocalists that focuses on microphone technique and effective use of sound-reinforcement equipment. Topics include an overview of the PA system, types of microphones, distance and placement of the microphone, how to EQ individual vocal channels, how to sound-check, adding effects, use of monitors, and how to communicate with the sound engineer. Students will perform weekly with different microphones. Discussion and critique follow each performance and students are expected to participate.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Registration Restrictions

RGAMUS - Music School Students Only

MPRF698D - Spc Topics: Indian Improv Concepts

General

Course Long Title

Spc Topics: Indian Improv Concepts

Subject Code

MPRF

Course Number

698D

School(s)

School of Music

Academic Level

GR - Graduate

MPRF698G - Performance Practice: John Cage

General

Course Long Title

Performance Practice: John Cage

Subject Code

MPRF

Course Number

698G

School(s)

School of Music

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Topics in Performance Studies: Indian
Improvisation Concepts Improvisation Based on
Ragas and Talas

The class provides a breakdown and general overview of the Raga and Tala Systems of North Indian classical music. Through the filter of Raga and Tala, these components and ideas are taught and explored, with the focus and emphasis being on application of these specific approaches and concepts, and how to utilize these elements in your own work.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Registration Restrictions

RGAMUS - Music School Students Only

Credit Hours

Min Credit
Hours
1

Description

In this class we will examine the profoundly influential and experimental works of John Cage through the performance and discussion of pieces chosen by the class's participants. The often idiosyncratic elements of Cagean performance practice will be addressed through weekly coachings, and a final concert of the works will be presented. Concepts to be addressed might include the realization of indeterminate compositional elements, execution of proportional notation, piano preparation/bowing, graphic score interpretation, various uses of electronics, lecture performance, multimedia performance, etc. The cultural context and general aesthetics of Cage's work will also be explored through various readings and discussion of pieces performed. Performers of non-western and electronic instruments are encouraged to participate.

This class is designed for students who are fluent in reading musical notation.

MPRF698H - Music in the Oral Tradition

General

Course Long Title
Music in the Oral Tradition

Subject Code
MPRF

Course Number
698H

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

A practice-based examination of the fretboard theory behind music of the 20th and 21st centuries including, but not limited to, the origins of the blues, bluegrass, folk, pop, rock, alternative, soul and funk as they relate to the electric and acoustic guitar.

We will look at musical forms and stylistic approaches passed down from guitarist to guitarist over the generations, with an emphasis on

MPRF698K - To Exist in Sound Improvised Vocality

General

Course Long Title
To Exist in Sound Improvised Vocality

Subject Code
MPRF

Course Number
698K

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Improvised music is alive. It connects you to the now, a sensory moment created together-space, players, audience-joined in solidarity. This course is dedicated to investigating the possibilities of free vocal improvisation as experienced through/in the space of the Internet. Utilizing as inspiration the book of Le Quan Ninh "Improvising Freely: The ABCs of an Experience", the group will meet weekly to engage in reading and discussing this book, improvisation

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instrumental and vocal music that does not easily translate to and from the written note.

This is a two-semester course; the first semester is open to non-reading guitarists with an interest in growing their understanding of the fingerboard. The second semester is open to anyone interested in developing an applied modal approach to improvising and composing music traditionally originated from the electric and acoustic guitar.

Registration Restrictions

RGAMUS - Music School Students Only

exercises, DIY simple recordings in outdoor and indoor spaces, and experiments on how to translate this improvisatory experience into the virtual realm.

MPRF698L - Tuning Outside the Box

General

Course Long Title

Tuning Outside the Box

Subject Code

MPRF

Course Number

698L

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The aim of this class is to demystify alternate guitar tunings by combining hands-on experience with theoretical analysis and a thorough understanding of the instrument's history. 'Scordatura' (literally meaning 'mistuning') first appeared in German violin repertoire in the 1700s. However, all over the world, instruments were intuitively tuned to what worked and sounded best. We will explore a range of commonly used tunings and understand their strengths and weaknesses. The tuning we will explore most in depth is DADGAD, which has become the 'standard of open tunings' due to its popularity and versatility in playing in various keys.

a few examples of tunings we'll explore are:

Open D tuning - DADF#AD - probably best known from Joni Mitchell's "Big Yellow Taxi"

Open G tuning - DGDGBD - known as "Taro Patch" tuning in the Hawaiian "ki ho'alu" - Slack Key tradition. Rolling Stones guitarist Keith Richards uses it in quite a few of their songs, such as "Start Me Up" and "Brown Sugar".

MPRF698M - Touring Musician 101

General

Course Long Title

Touring Musician 101

Subject Code

MPRF

Course Number

698M

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Woody Aplanalp has decades of experience touring with acts such as Lauryn Hill, Thomas Mapfumo, Aloe Blacc and Quetzal. Thomas Leeb has played thousands of solo concerts all over the world, the only continent he has not toured is Antarctica. Together, we will prepare students for what it means and takes to be out there playing music while keeping your sanity, health and wallet intact.

- Finances: booking, budgeting and planning a tour, navigating contracts and riders, selling merchandise, understanding foreign exchange rates and tax implications.

- Travel hacks, saving money: Credit card perks can automatically cover rental car insurance. Phone plans may include free roaming data internationally. Airline or hotel status can give free updates, free checked baggage and more.

- Crossing Borders: avoiding pitfalls with Passports, Visas, Customs and Permits

- Physical and mental self-care, interpersonal

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Open C tuning - CGCGCE - used by Led Zeppelin, John Butler and Soundgarden.

CGDAEG, an approximation of an all-fifths tuning. It provides a very interesting range and chord voicings, but most importantly: once familiar with this tuning, a guitar player can pick up a mandolin or bouzouki and not feel lost.

MPRF698N - Class Guitar

General

Course Long Title

Class Guitar

Subject Code

MPRF

Course Number

698N

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Fundamentals of plectrum and fingerstyle guitar. Highly recommended for students interested in learning the basics in electric, steel string and nylon string guitar performance. This class serves as a foundation for the techniques, terminology and musical vocabulary that will assist any beginning or self-taught guitarist in having a sustainable, lifelong relationship with the instrument. We will work together to discover healthy approaches to technique, as well as the basic chord shapes, scales, strumming and finger-picking patterns that form the foundation of guitar performance across a variety of styles. Students can expect to learn song structures, 'riffs', and chord progressions in a number of genres and from a wide selection of musical eras. Open to complete beginners, or to self-taught players who would like to build a solid foundation around the things they might already know.

MPRF790 - Performance Project

General

Course Long Title

Performance Project

Subject Code

MPRF

issues

- Navigating different cultures and customs safely and gracefully

MPRF699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

MPRF

Course Number

699

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

4

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

MPRF799 - Independent Proj: Performance

General

Course Long Title

Independent Proj: Performance

Subject Code

MPRF

California Institute of the Arts

Course Number
790

School(s)
School of Music

Academic Level
DR - Doctorate

Credit Hours

**Min Credit
Hours**
2

Description

Course open to Music School students only. 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.

Registration Restrictions
RGDMA - DMA Students Only

Course Number
799

School(s)
School of Music

Academic Level
DR - Doctorate

Credit Hours

Min Credit Hours	Max Credit Hours
1	6

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

MSCM150 - Fundamentals of Computer Music

General

Course Long Title
Fundamentals of Computer Music

Subject Code
MSCM

Course Number
150

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

**Min Credit
Hours**
2

Description

This course is an introduction to the world of electronic sound (and computer music) using the Max/MSP software and aims to provide a conceptual

MSCM155 - Physical Modeling Synthesis

General

Course Long Title
Physical Modeling Synthesis

Subject Code
MSCM

Course Number
155

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

**Min Credit
Hours**
2

Description

This course builds off of the foundations presented in Intro to Computer Music. Advanced synthesis (and analysis) techniques, including

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understanding of sound synthesis. We'll be covering basic digital audio concepts such as the oscillator, additive and subtractive synthesis, sampling, distortion, frequency modulation, granular synthesis, and other related topics; all taught within the Max/MSP visual programming environment.

Modal synthesis and Fourier Analysis, Waveguide Physical Model synthesis of Strings and Winds, and Formant models for voice and other resonance-dominated systems. Also covers control of synthesis models, and Physics-based audio effects

No Requirements

MSCM309 - Perception & Cognition of Sound & Music

General

Course Long Title

Perception & Cognition of Sound & Music

Subject Code

MSCM

Course Number

309

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The Perception and Cognition of Sound and Music - Course open to School of Music students only, with completion of the prerequisite.

This course develops a scientific framework for understanding how we experience the sonic world. The science of hearing is broadly surveyed, with course topics including the physiology and function of the auditory pathway, principals of psychoacoustics, and modeling of cognitive processes. The treatment is grounded in the psychological and neuroscientific literature, and in analytical and creative applications to music and sound art.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MSCM310 - Acoustics for Musicians

General

Course Long Title

Acoustics for Musicians

Subject Code

MSCM

Course Number

310

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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 a lot of information that will give you a different perspective on sound and music.

No Requirements

MSCM410 - Physiology of the Voice

General

Course Long Title

Physiology of the Voice

Subject Code

MSCM

MSCM650 - Fundamentals of Computer Music

General

Course Long Title

Fundamentals of Computer Music

Subject Code

MSCM

California Institute of the Arts

Course Number

410

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGAMUS - Music School Students Only, RGBFA34 - BFA 3 Or BFA 4 Students Only

Course Number

650

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is an introduction to the world of electronic sound (and computer music) using the Max/MSP software and aims to provide a conceptual understanding of sound synthesis. We'll be covering basic digital audio concepts such as the oscillator, additive and subtractive synthesis, sampling, distortion, frequency modulation, granular synthesis, and other related topics; all taught within the Max/MSP visual programming environment.

MSCM655 - Physical Modeling Synthesis

General**Course Long Title**

Physical Modeling Synthesis

Subject Code

MSCM

Course Number

655

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course builds off of the foundations presented in Intro to Computer Music. Advanced synthesis (and analysis) techniques, including Modal synthesis and Fourier Analysis, Waveguide Physical Model synthesis of Strings and Winds, and Formant models for voice and other resonance-dominated systems. Also covers control of synthesis models, and Physics-based audio effects

No Requirements

MTEC100 - Intro to Concert Production

General**Course Long Title**

Intro to Concert Production

Subject Code

MTEC

Course Number

100

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Course not available to Music Technology Program students.

An introduction to concert production including both scheduled class meetings and practical production assignments at times to be arranged.

Registration Restrictions

RGNMTEC - No Music Technology Program Student

MTEC101 - Concert Production I

General

Course Long Title

Concert Production I

Subject Code

MTEC

Course Number

101

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.

Registration Restrictions

RGMTEC - Music Technology Program Only

MTEC104 - The Art of Recording

General

Course Long Title

The Art of Recording

Subject Code

MTEC

Course Number

104

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The Art of Recording will provide both a practical and theoretical introduction to working with sound as musical material in a recording studio.

Students will learn how to listen critically and creatively and to use their ears when generating, manipulating and recording sounds. Students will learn the fundamentals of both analog and digital audio recording; acoustics; signal chain assembly; gain-staging; mixing-console orientation; microphone usage/placement; and working with Pro Tools. Practical, studio-based workshops will demonstrate methods of working with out-of-the box sounds and recording techniques that emphasize thoughtful and committed creative decision making (including minimalist drum mic-ing, working with 4-track tape recorders, DIY reverb, and MIDI-clocked analog electronic instruments).

Students will complete several studio-based practical exams, as well as having the opportunity to create small recording projects that encourage sonic exploration and experimentation. The emphasis in all projects will be on generating engaging sounds in the room and choosing and placing microphones to capture these sounds, rather than relying on post-production signal processing or plug-ins.

This course is appropriate both for students who already have experience recording in a DAW as well as those who have never picked up a microphone before.

Registration Restrictions

RGAMUS - Music School Students Only

MTEC198 - Music Technology Tutorial

MTEC212 - Recording the Voice

California Institute of the Arts

General

Course Long Title

Music Technology Tutorial

Subject Code

MTEC

Course Number

198

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

1

Description

This course is open to Music Technology students in their BFA4 year to schedule individual tutorials with members of the Music Technology faculty. Tutorial topics and meeting times will be determined in collaboration with the faculty member.

Permission of instructor is required.

General

Course Long Title

Recording the Voice

Subject Code

MTEC

Course Number

212

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this course students with little or no recording experience will become familiar with creative ways their voice can be recorded in the comfort of their own home. Together, the class will build their own home studio to the level of their choice. This may range from using only a smart phone to a complete home studio setup. Topics in this course will include how to enhance phone recordings; using creative vocal apps; how to choose, setup, and use an audio interface; microphone selection & placement; DAW workflow; vocal recording and editing techniques such as comping, double-tracking, harmonies, automation, compression, EQ, reverb, and delay; leading/joining remote recording collaborations; video editing app basics; creating multi-vocal recordings/multi-window recordings; creating vocal loops using Ableton and/or looping pedals; and other creative and compositional tools for the vocalist.

Registration Restrictions

RGAMUS - Music School Students Only

MTEC214 - Sound Design for Moving Image

General

Course Long Title

Sound Design for Moving Image

Subject Code

MTEC

Course Number

214

School(s)

School of Music

Academic Level

UG - Undergraduate

MTEC215 - Sound for Mixed Reality

General

Course Long Title

Sound for Mixed Reality

Subject Code

MTEC

Course Number

215

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Sound design for moving images is a class to explore the different sound components needed to create sound design for different types of projects, mostly focused on moving images, such as animation, tv, film and audiovisual art installations, any environment where there is a visual relationship to the sound, and the sound itself is not the only component of the artistic piece. This course is mostly focused in covering the conceptual and technical aspects of sound in the related fields, rather than covering historical aspects.

The course will be focused on understanding and practicing audio technical skills, while at the same time will cover artistic approaches to the different styles where sound design can be applied. It will be focused on non Dialogue sound design editing and mixing, but basic Dialogue treatment will be covered.

Registration Restrictions

RGAMUS - Music School Students Only

Credit Hours

Min Credit
Hours
2

Description

This course will be looking at different methods for working with sound in mixed reality applications. Topics covered include C# programming for working with Audio inside Unity, spatialized audio in Virtual Reality and Augmented Reality applications, working with reverb zones and audio effects in Unity, and utilizing Unity's existing audio tools to refine and customize audio applications for mixed reality XR applications.

Students will learn the basics of C# scripting for interacting with game objects and components within the Unity Game Engine. By the end of the course, students will be able to build or extend customizable components for making audio applications within Unity. By doing so they will extend that knowledge to building sound based virtual reality apps and Augmented Reality applications using the in built Unity tools. Students will also learn how middleware audio softwares can work with Unity using Audiokinect WWise. Intro to Programming(or some equivalent of a beginner programming course) is required in order to take this course. C# experience is not required, but an understanding of functions and object oriented programming concepts is required.

No Requirements

MTEC270 - History of Electronic Dance Music

General

Course Long Title

History of Electronic Dance Music

Subject Code

MTEC

Course Number

270

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

In this course we will examine the history of various styles of electronic dance music from the

MTEC308 - Advanced Production Techniques

General

Course Long Title

Advanced Production Techniques

Subject Code

MTEC

Course Number

308

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Open to BFA3 and BFA4 students only.
This course provides students with advanced

California Institute of the Arts

'70s to present time. We will learn where these genres came from, and how they led to the development of modern day dance music styles. We'll also explore the various production methods and equipment used to create these genres and dive into what made them unique. In the class students will compose different pieces as we move through the evolution of different moments in dance music history learning how one style or city influenced the sound and culture of an entire planet. Over the years I have been fortunate enough to travel the world learning first hand from legendary producers and have been lucky enough to perform and collaborate with many of them. Let's learn from these pioneers who have paved the way and create the next wave of electronic dance music together.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

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.

No Requirements

MTEC309 - Mastering, an in Depth Look

General

Course Long Title

Mastering, an in Depth Look

Subject Code

MTEC

Course Number

309

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this course students will learn how to master music for digital platforms. We will learn what mastering is, the history of various mastering techniques and which modern tools work best for our individual needs. Through exploring all the options modern dsp and hardware have to offer, we will learn how to simplify these options to best fit our workflow and to make our music sound the best it can.

Taught by a mastering engineer over 25 years in the business, John Tejada's client list includes Ghostly, Warp, Umor Rex, and Brainfeeder. He's also mastered releases for artists including Paul Hartnoll (Orbital), Plaid, Geotic, Frank

MTEC330 - Interface Design I

General

Course Long Title

Interface Design I

Subject Code

MTEC

Course Number

330

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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.

No Requirements

California Institute of the Arts

Bretschneider, Daedalus, Shackleton, and Gudrun Gut, among others, in styles ranging from electronic to experimental

Prerequisites: Must have taken "Intro to sound production" and have a working knowledge of electronic music production with a DAW or hardware.

LEARNING GOALS

1. Demystifying what mastering is. Learning through weekly practice and example.
2. Gain an understanding of modern mastering and tools used.
3. Learn how to master various genres and styles
4. Master music with confidence and have a true understanding of how to achieve this goal.

No Requirements

MTEC365 - Digital Recording Studio

General

Course Long Title

Digital Recording Studio

Subject Code

MTEC

Course Number

365

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA3 or BFA4 Music School students only, by Permission of Instructor only.

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.

MTEC399 - Independent Study

General

MTEC367 - LiveMulti-TrackRecordingSession

General

Course Long Title

LiveMulti-TrackRecordingSession

Subject Code

MTEC

Course Number

367

School(s)

School of Music

Program(s)

Music Technology

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course utilizes the ROD, ROD booth, and ROD reverb chamber as a live multi track recording space. The course is centered around recording and mixing in the studio. Students will produce each project as a team from preproduction planning, to running the tracking session, and completing the post production for multiple projects throughout the semester. The student team will be recording and mixing a variety of musical styles. The sessions will be recorded and mixed in ProTools.

MTEC415 - Visual Programming

General

California Institute of the Arts

Course Long Title
Independent Study

Subject Code
MTEC

Course Number
399

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

Course Long Title
Visual Programming

Subject Code
MTEC

Course Number
415

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

This course extends previous music related programming experience into the visual domain. Various facets of live visual performance will be explored, including generative visual art, preparing and working with rendered video content, and real-time audio analysis for dynamic visual interaction. Other topics include techniques for real-time human interaction and integration within live music performance setups, and 'projection mapping' onto objects and surfaces.

No Requirements

MTEC418 - Generative Art

General

Course Long Title
Generative Art

Subject Code
MTEC

Course Number
418

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

This course examines the medium of computational visual arts, providing an overview of its history and the technical knowledge used in the creation of its significant artworks. Beginning with the foundations of computer

MTEC420 - Grids, Beats, & Groups

General

Course Long Title
Grids, Beats, & Groups

Subject Code
MTEC

Course Number
420

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

Grids/Beats/Groups will explore techniques for live electronic performance. Emphasizing spontaneity and human/machine collaboration, we will learn to break out of routine and engage audiences. We will explore classic systems, such as Roland's "XOX" sequencers, and dub-style live

California Institute of the Arts

graphics in the 1970s, we will explore movements including the demoscene hackers of the 1980s and glitch artists of the 2000s. Using TouchDesigner, an industry standard software tool for creating digital media art, students will learn strategies used in each of these eras and implement these techniques to create new visual works in the field of computer graphics.

No Requirements

effects tweaking; as well as contemporary group interfacing technologies like Ableton Link. Together, the class will curate and perform in a live show featuring small group, and solo performances.

MTEC440 - Machine Orchestra

General

Course Long Title
Machine Orchestra

Subject Code
MTEC

Course Number
440

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

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.

Registration Restrictions

RGAMUS - Music School Students Only

MTEC450 - Mechatronic Art and Music

General

Course Long Title
Mechatronic Art and Music

Subject Code
MTEC

Course Number
450

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This course will explore the use of robotic systems in artistic environments. It will teach students how to use the machine to make objects move. Each student will learn how to make custom electronics with a variety of actuators. Solenoids, motors and gears will all be discussed. Designing haptic feedback loops for the machine to be self-aware of its own moving parts will be presented. The class will work together on one or two group projects and present them to the school as a final project. This could include building one new robotic musical instrument or an interactive installation, based on the interest of the students.

No Requirements

MTEC490 - Music Technology BFA Project

General

Course Long Title
Music Technology BFA Project

MTEC498B - User Exp Design: Ideation & Prototyping

General

Course Long Title

California Institute of the Arts

Subject Code
MTEC

Course Number
490

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

**Min Credit
Hours**
1.5

Description
Course open to BFA3 or BFA4 Music Technology Program students only.
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.

Registration Restrictions
RGMTEC - Music Technology Program Only

MTEC498C - Advanced Electronic Music Production

General
Course Long Title
Advanced Electronic Music Production

Subject Code
MTEC

Course Number
498C

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

**Min Credit
Hours**
2

Description
This course explores advanced electronic musical

User Exp Design: Ideation & Prototyping

Subject Code
MTEC

Course Number
498B

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

**Min Credit
Hours**
2

Description
User Experience Design: Ideation and Prototyping

In this course, Creative Technology students will learn how to apply User Experience Design (UX) methods to generate ideas for innovative products and experiences that are delivered with an eye towards usability, accessibility, and delight.

During the class, students will use design thinking practices such as user research and synthesis, ideation exercises, rapid prototyping, and testing to develop and refine their projects. In addition to the creation of two products/experiences, students will learn how to document their processes as part of a professional UX portfolio.

No Requirements

MTEC498E - AI. Culture. Creativity.

General
Course Long Title
AI. Culture. Creativity.

Subject Code
MTEC

Course Number
498E

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

**Min Credit
Hours**
2

Description
This course explores the intentional design of socio-technical systems through the use of AI as a

California Institute of the Arts

production techniques covering sound design, mixing and mastering. Various electronic based musical genres and production techniques from different decades will be explored, taking into account the technical and aesthetic considerations needed to develop new skills across the production process, from sound design to mixing to live performance. This advanced course will incorporate workshop elements aligning with the personal goals of the students, giving a practical and real-world context to the course and coursework. Students will leave confident in expressing their musical ideas, helping strip away some of the intimidating mysticism surrounding going from a bedroom producer to an active working artist.

No Requirements

design material. Students will prototype AI projects through ethical and sociocultural lenses.

In exploring systems-thinking and artificial decision-making, the course draws on natural systems and different forms of natural intelligence and knowing to imagine new technological worlds and new dimensions to our own.

Students will learn critical prototyping techniques and AI basic concepts. The course will engage in ethical design conversations rooted in the challenges of AI: transparency, accountability, and inclusion of - and impact on - a multitude of lived experiences.

This course will use the social tech design tool poieto, as well as generative art and prototyping tools like Wekinator, Runway-ML, Teachable Machine, Processing, and p5/ML5 to craft projects throughout the semester. As part of critical prototyping explorations, students will be introduced to microcontrollers. Students will hear from experts in the AI Art and AI Industries as well as poieto community members sharing work crafted with the poieto tool. Students will produce two individual AI Art projects, and a shared group project.

No Requirements

MTEC498H - AI Sonic Explorations

General
Course Long Title
AI Sonic Explorations
Subject Code
MTEC
Course Number
498H
School(s)
School of Music
Academic Level
UG - Undergraduate

Credit Hours
Min Credit Hours
2

Description
This course is a survey and a series of hands-on workshops exploring the critical, speculative, and also practical ways of applying Artificial

MTEC500 - Intro to Concert Production

General
Course Long Title
Intro to Concert Production
Subject Code
MTEC
Course Number
500
School(s)
School of Music
Academic Level
GR - Graduate

Credit Hours
Min Credit Hours
0.5

Description
Course not available to Music Technology Program students.
An introduction to concert production including

California Institute of the Arts

Intelligence to working with sound and musical composition. In particular, we will be focusing on using Machine Learning models that learn from input data to optimize towards a certain task.

In this class, we will look at the uses of ML as a way to deepen our relationship with sound and music production. Particularly we will look at machine learning techniques that focus on machine and human collaboration rather than ML models as solely an open "toolbox" for new sound techniques. This class will learn how to organize and work with large sound datasets, generate new raw audio with neural networks, work with existing plug-ins that have machine learning capabilities, as well as generate midi and compositional structure by training our own AI models. It will be a series of hands-on workshops, critical discussions, and investigations of generative sound techniques where we will build our own projects (whether sound art installations, musical compositions, electronic music production, or interfacing Machine Learning sound models on the web).

While this isn't a programming course, experience with sound production techniques, digital audio workstations, and a basic understanding of programming concepts are required, as we will need to be able to go into the code and steer the models toward artistic goals. There will be a series of technical mini-projects as well as a final project of the students own choosing.

Requirements:

Some basic knowledge of sound production/ audio concepts.

A basic grasp of programming concepts: variables, strings, functions, object oriented programming: Intro To Programming or some kind of programming equivalent.

No Requirements

both scheduled class meetings and practical production assignments at times to be arranged.

Registration Restrictions

RGNMTEC - No Music Technology Program Student

MTEC501 - Concert Production I

General

Course Long Title

Concert Production I

Subject Code

MTEC

Course Number

501

School(s)

School of Music

Academic Level

GR - Graduate

MTEC504 - The Art of Recording

General

Course Long Title

The Art of Recording

Subject Code

MTEC

Course Number

504

School(s)

School of Music

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.

Credit Hours

Min Credit
Hours
2

Description

The Art of Recording will provide both a practical and theoretical introduction to working with sound as musical material in a recording studio.

Students will learn how to listen critically and creatively and to use their ears when generating, manipulating and recording sounds. Students will learn the fundamentals of both analog and digital audio recording; acoustics; signal chain assembly; gain-staging; mixing-console orientation; microphone usage/placement; and working with Pro Tools. Practical, studio-based workshops will demonstrate methods of working with out-of-the box sounds and recording techniques that emphasize thoughtful and committed creative decision making (including minimalist drum mic-ing, working with 4-track tape recorders, DIY reverb, and MIDI-clocked analog electronic instruments).

Students will complete several studio-based practical exams, as well as having the opportunity to create small recording projects that encourage sonic exploration and experimentation. The emphasis in all projects will be on generating engaging sounds in the room and choosing and placing microphones to capture these sounds, rather than relying on post-production signal processing or plug-ins.

This course is appropriate both for students who already have experience recording in a DAW as well as those who have never picked up a microphone before.

Registration Restrictions

RGAMUS - Music School Students Only

MTEC508 - Advanced Production Techniques

General

Course Long Title
Advanced Production Techniques

Subject Code
MTEC

Course Number
508

School(s)
School of Music

Academic Level
GR - Graduate

MTEC509 - Mastering, an in Depth Look

General

Course Long Title
Mastering, an in Depth Look

Subject Code
MTEC

Course Number
509

School(s)
School of Music

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

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.

No Requirements

Credit Hours

Min Credit
Hours
2

Description

In this course students will learn how to master music for digital platforms. We will learn what mastering is, the history of various mastering techniques and which modern tools work best for our individual needs. Through exploring all the options modern dsp and hardware have to offer, we will learn how to simplify these options to best fit our workflow and to make our music sound the best it can.

Taught by a mastering engineer over 25 years in the business, John Tejada's client list includes Ghostly, Warp, Umor Rex, and Brainfeeder. He's also mastered releases for artists including Paul Hartnoll (Orbital), Plaid, Geotic, Frank Bretschneider, Daedalus, Shackleton, and Gudrun Gut, among others, in styles ranging from electronic to experimental

Prerequisites: Must have taken "Intro to sound production" and have a working knowledge of electronic music production with a DAW or hardware.

LEARNING GOALS

1. Demystifying what mastering is. Learning through weekly practice and example.
2. Gain an understanding of modern mastering and tools used.
3. Learn how to master various genres and styles
4. Master music with confidence and have a true understanding of how to achieve this goal.

No Requirements

MTEC512 - Recording the Voice

General

Course Long Title
Recording the Voice

Subject Code
MTEC

Course Number
512

School(s)
School of Music

Academic Level
GR - Graduate

MTEC514 - Sound Design for Moving Image

General

Course Long Title
Sound Design for Moving Image

Subject Code
MTEC

Course Number
514

School(s)
School of Music

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

In this course students with little or no recording experience will become familiar with creative ways their voice can be recorded in the comfort of their own home. Together, the class will build their own home studio to the level of their choice. This may range from using only a smart phone to a complete home studio setup. Topics in this course will include how to enhance phone recordings; using creative vocal apps; how to choose, setup, and use an audio interface; microphone selection & placement; DAW workflow; vocal recording and editing techniques such as comping, double-tracking, harmonies, automation, compression, EQ, reverb, and delay; leading/joining remote recording collaborations; video editing app basics; creating multi-vocal recordings/multi-window recordings; creating vocal loops using Ableton and/or looping pedals; and other creative and compositional tools for the vocalist.

Registration Restrictions

RGAMUS - Music School Students Only

Credit Hours

Min Credit
Hours
2

Description

Sound design for moving images is a class to explore the different sound components needed to create sound design for different types of projects, mostly focused on moving images, such as animation, tv, film and audiovisual art installations, any environment where there is a visual relationship to the sound, and the sound it self is not the only component of the artistic piece. This course is mostly focused in covering the conceptual and technical aspects of sound in the related fields, rather than covering historical aspects.

The course will be focused on understanding and practicing audio technical skills, while at the same time will cover artistic approaches to the different styles where sound design can be applied. It will be focused on non Dialogue sound design editing and mixing, but basic Dialog treatment will be covered.

Registration Restrictions

RGAMUS - Music School Students Only

MTEC515 - Sound for Mixed Reality

General

Course Long Title
Sound for Mixed Reality
Subject Code
MTEC
Course Number
515
School(s)
School of Music
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course will be looking at different methods for working with sound in mixed reality applications. Topics covered include C# programming for working with Audio inside Unity, spatialized audio in Virtual Reality and Augmented Reality applications, working with reverb zones

MTEC520 - Grids, Beats, & Groups

General

Course Long Title
Grids, Beats, & Groups
Subject Code
MTEC
Course Number
520
School(s)
School of Music
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Grids/Beats/Groups will explore techniques for live electronic performance. Emphasizing spontaneity and human/machine collaboration, we will learn to break out of routine and engage audiences. We will explore classic systems, such as Roland's "XOX" sequencers, and dub-style live

California Institute of the Arts

and audio effects in Unity, and utilizing Unity's existing audio tools to refine and customize audio applications for mixed reality XR applications.

Students will learn the basics of C# scripting for interacting with game objects and components within the Unity Game Engine. By the end of the course, students will be able to build or extend customizable components for making audio applications within Unity. By doing so they will extend that knowledge to building sound based virtual reality apps and Augmented Reality applications using the in built Unity tools. Students will also learn how middleware audio softwares can work with Unity using Audiokinect WWise. Intro to Programming(or some equivalent of a beginner programming course) is required in order to take this course. C# experience is not required, but an understanding of functions and object oriented programming concepts is required.

effects tweaking; as well as contemporary group interfacing technologies like Ableton Link. Together, the class will curate and perform in a live show featuring small group, and solo performances.

MTEC540 - Machine Orchestra

General

Course Long Title

Machine Orchestra

Subject Code

MTEC

Course Number

540

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGAMUS - Music School Students Only

MTEC550 - Mechatronic Art and Music

General

Course Long Title

Mechatronic Art and Music

Subject Code

MTEC

Course Number

550

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will explore the use of robotic systems in artistic environments. It will teach students how to use the machine to make objects move. Each student will learn how to make custom electronics with a variety of actuators. Solenoids, motors and gears will all be discussed. Designing haptic feedback loops for the machine to be self-aware of its own moving parts will be presented. The class will work together on one or two group projects and present them to the school as a final project. This could include building one new robotic musical instrument or an interactive installation, based on the interest of the students.

No Requirements

California Institute of the Arts

MTEC570 - History of Electronic Dance Music

General

Course Long Title

History of Electronic Dance Music

Subject Code

MTEC

Course Number

570

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this course we will examine the history of various styles of electronic dance music from the '70s to present time. We will learn where these genres came from, and how they led to the development of modern day dance music styles. We'll also explore the various production methods and equipment used to create these genres and dive into what made them unique. In the class students will compose different pieces as we move through the evolution of different moments in dance music history learning how one style or city influenced the sound and culture of an entire planet. Over the years I have been fortunate enough to travel the world learning first hand from legendary producers and have been lucky enough to perform and collaborate with many of them. Let's learn from these pioneers who have paved the way and create the next wave of electronic dance music together.

Registration Restrictions

RGAMUS - Music School Students Only

MTEC598 - Music Technology Tutorial

General

Course Long Title

Music Technology Tutorial

Subject Code

MTEC

Course Number

598

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Max Credit

Hours

2

Description

This course is open to Music Technology students in their MFA2 year to schedule individual tutorials with members of the Music Technology faculty. Tutorial topics and meeting times will be determined in collaboration with the faculty member. Permission of instructor is required.

MTEC600 - Topics in Music Technology

General

Course Long Title

Topics in Music Technology

Subject Code

MTEC

Course Number

600

School(s)

School of Music

Academic Level

GR - Graduate

MTEC613 - Introduction to Programming I

General

Course Long Title

Introduction to Programming I

Subject Code

MTEC

Course Number

613

School(s)

School of Music

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Open to Music Technology Program students only. 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 MFA Music Technology Final Projects.

Registration Restrictions

RGMTEC - Music Technology Program Only

Credit Hours

Min Credit
Hours
2

Description

This course provides an introduction to object-oriented programming languages and how students can use them to make custom software for artistic expression. Processing, a creative coding environment designed by and for artists will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. Each student will present a final project which demonstrates how Processing can be used in creating generative static works, algorithmic animations, and real-time audio analysis for dynamic music visualization.

MTEC614 - Introduction to Programming II

General

Course Long Title
Introduction to Programming II

Subject Code
MTEC

Course Number
614

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course extends previous graphics related programming experience into the audio domain. ChuckK, a strongly-timed computer music language will be the focal language of the class, with opportunities to communicate to physical computing platforms like Arduino, or graphics frameworks like Processing. Various facets of digital audio will be explored, including synthesis, analysis, and interactive performance tools for live performance or composition.

MTEC615 - Digital Fabrication

General

Course Long Title
Digital Fabrication

Subject Code
MTEC

Course Number
615

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course teaches students modern skills in digital design. Students will learn how to express their ideas using CAD software in 2D and 3D forms. Mathematical measurements and scaling will be addressed throughout the assignments. Students will also learn how to take their designs and use laser cutting, 3D printing, C & C Routing and other modern fabrication tools to create physical objects for use in their artwork. A historical context of Design practice and the evolution of the Artform with technology will be presented.

MTEC616 - Visual Programming

General

MTEC617 - Media & Web Development

General

California Institute of the Arts

Course Long Title

Visual Programming

Subject Code

MTEC

Course Number

616

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course extends previous music related programming experience into the visual domain. Various facets of live visual performance will be explored, including generative visual art, preparing and working with rendered video content, and real-time audio analysis for dynamic visual interaction. Other topics include techniques for real-time human interaction and integration within live music performance setups, and «projection mapping» onto objects and surfaces.

No Requirements

Course Long Title

Media & Web Development

Subject Code

MTEC

Course Number

617

School(s)

School of Music

Program(s)

Music Technology

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course provides an introduction to the process of modern web development. Each student will learn the basics of HTML, CSS, and JavaScript and how to combine them into a functioning portfolio website. Students will learn how to work with rich media sources, create dynamic animations, and deploy content to the web using free and open source tools. In addition, students will explore modern development tools like Github, Visual Studio Code, CMS (content management systems) like Wordpress, Contentful and others. We will also explore how to deploy virtual machines (VM's) on cloud servers (Google, Amazon AWS) to host our web applications and infrastructure. Furthermore, throughout the course, students will also gain essential skills in uploading, managing, and analyzing media content online, enabling them to effectively showcase their work and track its performance in the digital landscape.

MTEC618 - Generative Art

General

Course Long Title

Generative Art

Subject Code

MTEC

Course Number

618

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course examines the medium of computational visual arts, providing an overview of its history and the technical

MTEC620 - Interactive Particle Systems

General

Course Long Title

Interactive Particle Systems

Subject Code

MTEC

Course Number

620

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Particle systems are a fascinating way of expressing human and any beings' interactions inside a digital or computational system. This

California Institute of the Arts

knowledge used in the creation of its significant artworks. Beginning with the foundations of computer graphics in the 1970s, we will explore movements including the demoscene hackers of the 1980s and glitch artists of the 2000s. Using TouchDesigner, an industry standard software tool for creating digital media art, students will learn strategies used in each of these eras and implement these techniques to create new visual works in the field of computer graphics.

No Requirements

course will be focused on taking a next step in the c++ programming language, reviewing core concepts of coding and recreating them using OpenFrameworks, an open source toolkit designed for creative coding written in c++. Students will be guided to translate their code from Processing, a Java based programming language to write it c++ based coding in OpenFrameworks. Towards the end of the course a portion of electronics and microcontroller concepts will be implemented to interact with the particle systems that have already been created.

This course is focused to be a further step in the creative code languages such P5js, Processing and chuck. To apply the same concepts to the c++ environment, working towards the same project of particle system creation.

It is directed to students that wish to push themselves out of a comfort zone of coding concepts and are willing to dive into a much deeper and wider world of programming languages. It will need persistence and a lot of self effort to get to understand new concepts.

No Requirements

MTEC630 - Interface Design I

General

Course Long Title

Interface Design I

Subject Code

MTEC

Course Number

630

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course provides an introduction on how to bui

No Requirements

MTEC655 - Adv Sound Synthesis: Physical Modeling

General

Course Long Title

Adv Sound Synthesis: Physical Modeling

Subject Code

MTEC

Course Number

655

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course builds off of the foundations presented in Intro to Computer Music. Advanced synthesis (and analysis) techniques, including Modal synthesis and Fourier Analysis, Waveguide Physical Model synthesis of Strings and Winds, and Formant models for voice

and other resonance-dominated systems. Also covers control of synthesis models, and Physics-based audio effects

No Requirements

MTEC665 - Digital Recording Studio

General

Course Long Title
Digital Recording Studio

Subject Code
MTEC

Course Number
665

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course open to Music School students only, by Permission of Instructor only.
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.

MTEC667 - Live Multi-Track Recording Session

General

Course Long Title
Live Multi-Track Recording Session

Subject Code
MTEC

Course Number
667

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course utilizes the ROD, ROD booth, and ROD reverb chamber as a live multi track recording space. The course is centered around capturing and mixing live performances in the studio. Students will produce each project as a team from preproduction planning, to running the tracking session, and completing the post production for multiple projects throughout the semester. The student team will be recording and mixing a variety of musical styles. The sessions will be recorded and mixed in ProTools.

MTEC668 - Intro to Sound Production

General

Course Long Title
Intro to Sound Production

Subject Code
MTEC

Course Number
668

School(s)
School of Music

Academic Level
GR - Graduate

MTEC690 - Music Technology MFA Project

General

Course Long Title
Music Technology MFA Project

Subject Code
MTEC

Course Number
690

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course provides a basic understanding of working with a digital audio workstation. 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. In addition to core audio and mixing concepts, students will learn various production techniques, such as sequencing, using virtual instruments (e.g. synth and drum machine plugins), working with MIDI, plugin formats such as VST/Audio-Units, and mapping digital USB controllers. Additionally, introductory analog/digital audio theory will be covered, and other topics such as loudness and mastering will be discussed.

Credit Hours

Min Credit
Hours
3

Description

Open to Music Technology Program students only. Course open to Music Technology Program students only.

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.

Registration Restrictions

RGMTEC - Music Technology Program Only

MTEC691 - Thesis

General

Course Long Title

Thesis

Subject Code

MTEC

Course Number

691

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
0

Description

Successful completion of this course requires that the student successfully complete a thesis requirement as assessed by faculty.

Registration Restrictions

RGMTEC - Music Technology Program Only

MTEC698B - User Exp Design: Ideation & Prototyping

General

Course Long Title

User Exp Design: Ideation & Prototyping

Subject Code

MTEC

Course Number

698B

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

User Experience Design: Ideation and Prototyping

In this course, Creative Technology students will learn how to apply User Experience Design (UX) methods to generate ideas for innovative products and experiences that are delivered with an eye towards usability, accessibility, and delight.

During the class, students will use design thinking practices such as user research and synthesis, ideation exercises, rapid prototyping, and testing to develop and refine their projects. In addition to the creation of two products/experiences, students will learn how to document their processes as part of a professional UX portfolio.

MTEC698C - Advanced Electronic Music Production

General

Course Long Title
Advanced Electronic Music Production

Subject Code
MTEC

Course Number
698C

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course explores advanced electronic musical production techniques covering sound design, mixing and mastering. Various electronic based musical genres and production techniques from different decades will be explored, taking into account the technical and aesthetic considerations needed to develop new skills across the production process, from sound design to mixing to live performance. This advanced course will incorporate workshop elements aligning with the personal goals of the students, giving a practical and real-world context to the course and coursework. Students will leave confident in expressing their musical ideas, helping strip away some of the intimidating mysticism surrounding going from a bedroom producer to an active working artist.

Prior experience with digital audio production is required.

Registration Restrictions
RGMTEC - Music Technology Program Only

MTEC698E - AI. Culture. Creativity.

General

Course Long Title
AI. Culture. Creativity.

Subject Code
MTEC

Course Number
698E

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course explores the intentional design of socio-technical systems through the use of AI as a design material. Students will prototype AI projects through ethical and sociocultural lenses.

In exploring systems-thinking and artificial decision-making, the course draws on natural systems and different forms of natural intelligence and knowing to imagine new technological worlds and new dimensions to our own.

Students will learn critical prototyping techniques and AI basic concepts. The course will engage in ethical design conversations rooted in the challenges of AI: transparency, accountability, and inclusion of - and impact on - a multitude of lived experiences.

This course will use the social tech design tool poieto, as well as generative art and prototyping tools like Wekinator, Runway-ML, Teachable Machine, Processing, and p5/ML5 to craft projects throughout the semester. As part of critical prototyping explorations, students will be introduced to microcontrollers. Students will hear from experts in the AI Art and AI Industries as well as poieto community members sharing work

crafted with the poieto tool. Students will produce two individual AI Art projects, and a shared group project.

MTEC698H - AI Sonic Explorations

General

Course Long Title
AI Sonic Explorations

Subject Code
MTEC

Course Number
698H

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course is a survey and a series of hands-on workshops exploring the critical, speculative, and also practical ways of applying Artificial Intelligence to working with sound and musical composition. In particular, we will be focusing on using Machine Learning models that learn from input data to optimize towards a certain task.

In this class, we will look at the uses of ML as a way to deepen our relationship with sound and music production. Particularly we will look at machine learning techniques that focus on machine and human collaboration rather than ML models as solely an open "toolbox" for new sound techniques. This class will learn how to organize and work with large sound datasets, generate new raw audio with neural networks, work with existing plug-ins that have machine learning capabilities, as well as generate midi and compositional structure by training our own AI models. It will be a series of hands-on workshops, critical discussions, and investigations of generative sound techniques where we will build our own projects (whether sound art installations, musical compositions, electronic music production, or interfacing Machine Learning sound models on the web).

While this isn't a programming course, experience with sound production techniques, digital audio workstations, and a basic understanding of programming concepts are required, as we will need to be able to go into the code and steer the models toward artistic goals. There will be a series of technical mini-projects as well as a final project of the students own choosing.

MTEC699 - Independent Study

General

Course Long Title
Independent Study

Subject Code
MTEC

Course Number
699

School(s)
School of Music

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours 0.5	Max Credit Hours 4

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

California Institute of the Arts

Requirements:

Some basic knowledge of sound production/ audio concepts.
A basic grasp of programming concepts: variables, strings, functions, object oriented programming: Intro To Programming or some kind of programming equivalent.

No Requirements

MTEC767 - Live Multi-Track Recording Session

General

Course Long Title

Live Multi-Track Recording Session

Subject Code

MTEC

Course Number

767

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course utilizes the ROD, ROD booth, and ROD reverb chamber as a live multi track recording space. The course is centered around capturing and mixing live performances in the studio. Students will produce each project as a team from preproduction planning, to running the tracking session, and completing the post production for multiple projects throughout the semester. The student team will be recording and mixing a variety of musical styles. The sessions will be recorded and mixed in ProTools.

MTHY001 - Fundamental Musicianship

General

Course Long Title

Fundamental Musicianship

Subject Code

MTHY

Course Number

001

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only.

Course open to Music School students only. 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, including reading and writing staff notation, clefs, scales, intervals, triads and their inversions, rhythm and meter. Extensive practice outside class time is required.

** A \$20 one-year membership to Teoria.com is required.

No Requirements

MTHY002 - Theory Performance Lab

General

Course Long Title

Theory Performance Lab

Subject Code

MTHY099 - Music Theory/Skills Hold

General

Course Long Title

Music Theory/Skills Hold

Subject Code

California Institute of the Arts

MTHY

Course Number

002

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this introductory course, linear/scalar forms are studied in a wide range of musical styles, possibly including Hindustani, Persian, African, Blues, Rock & Roll, Medieval, other Western, etc., along with hybrid forms. Ear training exercises are integrated with theoretical study and creative ensemble exercises, and composing projects are employed to link classwork with students' own original music and interests.

No Requirements

MTHY

Course Number

099

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

8

Description

For incoming undergraduate students, this placeholder course reserves 8 credit units for required music theory and/or musicianship skills coursework determined by placement examination during Orientation Week.

MTHY101 - Musicianship Skills A

General

Course Long Title

Musicianship Skills A

Subject Code

MTHY

Course Number

101

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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

MTHY102 - Musicianship Skills B

General

Course Long Title

Musicianship Skills B

Subject Code

MTHY

Course Number

102

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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

California Institute of the Arts

is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.

No Requirements

is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.

No Requirements

MTHY108 - Transcription Skills

General

Course Long Title

Transcription Skills

Subject Code

MTHY

Course Number

108

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

No Requirements

MTHY111 - Tonal Theory & Applications A

General

Course Long Title

Tonal Theory & Applications A

Subject Code

MTHY

Course Number

111

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

No Requirements

MTHY112 - Tonal Theory & Applications B

General

Course Long Title

Tonal Theory & Applications B

Subject Code

MTHY

Course Number

112

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

MTHY120 - Beginning Svar Graam (vocal)

General

Course Long Title

Beginning Svar Graam (vocal)

Subject Code

MTHY

Course Number

120

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

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. Keyboard testing outside of the scheduled class times is required and will be scheduled in consultation with instructor. Access to a piano musical keyboard with full sized keys is required. Approx \$120

No Requirements

Description

Exercises in singing scales.

MTHY121 - Beginning Svar Graam (instrumental)

General

Course Long Title

Beginning Svar Graam (instrumental)

Subject Code

MTHY

Course Number

121

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

MTHY203 - Musicianship Skills C

General

Course Long Title

Musicianship Skills C

Subject Code

MTHY

Course Number

203

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

No Requirements

MTHY204 - Musicianship Skills D

General

Course Long Title

MTHY210 - Non-Tonal Theories

General

Course Long Title

California Institute of the Arts

Musicianship Skills D

Subject Code

MTHY

Course Number

204

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The goal of this course is to help students to not be afraid of any kind of music they encounter. Cross-stylistic strategies of identifying musical material are used towards this end, including octave equivalence, Jazz hearing, set-theory, microtonality, extended harmonic function, third-relations, and an awareness of psycho-acoustic effects. Recognizing that we all hear differently, this course tries to help each student develop a personalized array of tools that can help them approach any kind of music with a philosophy of active amusement. Sub-topics will be cross referenced with sight-singing, notation, analysis, and a relatively humane sense of dictation. Rapid frame-shifting will be practiced. The book Modus Novus will be revered, hated, and then revered again. Frequent short quizzes and small group breakout sessions are designed to further individualize a healthy, bemused relationship between theory and practice.

No Requirements

Non-Tonal Theories

Subject Code

MTHY

Course Number

210

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.

No Requirements

MTHY214 - Counterpoint

General

Course Long Title

Counterpoint

Subject Code

MTHY

Course Number

214

School(s)

School of Music

Academic Level

UG - Undergraduate

MTHY215 - Song Writing & Analysis

General

Course Long Title

Song Writing & Analysis

Subject Code

MTHY

Course Number

215

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

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.

No Requirements

Credit Hours

Min Credit
Hours
2

Description

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.

No Requirements

MTHY216 - Different Tonalities

General

Course Long Title
Different Tonalities
Subject Code
MTHY
Course Number
216
School(s)
School of Music
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This course will examine different approaches to finding a sense of tonality after the dissipation of common practice tonal function. Surveying examples from Western Art music, Classical Jazz, and Pop from about 1900 to the present day, the approaches studied will include vertical structures, cellular thinking, serial techniques, symmetry, modal techniques, stylistic combinations, new attitudes towards pitch and noise, chance operations, simplicity and complexity, and changing concepts of time in music. Individual pieces will be studied to see

MTHY217 - Form

General

Course Long Title
Form
Subject Code
MTHY
Course Number
217
School(s)
School of Music
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

The structural and expressive functions of musical form are explored through listening, analysis, and composition. General considerations of formal design accompany a survey of selected formal structures in classical, avant-garde, and popular musics.

No Requirements

California Institute of the Arts

which analytical techniques are most appropriate and informative, and a model compositions will be written every other week.

MTHY220 - Rhythm: a Global Perspective

General

Course Long Title

Rhythm: a Global Perspective

Subject Code

MTHY

Course Number

220

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class is designed to teach rhythm from a broader, global perspective by examining rhythmic concepts, devices, structures and approaches found in music cultures from around the world. In studying varying facets and approaches (as well as converging universal properties) of rhythm, the student will hopefully gain a deeper understanding of how rhythm functions, and how these ideas can reinforce and enhance their own individual work as a performer, composer, improviser, etc., as well as building a strong foundation in the practical ability to demonstrate these ideas.

Each class will be structured as a lecture/workshop with active class participation (singing, clapping, and/or playing) at the core. Each lecture topic will then culminate in an assigned project utilizing, demonstrating, and/or applying those specific ideas in the student's own creative work.

Topics may include (but are not limited to):

- .Universal rhythm concepts
- .Rhythm as shape and perspective
- .The building blocks of rhythm: 2's and 3's and the binary nature of rhythm
- ."Additive rhythms", and odd-meter
- .South Indian rhythmic solfege (Solkattu), and North Indian rhythm concepts
- .Rhythm as language and movement
- .Quantized and non-quantized approaches to rhythm
- .Examining ideas such as "feel" / "swing" from multiple perspectives from around the world
- .Polyrhythm
- .Metric modulation

MTHY222 - North Indian Theory

General

Course Long Title

North Indian Theory

Subject Code

MTHY

Course Number

222

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.

Registration Restrictions

RGAMUS - Music School Students Only

California Institute of the Arts

.Examining western and American musical idioms, and how they have and continue to evolve through incorporating and synthesizing world music rhythmic concepts

.Comparing and contrasting Aural/oral traditions with written ones, their convergences and divergences, strengths, benefits (as well as deficits), and finding relevance and use, and a personal connection with these ideas. At the same time increasing rhythmic ability, expressiveness, and literacy. Hearing, learning, and understanding music through various perspectives, being open and receptive to "new" ideas, influences, and sounds from the world around us

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MTHY224 - Java/Bali: Music-Dance-Theory

General

Course Long Title

Java/Bali: Music-Dance-Theory

Subject Code

MTHY

Course Number

224

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.

MTHY226 - Ghanaian Rhythm Theory

General

Course Long Title

Ghanaian Rhythm Theory

Subject Code

MTHY

Course Number

226

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

This class will cover various musical concepts from the Ewe and Dagomba people of Ghana, West Africa. The class will focus primarily on rhythmic concepts from these language groups. The concept will be illustrated through traditional repertoire, and students will reapply these concepts to their own improvising and composing. We will discuss topics such as: Poly-rhythm, call & response, over the bar line phrasing, metric modulation, lead drummers, drum language, etc. We will also explore how these concepts can be applied to odd meters

MTHY228 - Journey to the Persian Music

General

Course Long Title

MTHY240 - Jazz Keyboard Theory

General

Course Long Title

California Institute of the Arts

Journey to the Persian Music

Subject Code

MTHY

Course Number

228

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

An introduction to Traditional Persian Music from the 1900 to present. The discourse will focus on the historical development of writings on Persian Music as a Radif and critical discipline. We will analyze established theoretical and philosophical ideas--as well as aesthetic values, performance practice and interactivity--within Traditonal Persian music.

Jazz Keyboard Theory

Subject Code

MTHY

Course Number

240

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading. Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.

***If students cannot make the 2-4 time on Friday, there are options for other days and times (the class is actually a series of individual short lessons so there is room for great flexibility) but must be arranged for by agreement with instructor.

No Requirements

MTHY274 - Fretboard Theory

General

Course Long Title

Fretboard Theory

Subject Code

MTHY

Course Number

274

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course available by Permission of Instructor only.

Introduction to the practical application of traditional music theory to composition and arranging for guitar.

MTHY277 - Baroque Accompaniment

General

Course Long Title

Baroque Accompaniment

Subject Code

MTHY

Course Number

277

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).

No Requirements

California Institute of the Arts

No Requirements

MTHY306 - The Experimenting Ear

General

Course Long Title

The Experimenting Ear

Subject Code

MTHY

Course Number

306

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

How can we parse and make sense of the varied sonic phenomena that comprise our world? Can we build a vocabulary that helps us recognize and recall its components, like frequency, duration, and form, as accurately as we do those described as music? How does building this vocabulary help us make sound-based art? Drawing on ideas borrowed from studies in soundscapes, spectromorphology, deep listening, and others, we will analyze different musics, field recordings, and our surrounding environment, and use these tools to make new work. Course open to all students specializing in composition and experimental sound practices, and to others by permission of the instructor.

Students have the option to co-register for MHST 425-01 / 525-01 Survey of Sound Art and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course.

Registration Restrictions

RGMCPCES - Composition

No Requirements

MTHY307 - Advanced Sight-Reading for Singers

General

Course Long Title

Advanced Sight-Reading for Singers

Subject Code

MTHY

Course Number

307

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

This course will focus on analyzing basic elements of a musical structure and then applying that analysis in practice through singing. This will be done through rhythmic and melodic exercises, listening and dictation. The repertoire will consist of solo vocal excerpts and choral excerpts. The main goal is developing strong awareness of musical elements in order to learn the music faster and with more understanding of the whole score.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

MTHY315 - A Search for Meaningful Interpretation

General

Course Long Title

A Search for Meaningful Interpretation

Subject Code

MTHY

MTHY322 - Advanced Svar Graam (vocal)

General

Course Long Title

Advanced Svar Graam (vocal)

Subject Code

MTHY

California Institute of the Arts

Course Number

315

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Meaningful Interpretation is conceived as a semester-long examination of the effect of musical narrative on the listener, and the critical role that the performer's skills play in eliciting that understanding between composition and audience. It is expected that this examination will culminate in an understanding of the basics of musical interpretation - shaping a phrase in tonal music as a starting place - together with a global understanding of music's relationship to organic forms and the human experience to express a compelling and charismatic point of view in live performance.

Part 'analysis for performers', part score study, part historical perspective, the course includes both ensemble and solo playing/singing in a practical application of the skills developed throughout the semester.

Registration Restrictions

RGMIST - Instrumental Arts Only

No Requirements

Course Number

322

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Exercises in singing scales. 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.

No Requirements

MTHY323 - Advanced Svar Graam (instrumental)

General**Course Long Title**

Advanced Svar Graam (instrumental)

Subject Code

MTHY

Course Number

323

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

MTHY341 - Film Music History & Analysis

General**Course Long Title**

Film Music History & Analysis

Subject Code

MTHY

Course Number

341

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

California Institute of the Arts

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.

No Requirements

This class presents an overview of the history of film music from scores composed for silent films through contemporary films. A wide variety of stylistic scoring approaches, effectiveness of music, and connection of music to the emotion of the scenes are analyzed and discussed.

No Requirements

MTHY399 - Independent Study

General

Course Long Title
Independent Study

Subject Code
MTHY

Course Number
399

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	3

Description

Under the direction of a specific faculty member,

MTHY403 - Intonation Workshop I

General

Course Long Title
Intonation Workshop I

Subject Code
MTHY

Course Number
403

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
2

Description

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.

Registration Restrictions

MTHY404 - Intonation Workshop II

General

Course Long Title

Intonation Workshop II

Subject Code

MTHY

Course Number

404

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only.

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.

Registration Restrictions

RGAMUS - Music School Students Only

MTHY406 - Rhythm Cognition Seminar

General

Course Long Title

Rhythm Cognition Seminar

Subject Code

MTHY

Course Number

406

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will serve as an introduction to various concepts of musical time and rhythm, as viewed from the perspective of music theory and music psychology. Computer science research on the nature of rhythm perception will also be discussed. Particular emphasis will be placed on issues raised by compositional developments in late twentieth-century music, as demonstrated in the music of Gérard Grisey, Louis Andriessen, Laurie Anderson, Steve Coleman, Henry Threadgill, Elliot Carter, and Michael Finnissy, among many others. Students will be required to read and critically examine scholarly articles, participate in rhythmic exercises in class, and develop new methods for evaluating rhythm perception in musicians and non-musicians alike.

No Requirements

MTHY411 - Electroacoustic Music Analysis

General

Course Long Title

Electroacoustic Music Analysis

Subject Code

MTHY

Course Number

411

School(s)

School of Music

Academic Level

UG - Undergraduate

MTHY425 - Tala Systems

General

Course Long Title

Tala Systems

Subject Code

MTHY

Course Number

425

School(s)

School of Music

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Course open to Music students only.

Analysis of electroacoustic music and discussion of associated compositional techniques.

Registration Restrictions

RGAMUS - Music School Students Only

No Requirements

Credit Hours

Min Credit
Hours
1

Description

Course open to Music School students only.

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.

Registration Restrictions

RGAMUS - Music School Students Only

MTHY450 - Chamber Thought

General

Course Long Title
Chamber Thought

Subject Code
MTHY

Course Number
450

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.

No Requirements

MTHY451 - Orchestral Thought

General

Course Long Title
Orchestral Thought

Subject Code
MTHY

Course Number
451

School(s)
School of Music

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.

No Requirements

MTHY498 - Topics in Music Theory

General

Course Long Title
Topics in Music Theory

Subject Code
MTHY

Course Number

MTHY500 - Fundamental Musicianship

General

Course Long Title
Fundamental Musicianship

Subject Code
MTHY

Course Number

California Institute of the Arts

498

School(s)

School of Music

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Registration Restrictions

RGAMUS - Music School Students Only

500

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only. 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, including reading and writing staff notation, clefs, scales, intervals, triads and their inversions, rhythm and meter. Extensive practice outside class time is required.

** A \$20 one-year membership to Teoria.com is required.

Registration Restrictions

RGAMUS - Music School Students Only

MTHY501 - Graduate Theory Review

General

Course Long Title

Graduate Theory Review

Subject Code

MTHY

Course Number

501

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only. 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.

MTHY503 - Graduate Post-Tonal Review

General

Course Long Title

Graduate Post-Tonal Review

Subject Code

MTHY

Course Number

503

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This module-length class is a review of basic to intermediate concepts and skills in the theory and analysis of Western music after 1900. It is meant for incoming graduate students who do not pass the post-tonal section of the theory diagnostic test given upon entrance to the Masters program at CalArts.

Registration Restrictions

RGAMUS - Music School Students Only

California Institute of the Arts

Registration Restrictions

RGAMUS - Music School Students Only

MTHY506 - The Experimenting Ear

General

Course Long Title

The Experimenting Ear

Subject Code

MTHY

Course Number

506

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

How can we parse and make sense of the varied sonic phenomena that comprise our world? Can we build a vocabulary that helps us recognize and recall its components, like frequency, duration, and form, as accurately as we do those described as music? How does building this vocabulary help us make sound-based art? Drawing on ideas borrowed from studies in soundscapes, spectromorphology, deep listening, and others, we will analyze different musics, field recordings, and our surrounding environment, and use these tools to make new work. Course open to all students specializing in composition and experimental sound practices, and to others by permission of the instructor.

Students have the option to co-register for MHST 425-01 / 525-01 Survey of Sound Art and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course.

Registration Restrictions

RGMCPCES - Composition

No Requirements

MTHY507 - Advanced Sight-Reading for Singers

General

Course Long Title

Advanced Sight-Reading for Singers

Subject Code

MTHY

Course Number

507

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

This course will focus on analyzing basic elements of a musical structure and then applying that analysis in practice through singing. This will be done through rhythmic and melodic exercises, listening and dictation. The repertoire will consist of solo vocal excerpts and choral excerpts. The main goal is developing strong awareness of musical elements in order to learn the music faster and with more understanding of the whole score.

Registration Restrictions

RGAMUS - Music School Students Only

MTHY508 - Transcription Skills

General

Course Long Title

Transcription Skills

Subject Code

MTHY

Course Number

MTHY510 - Acoustics for Musicians

General

Course Long Title

Acoustics for Musicians

Subject Code

MTHY

Course Number

California Institute of the Arts

508

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course by permission of instructor only.

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.

510

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music School students only.

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 a lot of information that will give you a different perspective on sound and music.

Registration Restrictions

RGAMUS - Music School Students Only

MTHY511 - Non-Tonal Theories

General

Course Long Title

Non-Tonal Theories

Subject Code

MTHY

Course Number

511

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.

MTHY512 - Tonal Theory & Applications A

General

Course Long Title

Tonal Theory & Applications A

Subject Code

MTHY

Course Number

512

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

MTHY513 - Tonal Theory & Applications B

General

Course Long Title

Tonal Theory & Applications B

MTHY514 - Counterpoint

General

Course Long Title

Counterpoint

California Institute of the Arts

Subject Code

MTHY

Course Number

513

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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. Keyboard testing outside of the scheduled class times is required and will be scheduled in consultation with instructor. Access to a piano musical keyboard with full sized keys is required. Approx \$120

Subject Code

MTHY

Course Number

514

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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.

No Requirements

MTHY515 - Song Writing & Analysis

General**Course Long Title**

Song Writing & Analysis

Subject Code

MTHY

Course Number

515

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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

MTHY516 - Different Tonalities

General**Course Long Title**

Different Tonalities

Subject Code

MTHY

Course Number

516

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will examine different approaches to finding a sense of tonality after the dissipation of common practice tonal function. Surveying examples from Western Art music, Classical Jazz, and Pop from about 1900 to the present day, the approaches studied will include vertical structures, cellular thinking, serial techniques, symmetry, modal techniques, stylistic combinations, new attitudes towards pitch and noise, chance operations, simplicity and complexity, and changing concepts of time in

California Institute of the Arts

harmonic function, hooks, stylistic referencing and mixing, the role of oral musical traditions and individualism, the role of technology, and aural dictation.

music. Individual pieces will be studied to see which analytical techniques are most appropriate and informative, and a model compositions will be written every other week.

No Requirements

MTHY517 - Form

General

Course Long Title

Form

Subject Code

MTHY

Course Number

517

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The structural and expressive functions of musical form are explored through listening, analysis, and composition. General considerations of formal design accompany a survey of selected formal structures in classical, avant-garde, and popular musics.

No Requirements

MTHY520 - Beginning Svar Graam (vocal)

General

Course Long Title

Beginning Svar Graam (vocal)

Subject Code

MTHY

Course Number

520

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Exercises in singing scales.

MTHY521 - Beginning Svar Graam (instr)

General

Course Long Title

Beginning Svar Graam (instr)

Subject Code

MTHY

Course Number

521

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

MTHY522 - Advanced Svar Graam (vocal)

General

Course Long Title

Advanced Svar Graam (vocal)

Subject Code

MTHY

Course Number

522

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

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.

MTHY523 - Adv Svar Graam (instrumental)

General

Course Long Title

Adv Svar Graam (instrumental)

Subject Code

MTHY

Course Number

523

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

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.

No Requirements

MTHY541 - Musicianship Skills A

General

Course Long Title

Musicianship Skills A

Subject Code

MTHY

Course Number

541

School(s)

Description

Exercises in singing scales.

No Requirements

MTHY540 - Jazz Keyboard Theory

General

Course Long Title

Jazz Keyboard Theory

Subject Code

MTHY

Course Number

540

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading. Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.

***If students cannot make the 2-4 time on Friday, there are options for other days and times (the class is actually a series of individual short lessons so there is room for great flexibility) but must be arranged for by agreement with instructor.

MTHY542 - Musicianship Skills B

General

Course Long Title

Musicianship Skills B

Subject Code

MTHY

Course Number

542

School(s)

California Institute of the Arts

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

MTHY543 - Musicianship Skills C

General

Course Long Title

Musicianship Skills C

Subject Code

MTHY

Course Number

543

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

MTHY544 - Musicianship Skills D

General

Course Long Title

Musicianship Skills D

Subject Code

MTHY

Course Number

544

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The goal of this course is to help students to not be afraid of any kind of music they encounter. Cross-stylistic strategies of identifying musical material are used towards this end, including octave equivalence, Jazz hearing, set-theory, microtonality, extended harmonic function, third-relations, and an awareness of psycho-acoustic effects. Recognizing that we all hear differently, this course tries to help each student develop a personalized array of tools that can help them approach any kind of music with a philosophy of active amusement. Sub-topics will be cross referenced with sight-singing, notation,

California Institute of the Arts

is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.

analysis, and a relatively humane sense of dictation. Rapid frame-shifting will be practiced. The book *Modus Novus* will be revered, hated, and then revered again. Frequent short quizzes and small group breakout sessions are designed to further individualize a healthy, bemused relationship between theory and practice.

MTHY574 - Fretboard Theory

General

Course Long Title

Fretboard Theory

Subject Code

MTHY

Course Number

574

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

Course available by Permission of Instructor only.

Introduction to the practical application of traditional music theory to composition and arranging for guitar.

No Requirements

MTHY577 - Baroque Accompaniment

General

Course Long Title

Baroque Accompaniment

Subject Code

MTHY

Course Number

577

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).

No Requirements

MTHY603 - Intonation Workshop I

General

Course Long Title

Intonation Workshop I

Subject Code

MTHY

Course Number

603

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

MTHY604 - Intonation Workshop II

General

Course Long Title

Intonation Workshop II

Subject Code

MTHY

Course Number

604

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

Course open to Music School students only.
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 unisons, 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.

Registration Restrictions

RGAMUS - Music School Students Only

Description

Course open to Music School students only.
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.

Registration Restrictions

RGAMUS - Music School Students Only

MTHY606 - Rhythm Cognition Seminar

General

Course Long Title

Rhythm Cognition Seminar

Subject Code

MTHY

Course Number

606

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will serve as an introduction to various concepts of musical time and rhythm, as viewed from the perspective of music theory and music psychology. Computer science research on the nature of rhythm perception will also be discussed. Particular emphasis will be placed on issues raised by compositional developments in late twentieth-century music, as demonstrated in the music of Gérard Grisey, Louis Andriessen, Laurie Anderson, Steve Coleman, Henry Threadgill,

MTHY611 - Electroacoustic Music Analysis

General

Course Long Title

Electroacoustic Music Analysis

Subject Code

MTHY

Course Number

611

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Music students only.

Analysis of electroacoustic music and discussion of associated compositional techniques.

Registration Restrictions

RGAMUS - Music School Students Only

California Institute of the Arts

Elliot Carter, and Michael Finnissy, among many others. Students will be required to read and critically examine scholarly articles, participate in rhythmic exercises in class, and develop new methods for evaluating rhythm perception in musicians and non-musicians alike.

MTHY612 - Critical Reading

General

Course Long Title

Critical Reading

Subject Code

MTHY

Course Number

612

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A course designed to improve listening, understanding and appreciation of electroacoustic music.

Through an integrated curriculum of listening, analyzing, reading, and vocalizing, course participants will gain greater facility in their ability to perceive and describe elements of electroacoustic music. We will use a form of analysis called Spectromorphology to examine, in detail, selected examples from a wide variety of electroacoustic music. We will discuss and apply different modes of listening and analysis (as described by Pierre Schaeffer, Michel Chion, James Tenney and others) as well as applicable elements of psychoacoustics and use them to improve our real-time auditory skills.

MTHY615 - A Search for Meaningful Interpretation

General

Course Long Title

A Search for Meaningful Interpretation

Subject Code

MTHY

Course Number

615

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Meaningful Interpretation is conceived as a semester-long examination of the effect of musical narrative on the listener, and the critical role that the performer's skills play in eliciting that understanding between composition and audience. It is expected that this examination will culminate in an understanding of the basics of musical interpretation - shaping a phrase in tonal music as a starting place - together with a global understanding of music's relationship to organic forms and the human experience to express a compelling and charismatic point of view in live performance.

Part 'analysis for performers', part score study, part historical perspective, the course includes both ensemble and solo playing/singing in a practical application of the skills developed throughout the semester.

Registration Restrictions

RGMIIST - Instrumental Arts Only

MTHY620 - Rhythm: a Global Perspective

General

Course Long Title

Rhythm: a Global Perspective

Subject Code

MTHY

MTHY622 - North Indian Theory

General

Course Long Title

North Indian Theory

Subject Code

MTHY

California Institute of the Arts

Course Number

620

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class is designed to teach rhythm from a broader, global perspective by examining rhythmic concepts, devices, structures and approaches found in music cultures from around the world. In studying varying facets and approaches (as well as converging universal properties) of rhythm, the student will hopefully gain a deeper understanding of how rhythm functions, and how these ideas can reinforce and enhance their own individual work as a performer, composer, improviser, etc., as well as building a strong foundation in the practical ability to demonstrate these ideas.

Each class will be structured as a lecture/workshop with active class participation (singing, clapping, and/or playing) at the core. Each lecture topic will then culminate in an assigned project utilizing, demonstrating, and/or applying those specific ideas in the student's own creative work.

Topics may include (but are not limited to):

- .Universal rhythm concepts
- .Rhythm as shape and perspective
- .The building blocks of rhythm: 2's and 3's and the binary nature of rhythm
- ."Additive rhythms", and odd-meter
- .South Indian rhythmic solfege (Solkattu), and North Indian rhythm concepts
- .Rhythm as language and movement
- .Quantized and non-quantized approaches to rhythm
- .Examining ideas such as "feel" / "swing" from multiple perspectives from around the world
- .Polyrhythm
- .Metric modulation
- .Examining western and American musical idioms, and how they have and continue to evolve through incorporating and synthesizing world music rhythmic concepts
- .Comparing and contrasting Aural/oral traditions with written ones, their convergences and divergences, strengths, benefits (as well as deficits), and finding relevance and use, and a personal connection with these ideas. At the same time increasing rhythmic ability, expressiveness, and literacy. Hearing, learning, and understanding

Course Number

622

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.

Registration Restrictions

RGAMUS - Music School Students Only

California Institute of the Arts

music through various perspectives, being open and receptive to "new" ideas, influences, and sounds from the world around us

MTHY624 - Java/Bali: Music-Dance-Theory

General

Course Long Title

Java/Bali: Music-Dance-Theory

Subject Code

MTHY

Course Number

624

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.

MTHY625 - Tala Systems

General

Course Long Title

Tala Systems

Subject Code

MTHY

Course Number

625

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to Music School students only. This class will cover the concepts of Tala - organ

Registration Restrictions

RGAMUS - Music School Students Only

MTHY626 - Ghanaian Rhythm Theory

General

Course Long Title

Ghanaian Rhythm Theory

Subject Code

MTHY

Course Number

626

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This class will cover various musical concepts from the Ewe and Dagomba people of Ghana, West Africa. The class will focus primarily on rhythmic concepts from these language groups. The concept will be illustrated through traditional repertoire, and students will reapply these

MTHY628 - Journey to the Persian Music

General

Course Long Title

Journey to the Persian Music

Subject Code

MTHY

Course Number

628

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

An introduction to Traditional Persian Music from the 1900 to present. The discourse will focus on the historical development of writings on Persian Music as a Radif and critical discipline. We will analyze established theoretical and philosophical

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concepts to their own improvising and composing. We will discuss topics such as: Poly-rhythm, call & response, over the bar line phrasing, metric modulation, lead drummers, drum language, etc. We will also explore how these concepts can be applied to odd meters

ideas--as well as aesthetic values, performance practice and interactivity--within Traditional Persian music.

MTHY641 - Film Music History & Analysis

General

Course Long Title

Film Music History & Analysis

Subject Code

MTHY

Course Number

641

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class presents an overview of the history of film music from scores composed for silent films through contemporary films. A wide variety of stylistic scoring approaches, effectiveness of music, and connection of music to the emotion of the scenes are analyzed and discussed.

MTHY650 - Chamber Thought

General

Course Long Title

Chamber Thought

Subject Code

MTHY

Course Number

650

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.

Registration Restrictions

RGAMUS - Music School Students Only

MTHY651 - Orchestral Thought

General

Course Long Title

Orchestral Thought

Subject Code

MTHY

Course Number

651

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis

MTHY698 - Topics in Music Theory

General

Course Long Title

Topics in Music Theory

Subject Code

MTHY

Course Number

698

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered

California Institute of the Arts

on 20th century works.

No Requirements

on a one-time or trial basis.

Registration Restrictions

RGAMUS - Music School Students Only

MTHY699 - Independent Study

General

Course Long Title

Independent Study

Subject Code

MTHY

Course Number

699

School(s)

School of Music

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

4

Description

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

MTHY750 - Topic-Driven Research

General

Course Long Title

Topic-Driven Research

Subject Code

MTHY

Course Number

750

School(s)

School of Music

Academic Level

DR - Doctorate

Credit Hours

Min Credit

Hours

1.5

Max Credit

Hours

6

Description

Course open to Music School students only.

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.

California Institute of the Arts

School of Theater Department

Dedicated to the development of new voices and new forms, CalArts is one of the preeminent theater training grounds in the country, designed to educate the whole person and to prepare fully equipped theater artists to transform the field.

The School of Theater offers students an educational experience that is experimental, interdisciplinary, international, and diverse. Each unique Program gives students the flexibility, skills, and critical thinking tools to navigate a rapidly changing field and to pursue their professional goals with maximum agency.

Our educational mission is to forge a community of citizen artists who are rigorously trained in their respective métiers and who are able to work effectively and innovatively across a broad spectrum of artistic settings, media, and technologies. As the School is based in Los Angeles, the epicenter of film and media production, the training gives considerable attention to students having the versatility to succeed in a variety of arenas.

Theater students are especially encouraged to build professional experiences and relationships while in school, mining every opportunity for them to create effective careers after graduation. The CalArts Center for New Performance, the Institute's professional producing arm, embodies the School's firm commitment to open exactly such possibilities for talented, ambitious students.

For additional information please visit <https://theater.calarts.edu/>

Programs

TACT.BFA - Bachelor of Fine Arts - Acting

General

Program Title

Bachelor of Fine Arts - Acting

School

School of Theater

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0506

Program Description

4-Year Program The intensive BFA Acting Program prepares students for the demands of a professional acting career across a variety of media. The objective is to nurture visionary actors who can work on stage, film, television and in the exciting world of new-media platforms. Based in classical actor training, this Program focuses on the tools needed to succeed in the shifting landscape of the 21st century. Rigorous classes in acting, voice, speech, movement and theatrical production are augmented by a wide range of performance and production experiences—each tailored to the individual needs of the student. The curriculum is structured progressively with a strong emphasis on movement and physical expression as a means to unlock the imagination. First-year students study and perform significant texts of the American canon. Focus is given to developing process and technique while expanding imagination and artistry. The second year is devoted to the study of classical text in performance. In addition, there is an increased focus on defining, developing and deepening craft and individual vision. In the third year of training, students engage the modern classics as well as contemporary and world dramatic literature. The third and fourth years are devoted to on-camera technique as well as advanced scene study, all meant to address the growing importance of media to the actor. All BFA Acting students are required to pass a Mid-Residence and Graduation Review in order to complete the Program and obtain the BFA degree.

Acting

Free Form Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

TACT.MFA - Master of Fine Arts - Acting

General

Program Title

Master of Fine Arts - Acting

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0506

Program Description

3-Year Program The Acting MFA is designed for advanced actors who are adventurous, imaginative and highly motivated. Training prepares students for the demands of a professional acting career across all media—from traditional to emerging. The curriculum focuses on all facets of the actor's art and technique, striving to question commonly held assumptions about theater while exploring new possibilities. Rigorous classes in acting, voice, speech, movement and theatrical production are augmented by a wide range of performance and production experiences—each tailored to the individual needs of the student. The curriculum is structured progressively, beginning with particularly strong emphasis on movement and physical expression as a means to unlock the imagination. Later on, training is devoted to on-camera technique as well as advanced scene study. The final year is balanced between the deepening of craft and imagination and the practical preparation for a career in performance. MFA Actors are required to pass a Graduation Review to complete the Program and obtain the MFA degree.

Acting

Free Form Requirements

Master of Fine Arts and Advanced Certificate of Fine Arts

Métier Requirements

TACT 500, 501 Acting Studio V

TACT 600, 601 Acting Studio VI

California Institute of the Arts

Métier Requirements

TACT 100, 101 Acting Studio I

TACT 200, 201 Acting Studio II

TACT 300, 301 Acting Studio III

TACT 400 Graduating Acting Company

TACT 105, 106 Voice

TACT 110, 111 Speech

TACT 205, 206 Voice II

TACT 305, 306 Voice III

TACT 210, 211 Speech II

TACT 310, 311 Speech III

TACT 115, 116 Movement I

TACT 215, 216 Movement II

TACT 315, 316 Movement III

TACT 250 Alexander Technique

TACT 050 Intro to Theatrical Stage Fighting

TACT 130, 131 Theater Run Crew (BFA1)

Rehearsal and Performance Actors (4 semesters)

TAIC 100 Conversations in Contemporary Theater*

TAIC 300 Survey of World Theater - Text*

TWNT 300 Winter Session (every Spring that it is offered)

3 Units from the Following Critical Studies Classes:

TAIC 305 Performance Tactics*

TAIC 310 Arts Activism*

TAIC 315 Art and Community Engagement*

Electives are listed below. Note: Classes marked with a * receive Critical Studies credit.

Elective Theater Classes for Actors (Undergraduate)

TACT 050 Intro to Stage Fighting

TACT 125 Capoeira

TGEN 320, 325 Institute Directing

TGEN 330 A Brief History of Ventriloquism

TGEN 340, 345 Writing for Performance Workshop

TGEN 390 Institute Producing TGEN 410 Fundraising Strategies

TMPR 430 Grant Writing

TGEN 450 Entrepreneurship: The Artist as Entrepreneur (BFA4 only)

TMSM 100, 101 Basic Stage Management

TMSM 300 Theater Management

TACT 325 Physical Body in Performance

TMSM 340 Theatrical Unions

TIMM 415 Live and Location Based Entertainment

TIMM 435 Fluxus: Scene Generation

TIMM 442 F/V Pre-Production Planning

TIMM 475 Theme Lab 101

TACT 335 Special Topics in Performance

TACT 360, 361 Improvisation

TACT 402 Acting for the Camera

TACT 401 Graduating Improv Studio

TACT 405 Voice/Speech IV

TACT 450 Showcase

TACT 700 Graduating Acting Company

TACT 505, 506 Voice V

TACT 605, 606 Voice VI

TACT 510, 511 Speech V

TACT 610, 611 Speech VI

TACT 515, 516 Movement V

TACT 615, 616 Movement VI

TACT 550 Alexander Technique

TACT 540 The Performer and the Object

TACT 525, 526 Directing Lab I

THST 500 Interpretive Strategies for Plays

THST 501 Interpretive Strategies for Performance Rehearsal & Performance Actors (3 semesters)

TACT 555 Intro to Theatrical Stage Fighting

TWNT 600 Winter Session (every spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

Elective Theater Classes for Actors (Graduate)

TGEN 530 A Brief History of Ventriloquism

TGEN 575 Institute Producing

TMPR 630 Grantwriting

TGEN 750 Entrepreneurship: The Artist as Entrepreneur (MFA3)

TIMM 570, 571 Performing Object Lab

TIMM 642 F/V Pre-Production Planning

TIMM 705 Art of Themed and Immersive Environments

TACT 555 Intro to Stage Fighting

TACT 635 Special Topics in Performance

TACT 625 Physical Body in Performance

TACT 701 Graduating Improv Studio

TACT 702 Acting for the Camera

TACT 705 Voice/Speech V

TACT 660, 661 Improvisation

TACT 715 Movement

TACT 720 CAP Project: SOHDA

TACT 750 Showcase

TACT 755 Audition Practicum

TACT 770 Voice Over (in graduating year)

TWFP 525 Screenwriting for the Theater Artist

TWFP 555, 655, 755 Playwright's Lab

MBLE 550 African Dance

THST 505-550 Graduate Seminars (graduate only)

TMSM 540 Theatrical Unions

TDIR 520, 521, 620, 621, 720, 721 Cinematic Elixirs

TACT 725 CAP Project: Arroyo Seco

TACT 760 Voicing Animation Independent studies

All Puppetry courses

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TACT 415 Movement IV
TACT 455 Audition Practicum
TACT 470 Voice Over (in graduating year)
FAIC 430 History of Video Art
CCST 158 European Studies
CHMN 238 Early Modernism
AAIC 265 Modern Art History
FAIC 400 Film Today
CCST 310 Theater of the Oppressed
CSOC 147 Ritual
TWFP 450 Screenwriting for the Theater Artist Any Dance, Music or Film History Class
Independent studies
All Puppetry courses

TDIR.MFA - Master of Fine Arts - Directing

General

Program Title

Master of Fine Arts - Directing

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0507

Program Description

3-Year Program In addition to MFA Directing-specific seminars and labs, students participate extensively in the Acting Program as well as in the Programs in Design and Production. They are further encouraged to take classes offered by other CalArts schools. Many MFA candidates engage in interdisciplinary collaborations with students throughout CalArts, while others take advantage of the many internship opportunities offered from the Institute. MFA Directors are required to pass a Graduation Review and submit a Thesis to complete the Program and obtain the MFA degree

Directing

Free Form Requirements

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

TDPR.BFA - Bachelor of Fine Arts - Design and Production Program

General

Program Title

Bachelor of Fine Arts - Design and Production Program

School

School of Theater

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0502

Program Description

4-Year Program In the first two years, the BFA core curriculum is structured to expose students to the fundamental concepts and skills used by theater artists, fostering a sustained dialogue between thinking and making. In keeping with the School's commitment to trans-disciplinary study, the core years are anchored in a series of project-driven Theater Studio Labs, in which students examine approaches to design thinking, visual communication and aesthetics, and explore ideas of "theater" as an expanded field. The core curriculum is intended to provide the foundation for advanced study in the métier practice of the student's choice. Transfer and upper-division undergraduates work with their mentors to create training programs tailored to each student's individual needs and interests. The curriculum is highly individualized, with core program requirements serving as a framework for further studies customized to meet each student's goals and ambitions. All BFA Design and Production students are required to pass a Mid-Residence and Graduation Review in order to complete the Program and obtain the BFA degree. Students may specialize in one or more of the following areas: Scene Design Costume Design Lighting Design Sound Design Technical Direction Experience Design/Themed Entertainment

Design and Production

No Requirements

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- 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.

Métier Requirements

TDIR 525, 526 Directing Lab

TDIR 503, 504 Transforming Text I & Material Performance

TDIR 605, 606, 705, 706 Directing Seminar Cinematic Elixirs (2 semesters)

TDIR 640 MFA2 Directing Project

TDIR 740 MFA3 Directing Project

TACT 500 MFA1 Acting Studio

TSCE 510 Performance by Design

TSCE-545a Design Methodology

THST 500 Interpretive Strategies for Plays

THST 501 Interpretive Strategies for Performance

TWNT 600 Winter Session (every Spring that it is offered)

Additional classes to be determined in consultation with the mentor.

TECO.MFA - Master of Fine Arts - Exp Design & Prod - Costume Design

General

Program Title

Master of Fine Arts - Exp Design & Prod - Costume Design

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0510

Program Description

3-Year Program The curriculum's foundation studies cover the history of clothing, text analysis, construction, new technologies, management and graphic skills. Coursework emphasizes critical thinking and the designer's contribution to the collaborative process not just as a costume designer but as a critical aesthetic voice in the development on any given project. In addition to theatrical work, students take part in other collaborative projects throughout CalArts such as film and video works, dance performances, and installations. All coursework is designed to help each student help shape a distinct, original and personal voice and defining aesthetic, as evidenced in production work and an outstanding portfolio. Costume Design MFA candidates are required to pass a Graduation Review to complete the Program and obtain the MFA degree.

Costume Design

TEDP.BFA - Bachelor of Fine Arts - Experience Design & Production

General

Program Title

Bachelor of Fine Arts - Experience Design & Production

School

School of Theater

Degree

BFA - Bachelor of Fine Arts

Program Level

Undergraduate

CIP Code (National ID)

50.0502

Program Description

Curricula for the Programs in Experience 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.

Upon graduation, successful BFA Experience Design and Production candidates will be able to:

Demonstrate a critical understanding of the historical and cultural foundation of theatrical and arts practices, as well as knowledge of the

California Institute of the Arts

Free Form Requirements

MFA Experience Design and Production Course Requirements

The MFA degrees in Experience Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

MFA Experience Design and Production Course Requirements for Costume Design Specialization

The MFA degrees in Experience Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

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MFA Costume Design Specialization

By graduation, MFA Costume Design students will be able to:

- Articulate critical and conceptual goals and ideas verbally, visually and in writing.
- Budget money, resources and time within the parameters of a given production.
- Function as a leader of artistic and technical teams in their area of specialization and to be proactive in the process of collaboration on any given project or production.
- Demonstrate a mastery of global contemporary language of the arts and performing arts and the ability to engage in interdisciplinary practice.
- Exhibit a distinct, original, personal voice and defining aesthetic, as evidenced in production work and an outstanding portfolio.

Métier Requirements

- TCOS 510, 511 MFA 1 Costume Design
- minimum one Costume Techniques course
- TSCE 510 Performance by Design
- minimum one design métier class in one of the following areas: Sound, Lighting, Scenic, or Interactive Media
- TCOS 660, 661 Open Dress
- TCOS 710 Open Studio
- TCOS 730 Graduate Closure
- TIMM 640 Digital Rendering or TIMM 644 Digital Rendering
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TDAP 695 D&P Production (4 semesters)
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

contemporary arts landscape.

Effectively explain their work, and to present concepts skillfully in writing and through visual or aural communication.

Work professionally, responsibly, and collaboratively within the challenges of a variety of projects while contributing a vibrant, creative voice.

Demonstrate a body of original work, created in the classroom and in

production, which shows an expressive understanding of design for performance processes and a personal aesthetic platform upon which to build.

A demonstrable competency in the technological principles and techniques of the practiced area of specialization, along with ambition to explore new innovative methods, materials, and outcomes.

Demonstrate a basic knowledge of allied theatrical disciplines (scenery, costume, lighting, sound, media) promoting an awareness of the complexity of problem-solving issues each may encounter, and the dissolution of conventional hierarchies.

Experience Design & Production

Simple Requisites

BFA Costume Design Specialization

Type

Completion Requirement

Overview

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, drawing and rendering, history, and related technologies.

Studio Labs

Earn at least 8 credits from the following:

- Studio Labs (TFND)

Eight Units from TFND Studio Labs

Costume Techniques

Complete ALL of the following Courses:

- TCOS100 - Costume Techniques I
- TCOS101 - Costume Techniques II

Drawing or Digital Drawing

Complete at least 2 courses in the following course sets:

- Drawing & Digital Drawing

Conversations and Survey of World Theater

Complete ALL of the following Courses:

- TAIC100 - Conversations in Contemporary Theater
- TAIC300 - Survey of World Theater - Text

Winter Session

Complete at least 4 of the following courses:

- TWNT300 - Winter Session: Winter Lab

Complete 1 course each Spring

Art in Context Earn at least 3 credits from the following: ● TAIC305 - Survey of World Theater - Perf Tactics ● TAIC310 - Survey of World Theater - Arts Activism ● TAIC315 - Art & Community Engagement
Costume Design Methodology Complete ALL of the following Courses: ● TCOS210 - Costume Design Methodology ● TCOS211 - Costume Design Methodology
Special Topics Complete at least 2 courses in the following course sets: ● Special Topics for Experience Design Costume Spc 1 semester
Fulfill ALL of the following requirements: Production Complete at least 6 of the following courses: ● TDAP395 - Design & Production Production
Independent Studies & Internships Complete at least 1 courses in the following course sets: ● Independent Study or Internship
Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.
Additional Comments:
BFA Experience Design Specialization Type Completion Requirement
Studio Labs Complete at least 8 courses in the following course sets: ● Studio Labs (TFND)
Complete ALL of the following Courses: ● TSCE110 - Undergraduate Techniques of Design ● TAIC100 - Conversations in Contemporary Theater ● TAIC300 - Survey of World Theater - Text ● TSCE201 - Scenic Design I
Winter Session Complete at least 4 of the following courses: ● TWNT300 - Winter Session: Winter Lab
Arts in Context Earn at least 3 credits from the following: ● TAIC305 - Survey of World Theater - Perf Tactics

● TAIC310 - Survey of World Theater - Arts Activism ● TAIC315 - Art & Community Engagement Complete three units selected with mentor from the above list.
Complete at least 2 courses in the following course sets: ● Special Topics for Experience Design Costume Spc
Complete at least 1 of the following courses: ● TIMM315 - AutoCAD I ● TIMM325 - AutoCAD II ● TIMM360 - Vectorworks for Lighting & Sound Design
Complete at least 1 of the following courses: ● TIMM440 - Digital Techniques for Theater Designers ● TIMM444 - Digital Techniques II: Special Topics
Complete at least 6 of the following courses: ● TDAP395 - Design & Production Production
Complete at least 2 courses in the following course sets: ● Independent Study or Internship
Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the institute, subject to availability and permission of listed instructor.
Additional Comments:

Free Form Requirements

BFA Experience Design and Production Course Requirements

Curricula for the Programs in Experience 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.

Upon graduation, successful BFA Experience Design and Production candidates will be able to:

- Demonstrate a critical understanding of the historical and cultural foundation of theatrical and arts practices, as well as knowledge of the contemporary arts landscape.
- Effectively explain their work, and to present concepts skillfully in writing and through visual or aural communication.
- Work professionally, responsibly, and collaboratively within the challenges of a variety of projects while contributing a vibrant, creative voice.
- Demonstrate a body of original work, created in the classroom and in production, which shows an expressive understanding of design for performance processes and a personal aesthetic platform upon which to build.

- A demonstrable competency in the technological principles and techniques of the practiced area of specialization, along with ambition to explore new innovative methods, materials, and outcomes.
- Demonstrate a basic knowledge of allied theatrical disciplines (scenery, costume, lighting, sound, media) promoting an awareness of the complexity of problem-solving issues each may encounter, and the dissolution of conventional hierarchies.

Métier Requirements: BFA Experience Design and Production

TAIC 100 Conversations in Contemporary Theater

TAIC 300 Survey of World Theater-Text *

Eight units from the following

- TFND Studio Labs (4 per semester) choose from the following:
- TFND-110D Light Lab
- TFND 110H Theatrical conventions
- TFND 110K Costume Tech: Torso Sloper
- TFND 110L Body Padding & Rigging for 3-D
- TFND 110N Their*Story
- TFND 110P Basic Sound Kit
- TFND 115B Ode to Paul Thek
- TFND 115J Where Do Good Ideas Come From?
- TFND 115K Ode to Paul Thek Part 2
- TFND 115L Substitute Objects
- TFND 120G Shark Tank
- TFND 125A WordRobe
- TFND 125B Alphabet City
- TFND 125C Barbeque
- TFND 125D Look At This
- TFND 125H Creative Listening
- TFND 125J Intro to Virtual Reality
- TFND 125K Epistolary Room
- TFND 125N Draw/Write/Read Sound
- TFND 125O Lost and Found Sounds
- TFND 125P Fear and (C)loathing
- TFND 125Q Research Methods for Designers
- TFND 125R Speaking Through Light *

TFND 195 Production Orientation

TDAP 450 Closure

TWNT 300 Winter Session (every Spring that it is offered)

Three units selected with mentor from the following:

- TAIC 305 Survey of World Theater - Performance Tactics
- TAIC 310 Arts and Activism
- TAIC 315 Art and Community Engagement

**required in the first year*

BFA Costume Design Specialization

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, drawing and rendering, history, and related technologies.

MÉTIER REQUIREMENTS

- *Eight units from TFND Studio Labs, see full list above
- TCOS 100, 101 Costume Techniques I
- Minimum of 2 drawing and/or digital drawing courses

- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that is offered)
- Three units selected with mentor from the following:
 - TAIC 305 Survey of World Theater - Performance Tactics
 - TAIC 310 Arts and Activism
 - TAIC 315 Art and Community Engagement
 - TCOS 210, 211 Costume Design Methodology
- Special Topics: Minimum 2 Special Topics in Experience Design, Scenic, Lighting or Interactive Media (choose any 300 level design course)
- TDAP 395 D&P Production (6 semesters)
- TCOS 499-498 Independent Study/Internship (1 semester)
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Lighting Design Specialization

In a specialization 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.

MÉTIER REQUIREMENTS

Eight units from TFND Studio Labs, see full list above

- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
 - TAIC 305 Survey of World Theater - Performance Tactics
 - TAIC 310 Arts and Activism
 - TAIC 315 Art and Community Engagement
- TLTG 210 Lighting Design I: The Design Process
- TLTG 215 Lighting Design 2
- TLTG 325 Environmental Lighting
- TLTG 330 Lighting the New Script
- TIMM 360 Vectorworks
- TIMM 440 Digital Rendering I or TIMM 444 Digital Drawing
- Special Topics: Minimum 2 Special Topics in Experience Design, Scenic, Costume, Sound, or Interactive Media
- TDAP 395 D&P Production (6 semesters)
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Scene Design Specialization

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.

MÉTIER REQUIREMENTS

Eight units from TFND Studio Labs, see full list above

- TIMM 210 Introduction to Sketch-up
- TSCE 110 Undergrad Techniques in Design
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:

- TAIC 305 Survey of World Theater - Performance Tactics
- TAIC 310 Arts and Activism
- TAIC 315 Art and Community Engagement
- TSCE 201 Scene Design I
- TSCE 300, 301 Special Topics in Scene Design
- TIMM 440 Digital Rendering or TIMM 444 Digital Drawing
- Drafting (choose from AutoCAD, Vectorworks or other by approval)
- TDAP 395 D&P Production (6 semesters)
- TSCE 499-498 Independent Study/Internship (2 semesters)
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Sound Design Specialization

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.

MÉTIER REQUIREMENTS

Eight units from TFND Studio Labs, see full list above

- TSND 201 Sound Design I
- TSND 112 Research Based Sound
- TSND 121 Sound/Music/Noise Design
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
 - TAIC 305 Survey of World Theater - Performance Tactics
 - TAIC 310 Arts and Activism
 - TAIC 315 Art and Community Engagement
- TDAP 395 D&P Production (6 semesters)
- Special Topics: Minimum 2 Special Topics in Experience Design, Scenic, Costume, Lighting, or Interactive Media
- TSND 340, 341 Creative Listening for the Sound Designer
- TSND 365 Methodology of Sound
- TSND 460 Professional Sound Environments
- TSND 465 Acoustic Environments
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Stage Management Specialization

The BFA Stage Management specialization enables students to develop as artistic leaders and collaborative artists through project-based instruction in management, theatrical design, acting, directing, and stagecraft. Emphasis is placed on developing strong communication and critical thinking skills, broad knowledge of the professional arts environment, and proficiency in the practical skills necessary for success in a variety of professional environments.

MÉTIER REQUIREMENTS

Eight units from TFND Studio Labs, see full list above

- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
 - TAIC 305 Survey of World Theater - Performance Tactics
 - TAIC 310 Arts and Activism

- TAIC 315 Art and Community Engagement
- TDAP 395 D&P Production (minimum of 6 semesters)
- TMSM 100 Basic Stage Management
- TMSM 101 Basic Stage Management II
- TTDI 105 Stagecraft I
- TGEN 310 Institute Acting
- TGEN 320 Institute Directing
- TACT 130 Run Crew
- TMSM 340 Theatrical Unions
- TMSM 325 Special Topics in Stage Management
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Technical Direction Specialization

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.

MÉTIER REQUIREMENTS

Eight units from TFND Studio Labs, see full list above

- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
 - TAIC 305 Survey of World Theater - Performance Tactics
 - TAIC 310 Arts and Activism
 - TAIC 315 Art and Community Engagement
- TTDI 305 Advanced Stagecraft
- TIMM 315 AutoCAD I
- TIMM 325 AutoCAD II
- TTDI 300 Fundamentals of Technical Direction
- TTDI 425 Tech Mgt Style & Technique
- TSCM 225 Statistical Engineering*
- ICOM301 Digital Fabrication
- TDAP 395 D&P Production (6 semesters)
- TTDI 410 Parametric Drafting
- TTDI 450 Rigging
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

TEDP.MFA - Master of Fine Arts - Experience Design and Production

General

Program Title

Master of Fine Arts - Experience Design and Production

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

TELT.MFA - Master of Fine Arts - Exp Design & Prod - Lighting Design

General

Program Title

Master of Fine Arts - Exp Design & Prod - Lighting Design

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

California Institute of the Arts

50.0502

Program Description

The MFA degrees in Experience Design and Production require three years of full-time study.

An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each specialization is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

Experience Design & Production

No Requirements

50.0502

Program Description

3-Year Program MFA Lighting Design curriculum centers on developing critical and practical skills with coursework that includes lessons in immersive lighting design, AutoCAD, digital rendering and vector works, and strategies for live performance. Students are taught how to understand the physiological and psychological effects of light in addition to other scientific principles of phenomenology. All coursework is designed to help each student help shape a distinct, original and personal voice and defining aesthetic, as evidenced in production work and professional-level Lighting Design portfolio. Lighting Design MFA candidates are required to pass a Graduation Review to complete the Program and obtain the MFA degree

Lighting Design

Free Form Requirements

MFA Experience Design and Production with Lighting Design Specialization

MFA Experience Design and Production Course Requirements

The MFA degrees in Experience Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

MFA Lighting Design Specialization

By the time they graduate, MFA Lighting Design students will be able to:

- Have a complete command of the theatrical lighting design process including the ability to:
 - Construct and articulate a conceptual approach and presentation skills
 - Create the required drafting, renderings and technical schedules
 - Construct budgets, schedules and contracts
 - Effectively communicate and collaborate with production teams
 - Analyze and critique performed work with cultural and historical contexts.
- Apply the ability to consider the physiological and psychological effects of light and other scientific principles of phenomenology.
- Apply knowledge of the architectural lighting design process, including immersive and environmental lighting design.
- Apply knowledge and practice with intelligent lighting, moving light consoles and other state of the art technology for use in the theater and concert stages.
- Produce original and artistic work reflected in a professional level design portfolio.

Métier Requirements

- TLTG 525 Theatrical Techniques
- TLTG 625 Environmental Lighting
- TLTG 626 Light Art and Architectural Lighting
- TLTG 725 Immersive Lighting Design

- TLTG 726 The Business of Light
- TLTG 670 Moving Light Lab/Lighting for Music
- Drafting (choose from Vectorworks, AutoCAD or other by approval)
- TIMM 640 Digital Rendering
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TDAP 695 D&P Production (4 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent electives.
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

TEMG.MFA - Master of Fine Arts - Exp Design & Production - Management

General

Program Title

Master of Fine Arts - Exp Design & Production - Management

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.1004

Program Description

MFA Experience Design and Production Course Requirements The MFA degrees in Experience Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

Management

Free Form Requirements

MFA Stage Management Specialization

Students who complete the MFA Stage Management specialization will display:

- Confidence as creative leaders who set a positive tone and energize the production process.
- The ability to foster collaboration and nourish creativity.
- The skill to communicate ideas and challenges in a way that generates creative and practical solutions.
- Master of the practical skills necessary to succeed in the professional environment.
- Mature and sophisticated interpersonal skills and a well-developed sense of self.

TESC.MFA - Master of Fine Arts - Exp Design & Prod - Scene Design

General

Program Title

Master of Fine Arts - Exp Design & Prod - Scene Design

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0502

Program Description

3-Year Program The Scene Design MFA curriculum allows each student to 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. In addition, scene designers develop aesthetic sophistication through studying theory across a range of disciplines (e.g. music composition, performance theory, directing and semiotics). Students are encouraged to explore varied practices and skillsets, including performance, model making, drafting, painting, drawing and new media. Scene Design MFA candidates are required to pass a Graduation Review to complete the Program and obtain the MFA degree.

Scene Design

Free Form Requirements

MFA Experience Design and Production Course Requirements The MFA degrees in Experience Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

- Openness to new ideas and an appetite for knowledge.

Métier Requirements

- TMSM 500 Foundations of Stage Management I
- TMSM 501 Foundations of Stage Management II
- TMSM 540 Theatrical Unions
- TMSM 700 Stage Mgmt in Theory & Practice
- TMSM 701 Stage Mgmt(r): The Artistic Profession's Creative Leaders
- TMPR 500 Foundations of Creative Producing
- TMPR 615 The Business of Producing Performance
- TMPR 660 Contracts/Is It Legal
- TDAP 695 D&P Production (5 semesters)
- TDCPM 525 Special Topics in Stage Management (5 semesters)
- TTDI 500 Fundamentals of Tech Direction I
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TWNT 600 Winter Session (every Spring that it is offered)

Additional Curricular Tracks Available to students enrolled in the MFA Management Specialization

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.
- 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 in general and in project management specifically.
- 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

Métier Requirements

- TTDI 500 Fundamentals of Technical Direction I
- TMPR 550 Contracts
- TMPM 635 Production Budgeting or TMPR 615 Business of Theater
- TMPR 660 Is it Legal? Law for the Arts or TMSM 540 Theatrical Unions
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TMPM 798 Graduate Internship (may replace 1 semester of TDCPM 695)
- TWNT 600 Winter Session (every Spring that it is offered)

MFA Experience Design and Production Course Requirements for Scene Design Specialization

Students who complete the MFA Scene Design Program will be able to:

- Display a personal artistic vision: the culmination of exploration 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).
- Imagine all aspects of live performance as a collaborative process through collective analysis.
- Engage in self-critique and critical thinking.
- Demonstrate a diversity of ideas through interdisciplinary and collaborative practices.
- Practice an expanded means of expression, including performance practice, model making, drafting, painting, drawing, and use of new media.
- 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.

Métier Requirements

- TSCE 505 Techniques of Design
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TSCE 600, 601 Special Topics in Design
- TSCE 700 Open Studio
- TSCE 750 Graduate Closure
- TIMM 640 Digital Rendering or TIMM 644 Digital Drawing
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TDAP 695 D&P Production (4 semesters)
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

Additional Curricular Track Available to students enrolled in the MFA Scene Design Specialization

MFA Interactive Media for Performance

Students who complete the MFA Interactive Media for Performance Specialization will be able to:

- Create generative work in live situations—including, but not limited to, performance, interactive time-based visual art, and new forms of electronically-mediated narrative.
- Display 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.
- Demonstrate a diversity of ideas through interdisciplinary, collaborative practices and collective analysis.
- Demonstrate an advanced skill set and means of expression, including performance practice, software, hardware, drafting, drawing, and the use of new media.

California Institute of the Arts

- minimum 2 Technical Direction courses

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

MFA Producing Specialization

Students who complete the MFA Producing specialization will:

- Demonstrate mature and increasingly sophisticated leadership skills, while growing in self-awareness of their own strengths and weaknesses.
- Possess necessary practical skills, such as budgeting, marketing, grant writing, contracts and negotiation, public speaking, and facilitation.
- Exhibit creative and independent thinking, problem-solving, and use of resources.
- Have the ability to extrapolate linear information from non-linear circumstances.
- Have experienced a variety of aesthetic and practical approaches that challenge and expand their awareness of the infinite possibilities and permutations of theater making.
- Demonstrate an evolved personal aesthetic and an avid interest in new artists, audiences, and methodologies.

Métier Requirements

- TMAPR 500 Foundations of Creative Producing
- TMAPR 510 Arts Marketing
- TMAPR 550 Contracts
- TMAPR 615 Business of Theater
- TMAPR 630 Grant Writing and Fundraising
- TMAPR 660 Is it Legal? Law for the Arts
- TMAPR 798 Graduate Internship
- TMAPR 799 Independent Study: Thesis Project
- TDCPM 650 Creative Producing Studio (2 semesters)
- TDAP 695 D&P Production (5 semesters)
- TMSM 540 Theatrical Unions
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TWNT 600 Winter Session (every spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

- Work authentically, originally, and at risk to navigate the complexities of working within established art making structures while simultaneously striving to create new structures.

Métier Requirements

- TVID 500, 501 Integrating Video and Live Performance (two semesters)
- TVID 600 Creating for Augmented Reality
- TVID 605 Architectural Projection
- TVID 610 Video Installation
- TVID 613 TouchDesigner
- TVID 615 Creating for Virtual Reality
- TVID 515 Motion Graphics
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TIMM 650 Cinema 4D
- TIMM 651 Advanced Cinema 4D
- TVID 653 Unity Game Engine
- TVID 652 Unity Game Engine: C# Programming
- TSCE 510 Performance by Design
- TDAP 695 D&P Production (4 semesters)
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

TESO.MFA - Master of Fine Arts - Exp Design & Prod - Sound Design

General

Program Title

Master of Fine Arts - Exp Design & Prod - Sound Design

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0502

TETD.MFA - Master of Fine Arts - Exp Design & Prod - Technical Direction

General

Program Title

Master of Fine Arts - Exp Design & Prod - Technical Direction

School

School of Theater

Degree

MFA - Master of Fine Arts

Program Level

Graduate

CIP Code (National ID)

50.0502

California Institute of the Arts

Program Description

3-Year Program The MFA Sound Design curriculum develop both theoretical and practical skills with coursework that includes lessons in creative listening, mixing and programming, music for themed entertainment and strategic approaches to sound environments. By the end of their studies, students will have a solid command of the sound design process, including developing a conceptual approach, creating the required drafting and paperwork and clearly mounting designs. All coursework is designed to help each student help shape a distinct, original and personal voice and defining aesthetic, as evidenced in production work and professional-level Sound Design portfolio. Sound Design MFA candidates are required to pass a Graduation Review to complete the Program and obtain the MFA degree

Sound Design

Free Form Requirements

MFA Experience Design and Production Course Requirements

The MFA degrees in Experience Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's

evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

MFA Experience Design and Production Course Requirements for Sound Design Specialization

MFA Sound Design Specialization

Upon graduation, an MFA Sound Designer will be able to:

- Apply knowledge of current technology and standard practices used in sound for theater, film, and television.
- Read, edit, and create music in multiple styles.
- Analyze a script and put it in a historical and social context.
- Collaborate and communicate/explain ideas effectively and diplomatically.
- Explain aural symbolism—how sounds and musical styles generate images or impressions upon an audience.
- Invent new, unique ways of using technology to solve specific challenges.
- Demonstrate a complete command of the sound design process, including construction of a conceptual approach, creating the required drafting and paperwork, and clearly mounting designs.

Métier Requirements

- TSND 512 Research Based Sound Design
- TSND 530 Music, Sound Art, and Design
- TSND 640 Creative Listening
- TSND 665 Methodology of Sound Design
- TSND 654 Special Topics in Sound Design: Mixing for Theater
- TSND 656 Special Topics in Sound Design: Gear
- TSND 760 Professional Sound Environments
- TSND 765 Acoustic Environments for Performance
- TIMM 560 Vectorworks
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- THST 500 Interpretive Strategies for Plays

Program Description

The MFA degrees in Experience Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

Technical Direction

Free Form Requirements

MFA Experience Design and Production Course Requirements

The MFA degrees in Experience Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's

evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

MFA Experience Design and Production Course Requirements for Technical Direction Specialization

MFA Technical Direction Specialization

By graduation, the MFA Technical Direction student will:

- With a high degree of skill and creativity, utilize today's changing technology.
- Exhibit a level of professionalism that meets or exceeds the demands of the growing theater/entertainment industries and the field of technical direction.
- Take the lead in the creation of new art and technologies.
- 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
- Demonstrate an understanding of global aesthetics and performance history.
- Work within collaborative processes, which are open, imaginative and ethically-balanced.

Métier Requirements

- TTDI 505 Advanced Stagecraft
- TTDI 510 Welding I
- TTDI 525, 526 Statistical Engineering
- TTDI 560 Technical Design
- TTDI 575 The Stagecraft of Illusion
- TTDI 500 Fundamentals of Technical Direction I
- TTDI 600 Fundamentals of Technical Direction II
- TIMM 615 AutoCAD I
- TIMM 625 AutoCAD II
- TTDI 710 Parametric Drafting
- TTDI 650 Rigging
- TDAP 695 D&P Production (4 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TWNT 600 Winter Session (every Spring that it is offered)

California Institute of the Arts

- THST 501 Interpretive Strategies for Performance or equivalent elective
- TDAP 695 D&P Production (4 semesters)
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

Courses

TACT050 - Intro to Theatrical Stage Fighting

General

Course Long Title

Intro to Theatrical Stage Fighting

Subject Code

TACT

Course Number

050

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to Acting Program students only.

Introduction to Theatrical Stage Fighting 4-week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT100 - BFA 1 Acting Studio

General

Course Long Title

BFA 1 Acting Studio

Subject Code

TACT

Course Number

100

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Course open to BFA1 Acting Program students only.

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).

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

California Institute of the Arts

TACT101 - BFA 1 Acting Studio

General

Course Long Title

BFA 1 Acting Studio

Subject Code

TACT

Course Number

101

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Course open to BFA1 Acting Program students only.

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).

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT105 - Voice

General

Course Long Title

Voice

Subject Code

TACT

Course Number

105

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA1 Acting Program students only.

Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT106 - Voice

General

Course Long Title

Voice

Subject Code

TACT

Course Number

106

School(s)

School of Theater

TACT110 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

110

School(s)

School of Theater

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Course open to BFA1 Acting Program students only.
Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Course open to BFA1 Acting Program students only.
The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes the development of the actors listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to successfully utilize transformative character choices through speaking, is developed this semester.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT111 - Speech

General

Course Long Title
Speech

Subject Code
TACT

Course Number
111

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Course open to BFA1 Acting Program students only.
The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes the development of the actors listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial

TACT115 - Movement - Yoga

General

Course Long Title
Movement - Yoga

Subject Code
TACT

Course Number
115

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Course open to BFA1 Acting Program students only.
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

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personal practice outside of class. The discipline and rigor that is required for the actor to successfully utilize transformative character choices through speaking, is developed this semester.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT116 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

116

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Acting Program students only.

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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT120 - Tai Chi

General

Course Long Title

Tai Chi

Subject Code

TACT

Course Number

120

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

Registration Restrictions

RGATHE - School of Theater Students Only

TACT122 - Tai Chi

General

TACT125 - Capoeira

General

California Institute of the Arts

Course Long Title

Tai Chi

Subject Code

TACT

Course Number

122

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

No Requirements

Course Long Title

Capoeira

Subject Code

TACT

Course Number

125

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

This course will focus on the "moment to moment" and improvisational aspects of Capoeira (an Afro-Brazilian Martial Art). We will connect physical movement and emotional expression through the rich cultural heritage inherent to this unique art form. Through gameplay, sequence work, and physical conditioning, students will work to achieve a working knowledge and movement vocabulary allowing them to build their own unique content. Students will learn to adapt their forms and intentions to create relationships with partners and explore their individuality, while learning to read and respond to their partners' own unique personality. This course is designed to guide actors to be in touch with their most primal instincts, to use body language to create a physical dialogue, and increase awareness and perception of their immediate space.

Registration Restrictions

RGACT - Acting Program Only

TACT130 - Run Crew

General

Course Long Title

Run Crew

Subject Code

TACT

Course Number

130

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

TACT131 - Run Crew

General

Course Long Title

Run Crew

Subject Code

TACT

Course Number

131

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

Course open to BFA1 Acting Program and Stage Management students only. Covers five areas of study: props, costumes, scenery, electrics, sound. Each semester the student will crew a show in one of the areas.

A set of black clothes and shoes are required for this course.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

Description

Open to Acting Program students only. Covers five areas of study: props, costumes, scenery, electrics, sound. Each semester the student will crew a show in one of the areas. A set of black clothes and shoes is required for this course.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TACT200 - BFA 2 Acting Studio

General

Course Long Title

BFA 2 Acting Studio

Subject Code

TACT

Course Number

200

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Course open to BFA2 Acting Program students only. 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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT201 - BFA 2 Acting Studio

General

Course Long Title

BFA 2 Acting Studio

Subject Code

TACT

Course Number

201

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Course open to BFA2 Acting Program students only. 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.

No Requirements

California Institute of the Arts

TACT205 - Voice

General

Course Long Title

Voice

Subject Code

TACT

Course Number

205

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA2 Acting Program students only.

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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT206 - Voice

General

Course Long Title

Voice

Subject Code

TACT

Course Number

206

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA2 Acting Program students only.

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.

No Requirements

TACT210 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

210

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

TACT211 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

211

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

California Institute of the Arts

Description

Course open to BFA2 Acting Program students only. The Fall semester of the BFA 2 Speech year intensifies the study of the International Phonetic Alphabet as well as the practice of transcription, sound production and execution of Good Speech, in the tradition of Edith Skinner. Students become familiar with Classic American Stage Speech. Greater emphasis is placed on the application of those skills to text. Classical and heightened - language texts are used to facilitate the development of the skills, with particular focus being given to Shakespearean text. Students are also taught the traditional pronunciations in Elizabethan language.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

Description

Course open to BFA2 Acting Program students only. The Spring semester furthers this work and introduces students to The Challengers. In this semester, special attention is paid to the integration of students' Speech skills with the rest of their Acting. Throughout the year students are required to do extensive practice outside of class. The consistency and effectiveness of their personal practice is a significant factor in evaluating students' performance in the course.

No Requirements

TACT215 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

215

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA2 Acting Program students only. 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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT216 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

216

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA2 Acting Program students only. 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.

No Requirements

California Institute of the Arts

TACT240 - Rehearsal & Performance Actors

General

Course Long Title

Rehearsal & Performance Actors

Subject Code

TACT

Course Number

240

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

0.5

Max Credit
Hours

2

Description

Course open to BFA2 Acting Program students only.

Credit given to theater school actors for work in

their metier on theater school projects and

productions.

TACT241 - Rehearsal & Performance Actors

General

Course Long Title

Rehearsal & Performance Actors

Subject Code

TACT

Course Number

241

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

0.5

Max Credit
Hours

2

Description

Open to Acting Program students only.

Credit given to theater school actors for work in

their metier on theater school projects and

productions.

TACT250 - Alexander Technique

General

Course Long Title

Alexander Technique

Subject Code

TACT

Course Number

250

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1.5

Description

Course open to BFA2 students only.

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

TACT300 - BFA 3 Acting Studio

General

Course Long Title

BFA 3 Acting Studio

Subject Code

TACT

Course Number

300

School(s)

School of Theater

Program(s)

Acting

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

4

Description

At this point in the training the actor in the BFA Acting program has increased skills in; character development, being present and listening on stage, and spent an entire year building language technique through heightened language material. In this semester the actor reviews the work of previous years and deepens their practice.

This acting studio focuses on using the mythic imagination approach to acting. The mythic is that which is tied to the collective human story, that

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toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

which inspires and grounds us as individuals but also connects us to what is age old. Myths speak to our deepest dreams, fears, and soul. In this class the actors will mine the mythic in order to connect to deep purpose in our work, finding imagination and authenticity as performers.

We will focus on material that challenges the actor to build new skills in the areas of character transformation, improv, and economy through stillness. We will investigate the Modern Classics as well as Film Noir and contemporary film material. The students will have on camera scene work for a total of four weeks during the course of the semester. The projects they work on will be chosen to respond to each actor's particular needs. Archetypes are investigated in order to imaginatively create multi-dimensional characters and range.

Registration Restrictions

RGTACT - Acting Program Only

TACT301 - BFA 3 Acting Studio

General

Course Long Title

BFA 3 Acting Studio

Subject Code

TACT

Course Number

301

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Course open to BFA3 Acting Program students only.

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 various 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.

No Requirements

TACT305 - Voice

General

Course Long Title

Voice

Subject Code

TACT

Course Number

305

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA3 Acting Program students only.

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

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT306 - Voice

General

Course Long Title

Voice

Subject Code

TACT

Course Number

306

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA3 Acting Program students only.

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.

No Requirements

TACT310 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

310

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA3 Acting Program students only.

The Fall semester of the third year affords students yet another opportunity to refine their personal practice. The work in this course focuses on the integration of Voice and Speech skills in the speaking of text. Students practice speaking poetic texts, both classical and modern. Language techniques such as Sense Stress and Inflections are used to enhance students' speaking skills. Students are expected to have an effective personal practice regimen by this point, to have achieved proficiency and ease in executing the elements of Good Speech as well as acquired the ability to speak all challenging language with clarity and excellence of sound production. The second semester is primarily aimed at introducing students to Accent-Dialect technique and to further integration of Voice, Speech and Acting Technique skills.

Registration Restrictions

RG TACT - Acting Program Only

No Requirements

TACT311 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

311

School(s)

TACT315 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

315

School(s)

California Institute of the Arts

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA3 Acting Program students only.

The Fall semester of the third year affords students yet another opportunity to refine their personal practice. The work in this course focuses on the integration of Voice and Speech skills in the speaking of text. Students practice speaking poetic texts, both classical and modern. Language techniques such as Sense Stress and Inflections are used to enhance students' speaking skills. Students are expected to have an effective personal practice regimen by this point, to have achieved proficiency and ease in executing the elements of Good Speech as well as acquired the ability to speak all challenging language with clarity and excellence of sound production. The second semester is primarily aimed at introducing students to Accent-Dialect technique and to further integration of Voice, Speech and Acting Technique skills.

No Requirements

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA3 Acting Program students only.

This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. One semester, the class requires participation in rigorous Biomechanics and psycho-physical exercises, ensemble training, mime and circus techniques. By the end of the semester, each student should be able to demonstrate a refined individual warm-up sequence for performance preparation. The other semester, the goals of the class are achieved through yoga and Open Floor Movement Practice (a conscious dance practice for building muscular and emotional intelligence, mindfulness and soulfulness). Through a lively, sweaty, full-on dance inquiry, we cultivate the forces that fuel our creativity, our connections and our ability to change/transform. The goal is to allow more freedom of expression as we engage our intuition, connect to our inspiration, and use our bodies as a tool for our imagination. This class is constructed like an intensive workshop and will alternate yoga and Open Floor work each week in a progressive, complimentary way.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT316 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

316

School(s)

School of Theater

Academic Level

UG - Undergraduate

TACT320 - Advanced Tai Chi

General

Course Long Title

Advanced Tai Chi

Subject Code

TACT

Course Number

320

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1.5

Description

Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. One semester, the class requires participation in rigorous Biomechanics and psycho-physical exercises, ensemble training, mime and circus techniques. By the end of the semester, each student should be able to demonstrate a refined individual warm-up sequence for performance preparation. The other semester, the goals of the class are achieved through yoga and Open Floor Movement Practice (a conscious dance practice for building muscular and emotional intelligence, mindfulness and soulfulness). Through a lively, sweaty, full-on dance inquiry, we cultivate the forces that fuel our creativity, our connections and our ability to change/transform. The goal is to allow more freedom of expression as we engage our intuition, connect to our inspiration, and use our bodies as a tool for our imagination. This class is constructed like an intensive workshop and will alternate yoga and Open Floor work each week in a progressive, complimentary way.

No Requirements

Credit Hours

Min Credit
Hours
1.5

Description

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. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. 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.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TACT321 - Advanced Tai Chi

General

Course Long Title
Advanced Tai Chi

Subject Code
TACT

Course Number
321

School(s)
School of Theater

Academic Level
UG - Undergraduate

TACT325 - The Physical Body in Performance

General

Course Long Title
The Physical Body in Performance

Subject Code
TACT

Course Number
325

School(s)
School of Theater

Academic Level
UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1.5

Description

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. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. 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.

No Requirements

Credit Hours

Min Credit
Hours
1.5

Description

The class cultivates a strong physical responsiveness to other performers and develop comfort with and sensitivity to the touch, weight, and presence of others through exercises drawn from Contact Improvisation and Contemporary Dance. The goal is to create an environment where there are no wrong answers, where every time you arrive, there is a new destination to be explored. During class you will learn to improvise and compose movement sequences.

TACT335 - Special Topics in Performance

General

Course Long Title
Special Topics in Performance

Subject Code
TACT

Course Number
335

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This course explores a rotating selection of performance disciplines and projects that expand and augment skills training.

TACT340 - Rehearsal & Performance Actors

General

Course Long Title
Rehearsal & Performance Actors

Subject Code
TACT

Course Number
340

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	2

Description

Course open to BFA3 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT341 - Rehearsal & Performance Actors

General

Course Long Title
Rehearsal & Performance Actors

Subject Code
TACT

TACT400 - Graduating Acting Company

General

Course Long Title
Graduating Acting Company

Subject Code
TACT

California Institute of the Arts

Course Number

341

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

2

Description

Open to Acting Program students only.

Credit given to theater school actors for work in their metier on theater school projects and productions.

Course Number

400

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to BFA4 Acting Program students only.

This final acting studio at the BFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches.

TACT401 - Graduating Improv Studio

General**Course Long Title**

Graduating Improv Studio

Subject Code

TACT

Course Number

401

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This acting studio elective at both the BFA and MFA levels focuses on expanding the actors' appetite and range by exploring a variety of specialized training approaches. Over the course of 6 weeks, students will explore the building blocks of improvisation through the fundamentals of scene work, character exploration, games, short improvisation, long form improvisation.

TACT402 - Acting for the Camera

General**Course Long Title**

Acting for the Camera

Subject Code

TACT

Course Number

402

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA4 Acting Program students only.

This course is focused on developing skills used on camera in film and video work.

TACT405 - Voice and Speech

General**Course Long Title**

Voice and Speech

Subject Code

TACT

Course Number

TACT415 - Movement

General**Course Long Title**

Movement

Subject Code

TACT

Course Number

California Institute of the Arts

405

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

This course will provide the actor with practical voice and speech tools at the end of his/her training in preparation for transition to a professional career. This course seeks to empower the actor to develop his/her own approach, regimen, and process for application of voice and speech work to character development and acting in general-including how to warm up the vocal instrument properly based on each particular actor's needs. The focus will include each actor preparing and leading the class in their own voice warm up, as well as using these skills and applying them successfully to monologues and/or scenes to integrate the voice, body, emotion and thought in performance and fine tune pieces for the actor's audition repertoire.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

415

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to BFA4 Acting Program students only. 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.

Fall semester: This rigorous course integrates alignment and conditioning work with technical physical performance training. In preparation for entry into professional contexts, actors will be challenged to construct and refine their personal movement practices into reliable structures to support ongoing creative work, maintenance of physical health, and sustainable artistic strategies.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT416 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

416

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Acting Program students only.

An semester-long elective movement class taught

TACT440 - Rehearsal & Performance Actors

General

Course Long Title

Rehearsal & Performance Actors

Subject Code

TACT

Course Number

440

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

2

Description

Course open to BFA4 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.

California Institute of the Arts

by various faculty, each of whom focuses on a specific area of movement.

No Requirements

TACT441 - Rehearsal & Performance Actors

General

Course Long Title

Rehearsal & Performance Actors

Subject Code

TACT

Course Number

441

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

2

Description

Open to Acting Program students only.

Credit given to theater school actors for work in their metier on theater school projects and productions.

TACT450 - Showcase

General

Course Long Title

Showcase

Subject Code

TACT

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

4

Description

Course open to BFA4 Acting Program students only.

This course focuses on the development of material to be used at the NY and LA Showcases for industry professionals that occur mid to late spring.

Registration Restrictions

RG TACT - Acting Program Only

No Requirements

TACT455 - Audition Practicum

General

Course Long Title

Audition Practicum

Subject Code

TACT

Course Number

455

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

TACT470 - Voice-Over Elective

General

Course Long Title

Voice-Over Elective

Subject Code

TACT

Course Number

470

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

California Institute of the Arts

Description

Open to Acting Program students only.

This course 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.

Description

Open to Acting Program students only.

This course will help students focus on the crucial areas of voice-over needed to be competitive in the V-O industry. Students will work on breath control, pacing, articulation, consistency, acting, and listening to and taking direction. Students will be given the tools needed to analyze any script in minutes; direct oneself effectively, determine the appropriate delivery in any copy, and perform consistently on each and every "take" and much, much more.

Registration Restrictions

RGTACTION - Acting Program Only

TACT471 - Solo Performance Lab

General

Course Long Title

Solo Performance Lab

Subject Code

TACT

Course Number

471

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Six week course open to graduating acting students - BFA 4s and MFA 3s - only. The mission of the Solo Performance Lab is to fuel students' creation of multiple solo performance works that afford the agency, fluency, and critical authorial skills essential to contemporary artists. The Solo Performance Lab compels actors to synthesize all aspects of their training and is a launchpad into the professional sphere.

Students will create two major pieces: one based on a seminal dramatic text, and a second devised piece derived from their personal experiences and impulses. These works will be informed by 1) an intensive study of exemplary contemporary practitioners and of the multi-disciplinary history of solo expression, and 2) an excavation of their own identities, affinities, and personal histories.

The course will cover a diverse array of practices including theatre, standup comedy, drag, vaudeville, cabaret, slapstick, spoken word,

TACT472 - Mysticism in Performance

General

Course Long Title

Mysticism in Performance

Subject Code

TACT

Course Number

472

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Artists coming of age at the sharp, waning edge of Western Industrial Capitalism, a time still very much informed by centuries of Settler Colonial erasure of heterogeneous ontologies, there is a resurgence of inquiry into and exploration of the mystical. Long derided spaces of inquiry are once again being courageously entered by artists from a range of disciplines and long dismissed artists are being "rediscovered" and their bodies of work reconsidered in more accurate contexts; from the late musician Alice Coltrane to the late visual artist Hilma af Klint, the work of self-described female artists, in particular, are reaching audiences who are now wholly receptive to these formerly ridiculed geni.

Mysticism in Performance will guide students through a research-to-creation process across an intensive semester-long laboratory. Students will first learn about the invitations, ethics, and historical challenges of exploring the unseen/the spiritual/soulful/mystical aspects of art within charged and often polarized cultural contexts.

California Institute of the Arts

performance art, podcast, social media, photography, oratory, television, and film. Figures studied, among others, may include Kendrick Lamar, Samuel Beckett, Phoebe Waller-Bridge, Fred Astaire, Anna Devereaux Smith, Cindy Sherman, Guillermo Gomez-Pena, Nina Simone, Marina Abramovic, Charlie Chaplin, Chantal Akerman, Okwui Okpokwasili, Hannah Gadsby, Spalding Gray, Tania Bruguera, Richard Pryor, Eve Ensler, and Buddha.

Students will develop a vocabulary to discuss elements of style and storytelling, and film and edit their projects. Disciplines learned in other classes (speech, voice, movement, text analysis, etc.) over the course of their time at CalArts, as well as the actor's creative instinct, passion, and imagination are synthesized in the Solo Performance Lab.

No Requirements

They will next do a deep dive into tenets of Afro-mysticism as utilized by artist-seeker-makers in a range of disciplines. Students will subsequently identify an artist, a tradition of practice, and/or an extant work that compels them personally (we will consider a wide range of forms); the artist, tradition or work will exemplify an impactful exploration of the mystical in practice. [Note: we will be capacious in our consideration of forms and students can root their inquiry within their specific *métiers*, although they will be welcome to explore beyond them]. They will embark upon a student-led [in close collaboration with the instructor] research phase which will include presentations and discussions with the class as a whole. Finally, they will each create both a blueprint for a work at scale, and a substantively realized excerpt of the whole to be shared.

Students will be asked to devote significant time to reading; research; compiling a project dossier; developing a project-specific generative process; and reflecting upon that process with the class in meaningful ways. Students will be asked to function as a creative brain-trust for their fellow classmates and will be assigned to small-group "teams" within the class that will be responsible for regular process & progress meetings outside of class.

Students will read and view a wide range of material including plays, performance pieces, biographical and autobiographical excerpts, recorded music, film, performance documentation, and visual art. Students will be expected to devote a significant amount of time outside class to their research. Students will also be required to schedule a series of in-depth one-on-one meetings with the instructor throughout the semester to discuss and revise their progress across the span of the semester.

The course will cover a diverse array of practices including theatre, standup comedy, drag, vaudeville, cabaret, slapstick, spoken word, performance art, podcast, social media, photography, oratory, television, and film. Figures studied, among others, may include Kendrick Lamar, Samuel Beckett, Phoebe Waller-Bridge, Fred Astaire, Anna Devereaux Smith, Cindy Sherman, Guillermo Gomez-Pena, Nina Simone, Marina Abramovic, Charlie Chaplin, Chantal Akerman, Okwui Okpokwasili, Hannah Gadsby, Spalding Gray, Tania Bruguera, Richard Pryor, Eve Ensler, and Buddha.

Students will develop a vocabulary to discuss elements of style and storytelling, and film and edit their projects. Disciplines learned in other classes (speech, voice, movement, text analysis, etc.) over the course of their time at CalArts, as

California Institute of the Arts

well as the actor's creative instinct, passion, and imagination are synthesized in the Solo Performance Lab.

No Requirements

TACT500 - MFA 1 Acting Studio

General

Course Long Title

MFA 1 Acting Studio

Subject Code

TACT

Course Number

500

School(s)

School of Theater

Program(s)

Acting

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

This acting studio focuses on using the mythic imagination approach to acting. The mythic is that which is tied to the collective human story, that which inspires and grounds us as individuals but also connects us to what is age old. Myths speak to our deepest dreams, fears, and soul. In this class the actors will mine the mythic in order to connect to deep purpose in our work, finding imagination and authenticity as performers.

We will explore the use of formal gesture and sensory work 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. Archetypes are investigated in order to imaginatively create multi-dimensional characters and range. During the course of the year, we will emphasize for specific periods on each of the five great actor Archetypes; The Storyteller, The Lover, The Trickster, The Shape Shifter and The Fool.

This semester we will begin with ensemble building exercises, improv, character work, and fundamental skill building. A good part of the semester will be focused on physicality and discovering and deepening a body poetic. Later in the semester we will move into monologue and scene work. Students will be introduced to writing a mission/manifesto statement and begin the process of personal artistic visioning and goal setting.

Registration Restrictions

RGTACT - Acting Program Only

TACT501 - MFA 1 Acting Studio

General

Course Long Title

MFA 1 Acting Studio

Subject Code

TACT

Course Number

501

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course open to MFA1 Acting, Directing and Writing Program students only. Work continues from the fall semester, but in the second semester of Acting Studio we also 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.

Registration Restrictions

RGADW - Acting

No Requirements

TACT505 - Voice

General

Course Long Title

Voice

TACT506 - Voice

General

Course Long Title

Voice

California Institute of the Arts

Subject Code

TACT

Course Number

505

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to MFA1 Acting Program students only.

Discussion of the approach to the voice work 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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

Subject Code

TACT

Course Number

506

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to MFA1 Acting Program students only.

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).

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT510 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

510

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to MFA1 Acting Program students only.

The first semester of the first year consists of a myriad of articulation exercises that lead the actor to the dexterity needed to produce vowel, diphthong and consonant sounds effectively. Developing the ear for the identification of the sounds of Spoken English is crucial during this time. Students are introduced to the

TACT511 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

511

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to MFA1 Acting Program students only.

Second semester of the first year further solidifies students' knowledge and understanding of the International Phonetic Alphabet as well as their ability to transcribe and to consistently produce clean vowel, diphthong and consonant sounds. This process is rigorous and time consuming simply because students are working to

California Institute of the Arts

International Phonetic Alphabet, to transcription, to Edith Skinner-based Speech training and to the elements and principles of Good Speech, in the Edith Skinner tradition/ Classic American Stage Speech. Extensive personal practice outside of class is expected and necessary in order for the understanding and execution of the skills to become a real tool in the creation of character speaking options. Students will be evaluated partly on the basis of evidence of their personal study and practice.

Registration Restrictions

RGTACT - Acting Program Only

expand their speaking options beyond their habitual and/or regional sounds. Extensive personal practice is required to facilitate such versatility and to achieve ease in speaking Good Speech. In addition, Students are introduced to the Challengers and a Live Microphone workshop is undertaken. Particular emphasis is given in this semester to the application of the skills to text as well as to beginning to integrate the skills with their Acting Technique.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT515 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to MFA1 Acting Program students only.

This course prepares the student for dynamic presence and precision in advanced acting contexts via alignment and core conditioning (floor barre), somatic awareness, image work, and physical acting/performance techniques. Students will generate and manipulate choreography and action sequences in solo, duet, and trio forms. We will also address character physicality, dance genres, and improvisational/exploratory forms. Assessment includes evaluation of in-class participation, performance projects, and periodic essays/reviews.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT516 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

516

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Acting Program students only.

This course prepares the student for dynamic presence and precision in advanced acting contexts via alignment and core conditioning (floor barre), somatic awareness, image work, and physical acting/performance techniques. Students will generate and manipulate choreography and action sequences in solo, duet, and trio forms. We will also address character physicality, dance genres, and improvisational/exploratory forms. Assessment includes evaluation of in-class participation, performance projects, and periodic essays/reviews.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

California Institute of the Arts

TACT522 - Tai Chi

General

Course Long Title

Tai Chi

Subject Code

TACT

Course Number

522

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

No Requirements

TACT525 - Directing Lab

General

Course Long Title

Directing Lab

Subject Code

TACT

Course Number

525

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course open to MFA1 Acting Program students only. 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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT526 - Directing Lab

General

Course Long Title

Directing Lab

Subject Code

TACT

Course Number

526

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course open to MFA1 students only.

TACT540 - The Performer and the Object

General

Course Long Title

The Performer and the Object

Subject Code

TACT

Course Number

540

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course will examine the essential

California Institute of the Arts

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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

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.

TACT550 - Alexander Technique

General

Course Long Title

Alexander Technique

Subject Code

TACT

Course Number

550

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to MFA1 Acting Program students only.

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 toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.

Registration Restrictions

RGTACT - Acting Program Only

TACT555 - Intro to Theatrical Stage Fighting

General

Course Long Title

Intro to Theatrical Stage Fighting

Subject Code

TACT

Course Number

555

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Introduction to Theatrical Stage Fighting

Course open to MFA2 Acting Program students only.

A 4-week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.

Registration Restrictions

RGTACT - Acting Program Only

TACT600 - MFA 2 Acting Studio

General

Course Long Title

MFA 2 Acting Studio

TACT601 - MFA 2 Acting Studio

General

Course Long Title

MFA 2 Acting Studio

California Institute of the Arts

Subject Code

TACT

Course Number

600

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course open to MFA2 Acting Program students only.

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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT605 - Voice

General

Course Long Title

Voice

Subject Code

TACT

Course Number

605

School(s)

School of Theater

Academic Level

GR - Graduate

Subject Code

TACT

Course Number

601

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course open to MFA2 Acting Program students only.

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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT606 - Voice

General

Course Long Title

Voice

Subject Code

TACT

Course Number

606

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1.5

Description

Course open to MFA2 Acting Program students only. The goal of this course is to apply basic elements learned in MFA 1 Voice 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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

Credit Hours

Min Credit
Hours
1.5

Description

Course open to MFA2 Acting Program students only. This course is a synthesis of the material previously learned in 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.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT610 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

610

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1.5

Description

Course open to MFA2 Acting Program students only. The work in the Fall semester of this course further solidifies students' execution of Good Speech while introducing them to triphthongs, traditional pronunciations in Elizabethan language and to language techniques, such as Sense Stress and Inflections. The focus is on speaking poetic texts, both classical and modern, with clarity and specificity, in sound production and in meaning. Students are required to have gained proficiency in their execution of Good Speech by this point in their Speech training.

TACT611 - Speech

General

Course Long Title

Speech

Subject Code

TACT

Course Number

611

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1.5

Description

Course open to MFA2 Acting Program students only. The Spring semester is focused on the acquisition of Accent-Dialect technique as well as the integration of Voice and Speech skills with Acting Technique.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

California Institute of the Arts

Additionally, they are expected to have established an effective personal practice regimen and are evaluated partly on that basis.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT615 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

615

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to MFA2 Acting Program students only.

This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT616 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

616

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Acting Program students only.

This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT620 - Advanced Tai Chi

General

Course Long Title

Advanced Tai Chi

Subject Code

TACT

Course Number

620

School(s)

School of Theater

Academic Level

GR - Graduate

TACT621 - Advanced Tai Chi

General

Course Long Title

Advanced Tai Chi

Subject Code

TACT

Course Number

621

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1.5

Description

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. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. 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.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

Credit Hours

Min Credit
Hours
1.5

Description

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. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. 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.

No Requirements

TACT625 - The Physical Body in Performance

General

Course Long Title

The Physical Body in Performance

Subject Code

TACT

Course Number

625

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1.5

Description

The class cultivates a strong physical responsiveness to other performers and develop comfort with and sensitivity to the touch, weight, and presence of others through exercises drawn from Contact Improvisation and Contemporary Dance. The goal is to create an environment where there are no wrong answers, where every time you arrive, there is a new destination to be explored. During class you will learn to improvise and compose movement sequences.

TACT635 - Special Topics in Performance

General

Course Long Title

Special Topics in Performance

Subject Code

TACT

Course Number

635

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course explores a rotating selection of performance disciplines and projects that expand and augment skills training.

California Institute of the Arts

TACT640 - Rehearsal & Performance Actors

General

Course Long Title
Rehearsal & Performance Actors

Subject Code
TACT

Course Number
640

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	2

Description

Course open to MFA2 Acting Program students only.
Credit given to theater school actors for work in their metier on theater school projects and productions.

Registration Restrictions

RGTACT - Acting Program Only

TACT641 - Rehearsal & Performance Actors

General

Course Long Title
Rehearsal & Performance Actors

Subject Code
TACT

Course Number
641

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	2

Description

Course open to MFA2 Acting Program students only.
Credit given to theater school actors for work in their metier on theater school projects and productions.

Registration Restrictions

RGTACT - Acting Program Only

TACT650 - Teaching Speech

General

Course Long Title
Teaching Speech

Subject Code
TACT

Course Number
650

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
1

Description

Open to Acting Program students only.

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

TACT700 - Graduating Actigraduating Acting Company

General

Course Long Title
Graduating Actigraduating Acting Company

Subject Code
TACT

Course Number
700

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours
1

Description

Course open to MFA3 Acting Program students only.
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 specialized training approaches.

Registration Restrictions

RGTACT - Acting Program Only, RGMFA3 - MFA 3 Students Only

California Institute of the Arts

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.

Registration Restrictions

RGTACT - Acting Program Only

TACT701 - Graduating Improv Studio

General

Course Long Title

Graduating Improv Studio

Subject Code

TACT

Course Number

701

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This acting studio elective at both the BFA and MFA levels focuses on expanding the actors' appetite and range by exploring a variety of specialized training approaches. Over the course of 6 weeks, students will explore the building

TACT702 - Acting for the Camera

General

Course Long Title

Acting for the Camera

Subject Code

TACT

Course Number

702

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to MFA3 Acting Program students only. This course is focused on developing skills used on camera in film and video work.

Registration Restrictions

California Institute of the Arts

blocks of improvisation through the fundamentals of scene work, character exploration, games, short improvisation, long form improvisation.

RGTACT - Acting Program Only

TACT705 - Voice & Speech

General

Course Long Title

Voice & Speech

Subject Code

TACT

Course Number

705

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

This course will provide the actor with practical voice and speech tools at the end of his/her training in preparation for transition to a professional career. This course seeks to empower the actor to develop his/her own approach, regimen, and process for application of voice and speech work to character development and acting in general-including how to warm up the vocal instrument properly based on each particular actor's needs. The focus will include each actor preparing and leading the class in their own voice warm up, as well as using these skills and applying them successfully to monologues and/or scenes to integrate the voice, body, emotion and thought in performance and fine tune pieces for the actor's audition repertoire.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT715 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

715

School(s)

School of Theater

Program(s)

Acting

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Course open to MFA3 Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT716 - Movement

General

Course Long Title

Movement

Subject Code

TACT

Course Number

716

School(s)

TACT740 - Rehearsal & Performance Actors

General

Course Long Title

Rehearsal & Performance Actors

Subject Code

TACT

Course Number

740

School(s)

California Institute of the Arts

School of Theater

Program(s)

Acting

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1.5

Description

Open to Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	2

Description

Course open to MFA3 Acting Program students only.

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.

Registration Restrictions

RGTACT - Acting Program Only

TACT741 - Rehearsal & Performance Actors

General

Course Long Title

Rehearsal & Performance Actors

Subject Code

TACT

Course Number

741

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	2

Description

Course open to MFA3 Acting Program students only.

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.

Registration Restrictions

RGTACT - Acting Program Only

TACT750 - Showcase

General

Course Long Title

Showcase

Subject Code

TACT

Course Number

750

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

Course open to MFA3 Acting Program students only.

This course focuses on the development of material to be used at the NY and LA Showcases for industry professionals that occur mid to late spring.

Registration Restrictions

RGTACT - Acting Program Only

No Requirements

TACT755 - Audition Practicum

General

Course Long Title

TACT770 - Voice-Over Elective

General

Course Long Title

California Institute of the Arts

Audition Practicum

Subject Code

TACT

Course Number

755

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to Acting Program students only.

This course 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.

Registration Restrictions

RGTACT - Acting Program Only

Voice-Over Elective

Subject Code

TACT

Course Number

770

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Open to Acting Program students only.

This course will help students focus on the crucial areas of voice-over needed to be competitive in the V-O industry. Students will work on breath control, pacing, articulation, consistency, acting, and listening to and taking direction. Students will be given the tools needed to analyze any script in minutes; direct oneself effectively, determine the appropriate delivery in any copy, and perform consistently on each and every "take" and much, much more.

Registration Restrictions

RGTACT - Acting Program Only

TACT771 - Solo Performance Lab

General

Course Long Title

Solo Performance Lab

Subject Code

TACT

Course Number

771

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

Six week course open to graduating acting students - BFA 4s and MFA 3s - only. The mission of the Solo Performance Lab is to fuel students' creation of multiple solo performance works that afford the agency, fluency, and critical authorial skills essential to contemporary artists. The Solo

TACT772 - Mysticism in Performance

General

Course Long Title

Mysticism in Performance

Subject Code

TACT

Course Number

772

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Artists coming of age at the sharp, waning edge of Western Industrial Capitalism, a time still very much informed by centuries of Settler Colonial erasure of heterogeneous ontologies, there is a resurgence of inquiry into and exploration of the mystical. Long derided spaces of inquiry are once

California Institute of the Arts

Performance Lab compels actors to synthesize all aspects of their training and is a launchpad into the professional sphere.

Students will create two major pieces: one based on a seminal dramatic text, and a second devised piece derived from their personal experiences and impulses. These works will be informed by 1) an intensive study of exemplary contemporary practitioners and of the multi-disciplinary history of solo expression, and 2) an excavation of their own identities, affinities, and personal histories.

The course will cover a diverse array of practices including theatre, standup comedy, drag, vaudeville, cabaret, slapstick, spoken word, performance art, podcast, social media, photography, oratory, television, and film. Figures studied, among others, may include Kendrick Lamar, Samuel Beckett, Phoebe Waller-Bridge, Fred Astaire, Anna Devereaux, Cindy Sherman, Guillermo Gomez-Pena, Nina Simone, Marina Abramovic, Charlie Chaplin, Chantal Akerman, Okwui Okpokwasili, Hannah Gadsby, Spalding Gray, Tania Bruguera, Richard Pryor, Eve Ensler, and Buddha.

Students will develop a vocabulary to discuss elements of style and storytelling, and film and edit their projects. Disciplines learned in other classes (speech, voice, movement, text analysis, etc.) over the course of their time at CalArts, as well as the actor's creative instinct, passion, and imagination are synthesized in the Solo Performance Lab.

No Requirements

again being courageously entered by artists from a range of disciplines and long dismissed artists are being "rediscovered" and their bodies of work reconsidered in more accurate contexts; from the late musician Alice Coltrane to the late visual artist Hilma af Klint, the work of self-described female artists, in particular, are reaching audiences who are now wholly receptive to these formerly ridiculed geni.

Mysticism in Performance will guide students through a research-to-creation process across an intensive semester-long laboratory. Students will first learn about the invitations, ethics, and historical challenges of exploring the unseen/the spiritual/soulful/mystical aspects of art within charged and often polarized cultural contexts. They will next do a deep dive into tenets of Afromysticism as utilized by artist-seeker-makers in a range of disciplines. Students will subsequently identify an artist, a tradition of practice, and/or an extant work that compels them personally (we will consider a wide range of forms); the artist, tradition or work will exemplify an impactful exploration of the mystical in practice. [Note: we will be capacious in our consideration of forms and students can root their inquiry within their specific métiers, although they will be welcome to explore beyond them]. They will embark upon a student-led [in close collaboration with the instructor] research phase which will include presentations and discussions with the class as a whole. Finally, they will each create both a blueprint for a work at scale, and a substantively realized excerpt of the whole to be shared.

Students will be asked to devote significant time to reading; research; compiling a project dossier; developing a project-specific generative process; and reflecting upon that process with the class in meaningful ways. Students will be asked to function as a creative brain-trust for their fellow classmates and will be assigned to small-group "teams" within the class that will be responsible for regular process & progress meetings outside of class.

Students will read and view a wide range of material including plays, performance pieces, biographical and autobiographical excerpts, recorded music, film, performance documentation, and visual art. Students will be expected to devote a significant amount of time outside class to their research. Students will also be required to schedule a series of in-depth one-on-one meetings with the instructor throughout the semester to discuss and revise their progress across the span of the semester.

The course will cover a diverse array of practices including theatre, standup comedy, drag,

vaudeville, cabaret, slapstick, spoken word, performance art, podcast, social media, photography, oratory, television, and film. Figures studied, among others, may include Kendrick Lamar, Samuel Beckett, Phoebe Waller-Bridge, Fred Astaire, Anna Devere Smith, Cindy Sherman, Guillermo Gomez-Pena, Nina Simone, Marina Abramovic, Charlie Chaplin, Chantal Akerman, Okwui Okpokwasili, Hannah Gadsby, Spalding Gray, Tania Bruguera, Richard Pryor, Eve Ensler, and Buddha.

Students will develop a vocabulary to discuss elements of style and storytelling, and film and edit their projects. Disciplines learned in other classes (speech, voice, movement, text analysis, etc.) over the course of their time at CalArts, as well as the actor's creative instinct, passion, and imagination are synthesized in the Solo Performance Lab.

No Requirements

TADP300 - Scenic Painting I

General

Course Long Title

Scenic Painting I

Subject Code

TADP

Course Number

300

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to D&P Programs and Specializations, by Permission of Instructor only.

This is a one semester course addressing paint and other scenic treatments utilized in the production process. The differences between theater, film and video are also addressed. Heavily oriented towards practical skills, experiences and techniques (paint 'lab' time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources both 2-D and 3-D.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TADP375 - Basic Scenic Painting

General

Course Long Title

Basic Scenic Painting

Subject Code

TADP

Course Number

375

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course available by Permission of Instructor only.

A number of scene painting techniques will be taught with specific projects weekly. They will include: applied 3D textures, aging and distressing, color glazes and washes, faux wood grain, faux marble and cartooning/drawing/layout. Within each week of instruction the tools and materials used will be explained and demonstrated. The focus will be on waterbased products commonly used in scene painting for theater, film, television and theme parks.

TADP400 - Art Direction I

General

Course Long Title

Art Direction I

Subject Code

TADP

Course Number

400

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course open to a limited number of BFA4 Design & Production Programs students only by permission of instructor.

Art Direction I will include the basic definition this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TADP410 - Art Direction II

General

Course Long Title

Art Direction II

Subject Code

TADP

Course Number

410

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course is open to a limited number of BFA4 Design & Production students.

Art Direction II will include a continuation of art department practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TADP450 - Advanced Scenic Painting

General

Course Long Title

Advanced Scenic Painting

Subject Code

TADP

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

TADP451 - Advanced Scenic Painting

General

Course Long Title

Advanced Scenic Painting

Subject Code

TADP

Course Number

451

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.

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.

Credit Hours

Min Credit
Hours
2

Description

Course available by Permission of Instructor only.

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.

TADP500 - Scenic Painting I

General

Course Long Title

Scenic Painting I

Subject Code

TADP

Course Number

500

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course open to D&P Programs and Specializations, by Permission of Instructor only.

This is a one semester course addressing paint and other scenic treatments utilized in the production process. The differences between theater, film and video are also addressed. Heavily oriented towards practical skills, experiences and techniques (paint 'lab' time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources both 2-D and 3-D.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TADP550 - Advanced Scenic Painting

General

Course Long Title

Advanced Scenic Painting

Subject Code

TADP

Course Number

550

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TADP551 - Advanced Scenic Painting

General

TADP560 - Special Topics in Scene Painting

General

California Institute of the Arts

Course Long Title

Advanced Scenic Painting

Subject Code

TADP

Course Number

551

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to MFA 1 students only.

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

Course Long Title

Special Topics in Scene Painting

Subject Code

TADP

Course Number

560

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to MFA 1 students in the Applied Design program.

This class will include field trips, art direction training and exposure to fine art and production techniques. 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. 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.

Registration Restrictions

RGTADP - Applied Design for Performance Only

TADP600 - Art Direction I

General

Course Long Title

Art Direction I

Subject Code

TADP

Course Number

600

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course open to D&P Programs and Specializations students only.

Art Direction I will include the basic definition

TADP610 - Art Direction II

General

Course Long Title

Art Direction II

Subject Code

TADP

Course Number

610

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to Design & Production Programs & Specializations students only.

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this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

Art Direction II will include a continuation of art department practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TADP650 - Advanced Scenic Painting

General

Course Long Title

Advanced Scenic Painting

Subject Code

TADP

Course Number

650

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to MFA2 D&P Programs and Specializations students only.

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TADP651 - Advanced Scenic Painting

General

Course Long Title

Advanced Scenic Painting

Subject Code

TADP

Course Number

651

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to MFA 2 students only.

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TADP660 - Special Topics in Scene Painting

General

Course Long Title

Special Topics in Scene Painting

Subject Code

TADP

TAIC100 - Conversations in Contemporary Theater

General

Course Long Title

Conversations in Contemporary Theater

Subject Code

TAIC

California Institute of the Arts

Course Number

660

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to MFA 2 students only, with completion of prerequisite.

This class will include field trips, art direction training and exposure to fine art and production techniques. 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. 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.

No Requirements

Course Number

100

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This one-semester course will focus on the exploration and articulation of a personal artistic practice while also contextualizing that practice within our shared theatrical communities. Students will engage with theoretical readings, personal written responses, production viewings, and collaborative assignments, as well as reoccurring conversations with special guests working across all theatrical disciplines.

Registration Restrictions

RGATHE - School of Theater Students Only

TAIC101 - Architectural Styles

General

Course Long Title

Architectural Styles

Subject Code

TAIC

Course Number

101

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

TAIC102 - Architectural Styles

General

Course Long Title

Architectural Styles

Subject Code

TAIC

Course Number

102

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

No Requirements

TAIC201 - Architectural Styles

General

Course Long Title

Architectural Styles

Subject Code

TAIC

Course Number

201

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course explores the relationship between the history and evolution of architectural styles and coinciding artistic movements and the design disciplines of film, stage, furniture, architecture, industrial, interior, and fashion however, primarily focusing on the process of research for the theatrical designer.

TAIC300 - Survey of World Theater - Text

General

Course Long Title

Survey of World Theater - Text

Subject Code

TAIC

Course Number

300

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Course not available to BFA1 students. Survey of World Theater - Text is designed to provide a survey of twentieth and twenty-first century theater history with an emphasis on world theater 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.

Registration Restrictions

RGATHE - School of Theater Students Only

TAIC305 - Survey of World Theater - Perf Tactics

General

Course Long Title

Survey of World Theater - Perf Tactics

Subject Code

TAIC

Course Number

305

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Survey of World Theater - Performance Tactics

TAIC310 - Survey of World Theater - Arts Activism

General

Course Long Title

Survey of World Theater - Arts Activism

Subject Code

TAIC

Course Number

310

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This survey course (open to BFA3-4s) will explore

California Institute of the Arts

Course not available to BFA1 students.

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.

No Requirements

the work of radical collectives, community artists, guerrilla 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. Theory and praxis come together through participation in student-designed projects.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TAIC315 - Art & Community Engagement

General

Course Long Title

Art & Community Engagement

Subject Code

TAIC

Course Number

315

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Our class will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and engagement. Drawing inspiration and learning from a wide range of community-based arts projects, scholarship, case studies, guests, and field trips, students will have the opportunity to explore diverse engagement strategies in the pursuit of community-centered and issue-oriented projects. This class affords students the opportunity to interact with diverse communities and professionals from various fields, and expand their skills-set of collaborative problem solving and engagement strategies through real-world interventions and projects.

TAIC355 - Radical & Diverse Fashion History

General

Course Long Title

Radical & Diverse Fashion History

Subject Code

TAIC

Course Number

355

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This new course will examine inclusive practices in fashion, costume, and dress history studies, both historical and contemporary. We will look at not only "his" story and "her" story, but "their" story and "our" story through art, photography, painting, sculpture, mixed media and social media. Waiting around the corner of many famous paintings or photographs are subjects of color, non-western subjects and LGBTQ+ subjects. This course dives into a circular and inclusive way of looking at history, and empowers students to become equitable image researchers and interpreters. Research projects will focus on society and culture as a whole, rather than at the most famous or most wealthy at the top of a pyramid. Students will learn how to find high quality fashion and dress

images, how to use them in their work, and how costume designers can be advocates for diversity and equity in casting. This class investigates what belonging means, who has the power to include or exclude, and how clothing plays a role in non-verbally and symbolically transmitting crucial clues to who we are as humans and individuals, and as a result, how performance and theater can be culture changing art forms.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TAIC416 - Film Noir

General

Course Long Title

Film Noir

Subject Code

TAIC

Course Number

416

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

3

Description

Open to students in the Theater School only. Not open to BFA1 students.

A semester long exploration of the classic Hollywood films that most consistently interest contemporary audiences. A chance for deeper immersion in Film Noir's nightscape of private eyes, femme fatales, ironic dialogue, iconic lighting, and existential fatalism. We will view a feature film a week from Noir's classic period - 1940-1957 - and discuss each in thematic and visual detail. Notoriously difficult to define, we will examine what makes a Film Noir a Film Noir, using James Naremore's seminal book "More Than Night" as our aesthetic guide. Students will write three 5 page papers throughout the semester. Open to all Theater School graduate students and undergrads BFA 2 and above. Students from the institute might be able to enroll depending on whether Theater School students fill all available slots.

Registration Restrictions

RGATHE - School of Theater Students Only

TAIC450 - Shakespeare on Stage and Screen

General

Course Long Title

Shakespeare on Stage and Screen

Subject Code

TAIC

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

Shakespeare on Stage and Screen: An exploration the major tragedies as plays, productions and films.

This course offers an in-depth study of William Shakespeare's greatest tragedies on stage and screen. The seminar will closely examine "Hamlet," "Othello," "King Lear" and "Macbeth" as plays, productions, and finally as film adaptations. Prominent scholarship on the texts and critical writing on the works in performance will be included. In addition, there will be critical and theoretical material exploring the relationship between cinema and theater. Prominent stage and screen productions will be assigned and discussed in class, including Laurence Olivier's "Hamlet," Peter Brook's "Hamlet" and "King Lear," Akira Kurosawa's "Ran" and "Throne of Blood," Grigori Kozintsev's "King Lear," Roman Polanski's "Macbeth," and Welles' "Othello." Welles' "Chimes at Midnight," a version of "Henry IV," will also be included. Students will be assigned to present an in-class introduction to one of the productions

or films. Additionally, they will be assigned to write in response to questions each week on the reading and viewing in an online class discussion forum. A 5-7 page final essay examining one of the productions on stage or screen will also be required.

TAIC750 - Shakespeare on Stage and Screen

General

Course Long Title

Shakespeare on Stage and Screen

Subject Code

TAIC

Course Number

750

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Shakespeare on Stage and Screen: An exploration of the major tragedies as plays, productions and films.

This course offers an in-depth study of William Shakespeare's greatest tragedies on stage and screen. The seminar will closely examine "Hamlet," "Othello," "King Lear" and "Macbeth" as plays, productions, and finally as film adaptations. Prominent scholarship on the texts and critical writing on the works in performance will be included. In addition, there will be critical and theoretical material exploring the relationship between cinema and theater. Prominent stage and screen productions will be assigned and discussed in class, including Laurence Olivier's "Hamlet," Peter Brook's "Hamlet" and "King Lear," Akira Kurosawa's "Ran" and "Throne of Blood," Grigori Kozintsev's "King Lear," Roman Polanski's "Macbeth," and Welles' "Othello." Welles' "Chimes at Midnight," a version of "Henry IV," will also be included. Students will be assigned to present an in-class introduction to one of the productions or films. Additionally, they will be assigned to write in response to questions each week on the reading and viewing in an online class discussion forum. A 5-7 page final essay examining one of the productions on stage or screen will also be required.

TCOS050 - Wkshp in Spc Skills: Tailoring

General

Course Long Title

Wkshp in Spc Skills: Tailoring

Subject Code

TCOS

Course Number

050

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

California Institute of the Arts

TCOS100 - Costume Techniques I

General

Course Long Title

Costume Techniques I

Subject Code

TCOS

Course Number

100

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Design Program students only. This a basic sewing class designed for students with little to no experience in garment construction. Students will begin the class with a shop orientation which will include the safe operation of home and industrial sewing machines, steam irons, and specialty tools of the trade.

Students will learn fabric and commercial pattern usage and explore the various materials and techniques used in the realization of costume designs, including construction techniques and fitting skills. They will also learn fitting room conduct and special garment finishing techniques.

Class content will have slight variations year to year but you can expect to complete 1 finished garment by the end of the course. There may be additional fees up to \$50.00 associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TCOS101 - Costume Techniques II

General

Course Long Title

Costume Techniques II

Subject Code

TCOS

Course Number

101

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA students only. This course is designed for students who have basic sewing skills and are familiar with how to use a sewing machine. This course explores creative solutions for costume modifications. Learning the art of complex alterations is a vitally important part of being a costume designer; recognizing a bad fit and how to fix it, utilizing preexisting garments in order to create a new form out of an old garment is a skill. While experimenting with reshaping preexisting garments, students will learn fitting etiquette, emergency alterations, basic men's suit jacket alterations, and some basic pattern making skills. (In other words, learning some tricks of the trade)

No Requirements

TCOS150 - Costume Techniques III

General

Course Long Title

Costume Techniques III

Subject Code

TCOS

Course Number

150

School(s)

School of Theater

Academic Level

UG - Undergraduate

TCOS151 - Costume Techniques IV

General

Course Long Title

Costume Techniques IV

Subject Code

TCOS

Course Number

151

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

This course is an intensive workshop in pattern drafting and draping, and serves as a prerequisite for students interested in learning advanced costume construction techniques. Prior to enrolling, students must have demonstrated skill in hand and machine sewing, and experience using commercial patterns.

We will look closely at the grain and structure of fabric, the geometry of the human body, and the ways in which those two interact. Instead of rules-based formulas for drafting pattern pieces, we will strive for an intuitive understanding of how the two-dimensional shape of the cut fabric pieces results in the three-dimensional shape of the finished garment.

Over the course of the semester, students will develop a torso sloper with sleeves, as well as a simple pants pattern. We will discuss how those basic patterns can be developed into a variety of garments, and how the basic techniques we used to create them can be adapted to pattern any three-dimensional shape.

Students should expect to spend approximately \$30 on basic sewing and drawing tools. Required tools include sharp fabric scissors, paper scissors, an 18" clear ruler, pencils, and erasers.

No Requirements

Credit Hours

Min Credit
Hours
2

Description

This course will cover advanced costume construction skills. Class content will rotate from year to year, and students may take the class more than once. Topics covered may include Stretch Fabrics, Body Padding, Mask Making, Advanced Pattern Manipulation, Millinery, Compression and Support Garments, Collars and Lapels, Bias Draping, Armor Making, and others. There may be additional fees associated with this course for supplies, books, or other materials. This course is open to students who have completed Costume Techniques III, or who have demonstrated skill in pattern drafting.

Students may be charged a course fee of up to \$50, which will cover any specialized materials needed for the course. Students will need to provide their own basic sewing, drawing and patterning tools.

No Requirements

TCOS210 - Costume Design Methodology

General

Course Long Title
Costume Design Methodology

Subject Code
TCOS

Course Number
210

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

TCOS210A - Costume Laboratory

General

Course Long Title
Costume Laboratory

Subject Code
TCOS

Course Number
210A

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

California Institute of the Arts

Description

Using theoretical projects, we work through the initial steps of creative brainstorming, design dramaturgy and research, to the sketching and pre- visualization of ideas to the final steps of presentation of a design process. Understanding how costume has evolved historically is key to understanding the role costume plays today in various performance ecologies. The projects will focus on a wide range of design approaches for live performance from traditional drama, opera and dance to spectacle and themed entertainment. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making.

Registration Restrictions

RGATHE - School of Theater Students Only

Description

The Costume Lab is linked to TCOS 210 /211 Costume Design with a specific focus on examining historical silhouettes, patterns and construction techniques in the development of clothing designs covering a range of cultures and epochs. This class is not a construction techniques class but rather an examination of construction, shape, fabric composition, ornamental decoration, fastenings, trimmings and color in garments of differing time periods and civilizations. Topics will align relative to the time periods for projects as scheduled in Costume Design.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TCOS211 - Costume Design Methodology

General

Course Long Title

Costume Design Methodology

Subject Code

TCOS

Course Number

211

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Using theoretical projects, we work through the initial steps of creative brainstorming, design dramaturgy and research, to the sketching and pre- visualization of ideas to the final steps of presentation of a design process. Understanding how costume has evolved historically is key to understanding the role costume plays today in various performance ecologies. The projects will focus on a wide range of design approaches for live performance from traditional drama, opera and dance to spectacle and themed entertainment. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making.

TCOS211A - Costume Laboratory

General

Course Long Title

Costume Laboratory

Subject Code

TCOS

Course Number

211A

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The Costume Lab is linked to TCOS 210 /211 Costume Design with a specific focus on examining historical silhouettes, patterns and construction techniques in the development of clothing designs covering a range of cultures and epochs. This class is not a construction techniques class but rather an examination of construction, shape, fabric composition, ornamental decoration, fastenings, trimmings and color in garments of differing time periods and civilizations. Topics will align relative to the time periods for projects as scheduled in Costume Design.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

California Institute of the Arts

Registration Restrictions

RGATHE - School of Theater Students Only

TCOS250 - Twentieth Century Fashion

General

Course Long Title

Twentieth Century Fashion

Subject Code

TCOS

Course Number

250

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Design & Production Programs students only.

From the styles of the early 1900's to those ushering in the new millennium, we chart the development of women's and men's clothing fashions in form, function and cultural consciousness. Wide-ranging research using paintings, photographs, periodicals, and the garments themselves allows a fast-paced examination of clothing silhouettes and prominent designers of the time. Weekly research reports and sketches, decade by decade, are required. A museum visit will be scheduled.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TCOS275 - Basic Sewing/Costume Shop Orientation

General

Course Long Title

Basic Sewing/Costume Shop Orientation

Subject Code

TCOS

Course Number

275

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

In this class students will learn costume shop orientation, shop safety and how to safely operate tools and equipment that are common practices, such as home and industrial sewing machines, steam irons, and specialty tools of the trade. Students will learn fabric and commercial pattern usage and create a finished garment by the end of the semester. They will also learn fitting room conduct and special garment finishing techniques.

Students should expect to spend an additional \$50 on supplies.

Registration Restrictions

RGATHE - School of Theater Students Only

TCOS305 - 3-D Techniques for Costume Construction

General

Course Long Title

3-D Techniques for Costume Construction

Subject Code

TCOS

Course Number

305

School(s)

School of Theater

TCOS362 - ST: Costume Design in Animation

General

Course Long Title

ST: Costume Design in Animation

Subject Code

TCOS

Course Number

362

School(s)

School of Theater

Academic Level

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on creative and technical skills used in the exploration of alternative patterning and construction techniques with an emphasis on 3-D patterning for volume and form. Students will explore textiles, and fabric manipulation, textile creation and understructures used in creating wearable 3-D costumes.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Specific topics for this course will vary widely per semester but the core focus is on costume design as an expanded practice exploring the relationship between dress, the body and human existence. Projects will center around the role of the designer in creating costume and character in a range of performative mediums including but not limited to live performance, film and animation and pointing a finger at the extent to which the material costume co-authors performance itself.

Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept-creation, analysis and image making. ! Topics for the class will include but are not limited to: Costume in Animation, Subcultures, Anthropology (global culture and dress) short story adaptations, Costumes in Film, Dress and Typography, Inflatables , you name it.,etc.. Please see the specific syllabus provided by individual instructors for more details.

No Requirements

TCOS363 - ST: Costume Design in Animation

General

Course Long Title

ST: Costume Design in Animation

Subject Code

TCOS

Course Number

363

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Specific topics for this course will vary widely per semester but the core focus is on costume design as an expanded practice

TCOS440 - Historical Patterning

General

Course Long Title

Historical Patterning

Subject Code

TCOS

Course Number

440

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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

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exploring the relationship between dress, the body and human existence. Projects will center around the role of the designer in creating costume and character in a range of performative mediums including but not limited to live performance, film and animation and pointing a finger at the extent to which the material costume co-authors performance itself.

Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making. ! Topics for the class will include but are not limited to: Costume in Animation, Subcultures, Anthropology (global culture and dress) short story adaptations, Costumes in Film, Dress and Typography, Inflatables , you name it...etc.. Please see the specific syllabus provided by individual instructors for more details.

No Requirements

re-creating the shapes and silhouettes of each period into 1/2 scale garments.

Registration Restrictions

RGTCOS - Costume Design Program Only

TCOS441 - Historical Patterning

General

Course Long Title

Historical Patterning

Subject Code

TCOS

Course Number

441

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

2

Description

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.

Registration Restrictions

RGTCOS - Costume Design Program Only

TCOS441A - Historical Patterning

General

Course Long Title

Historical Patterning

Subject Code

TCOS

Course Number

441A

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

A workshop 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.

Registration Restrictions

RGTCOS - Costume Design Program Only

TCOS462 - Open Dress: EXTREME FASHION

General

Course Long Title

TCOS463 - Open Dress: World of Wearableart

General

Course Long Title

California Institute of the Arts

Open Dress: EXTREME FASHION

Subject Code

TCOS

Course Number

462

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

What this course is about:

- 1.A fluid and hybrid form produced by interplay between other fields; art, science, graphic and product design, architecture, music, politics and mass media.
- 2.Clothing that lays down a challenge to accepted norms.
- 3.Clothing, garments and body coverings that deliberately cross disciplines and cultural boundaries emerging from collaborations between individuals working in different contexts.

What this course is not about:

- 1.haute couture
- 2.a coven of tastemakers
- 3.the elite world of high fashion.
- 4.marketing and fickle trends
- 5.shock and awe tactics
- 6.the gaze

Who puts fashion in the world? designers, artists , activists, inventors, performers, manufacturers, ordinary people.

We will focus on street wear, utility clothing, masks and disguises and finally dress codes: the language of clothing and the ways fashion is used to transmit signals.

Students should be prepared to purchase unusual items for fabrication depending on the extent of the project Estimated cost between \$50.00- \$100.00

Registration Restrictions

RGNAFV - No School of Film/Video

Open Dress: World of Wearableart

Subject Code

TCOS

Course Number

463

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

the World of WearableArt, WOW, is an annual wearable art competition held in New Zealand in late September. This special topics class is dedicated to the conceptual development and hands-on fabrication of wearable art based on specific themes for the 2025 WOW competition. The competition includes entries from 23 countries and is free to enter.

<https://www.worldofwearableart.com/section-theme-years/2025>

There are 6 themes which students can select from to focus their work. Aotearoa (Indigenous New Zealand culture), Avant-garde, Open, Air, Myths and Legends and Neon. Works explored in this class are aimed toward a level of execution acceptable for submission to the competition but that is not a requirement to take the class.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TCOS505 - 3-D Techniques for Costume Construction

General

Course Long Title

3-D Techniques for Costume Construction

Subject Code

TCOS

TCOS510 - MFA 1 Costume Design

General

Course Long Title

MFA 1 Costume Design

Subject Code

TCOS

Course Number

California Institute of the Arts

Course Number

505

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course focuses on creative and technical skills used in the exploration of alternative patterning and construction techniques with an emphasis on 3-D patterning for volume and form. Students will explore textiles, and fabric manipulation, textile creation and understructures used in creating wearable 3-D costumes.

Registration Restrictions

RGATHE - School of Theater Students Only

510

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course open to MFA1 Costume, Scene, Lighting Design students only.

This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.

Registration Restrictions

RGCSL - Costume

No Requirements

TCOS510A - Costume Laboratory

General**Course Long Title**

Costume Laboratory

Subject Code

TCOS

Course Number

510A

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

The Costume Lab is linked to TCOS 510 /511 MFA 1 Costume Design with a specific focus on examining historical silhouettes, patterns and construction techniques in the development of clothing designs covering a range of cultures and epochs. This class is not a construction techniques class but rather an examination of construction, shape, fabric composition, ornamental decoration, fastenings, trimmings and color in garments of differing time periods and civilizations. Topics will align relative to the time periods for

TCOS511 - MFA 1 Costume Design

General**Course Long Title**

MFA 1 Costume Design

Subject Code

TCOS

Course Number

511

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course is open to MFA 1 Costume Design, Scenic Design, and Lighting Design Program students only.

This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.

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projects as scheduled in MFA 1 Costume Design.
Graduate students must be concurrently enrolled
in TCOS 510/ 511 MFA 1 Costume Design

No Requirements

Registration Restrictions
RGCSL - Costume

No Requirements

TCOS511A - Costume Laboratory

General

Course Long Title
Costume Laboratory

Subject Code
TCOS

Course Number
511A

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
1

Description

The Costume Lab is linked to TCOS 510/511 MFA 1 Costume Design with a specific focus on examining historical silhouettes, patterns and construction techniques in the development of clothing designs covering a range of cultures and epochs. This class is not a construction techniques class but rather an examination of construction, shape, fabric composition, ornamental decoration, fastenings, trimmings and color in garments of differing time periods and civilizations. Topics will align relative to the time periods for projects as scheduled in MFA 1 Costume Design. Graduate students must be concurrently enrolled in TCOS 510/ 511 MFA 1 Costume Design

No Requirements

TCOS540 - Historical Patterning

General

Course Long Title
Historical Patterning

Subject Code
TCOS

Course Number
540

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
2

Description

Course open to MFA1 Costume Design Program students only. Must also take TCOS-510.
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.

Registration Restrictions
RGTCOS - Costume Design Program Only

No Requirements

TCOS541 - Historical Patterning

General

Course Long Title
Historical Patterning

Subject Code
TCOS

Course Number
541

School(s)
School of Theater

Academic Level

TCOS541A - Historical Patterning

General

Course Long Title
Historical Patterning

Subject Code
TCOS

Course Number
541A

School(s)
School of Theater

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Course open to Costume Design Program students only.

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.

Registration Restrictions

RGTCOS - Costume Design Program Only

No Requirements

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Workshop open to Costume Design Program students only.

A workshop 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.

Registration Restrictions

RGTCOS - Costume Design Program Only

TCOS551 - Wkshp in Spc Skills: Tailoring

General

Course Long Title

Wkshp in Spc Skills: Tailoring

Subject Code

TCOS

Course Number

551

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

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.

TCOS555 - Radical & Diverse Fashion History

General

Course Long Title

Radical & Diverse Fashion History

Subject Code

TCOS

Course Number

555

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This new course will examine inclusive practices in fashion, costume, and dress history studies, both historical and contemporary. We will look at not only "his" story and "her" story, but "their" story and "our" story through art, photography, painting, sculpture, mixed media and social media. Waiting around the corner of many famous paintings or photographs are subjects of color, non-western subjects and LGBTQ+ subjects. This course dives into a circular and inclusive way of looking at history, and empowers students to become equitable image researchers and interpreters. Research projects will focus on society and culture as a whole, rather than at the most famous or most wealthy at the top of a pyramid. Students will learn how to find high quality fashion and dress images, how to use them in their work, and how costume designers can be advocates for diversity

and equity in casting. This class investigates what belonging means, who has the power to include or exclude, and how clothing plays a role in non-verbally and symbolically transmitting crucial clues to who we are as humans and individuals, and as a result, how performance and theater can be culture changing art forms.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TCOS575 - Basic Sewing/Costume Shop Orientation

General

Course Long Title

Basic Sewing/Costume Shop Orientation

Subject Code

TCOS

Course Number

575

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

In this class students will learn costume shop orientation, shop safety and how to safely operate tools and equipment that are common practices, such as home and industrial sewing machines, steam irons, and specialty tools of the trade. Students will learn fabric and commercial pattern usage and create a finished garment by the end of the semester. They will also learn fitting room conduct and special garment finishing techniques.

Students should expect to spend an additional \$50 on supplies.

Registration Restrictions

RGATHE - School of Theater Students Only

TCOS650 - Costume Techniques III

General

Course Long Title

Costume Techniques III

Subject Code

TCOS

Course Number

650

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is an intensive workshop in pattern drafting and draping, and serves as a prerequisite for students interested in learning advanced costume construction techniques. Prior to enrolling, students must have demonstrated skill in hand and machine sewing, and experience using commercial patterns.

We will look closely at the grain and structure of fabric, the geometry of the human body, and the ways in which those two interact. Instead of rules-based formulas for drafting pattern pieces, we will strive for an intuitive understanding of how the two-dimensional shape of the cut fabric pieces results in the three-dimensional shape of the finished garment.

Over the course of the semester, students will develop a torso sloper with sleeves, as well as a simple pants pattern. We will discuss how those basic patterns can be developed into a variety of garments, and how the basic techniques we used to create them can be adapted to pattern any three-dimensional shape.

Students should expect to spend approximately \$30

on basic sewing and drawing tools. Required tools include sharp fabric scissors, paper scissors, an 18" clear ruler, pencils, and erasers.

TCOS651 - Costume Techniques IV

General

Course Long Title

Costume Techniques IV

Subject Code

TCOS

Course Number

651

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will cover advanced costume construction skills. Class content will rotate from year to year, and students may take the class more than once. Topics covered may include Stretch Fabrics, Body Padding, Mask Making, Advanced Pattern Manipulation, Millinery, Compression and Support Garments, Collars and Lapels, Bias Draping, Armor Making, and others. There may be additional fees associated with this course for supplies, books, or other materials. This course is open to students who have completed Costume Techniques III, or who have demonstrated skill in pattern drafting.

Students may be charged a course fee of up to \$50, which will cover any specialized materials needed for the course. Students will need to provide their own basic sewing, drawing and patterning tools.

TCOS660 - Open Dress

General

Course Long Title

Open Dress

Subject Code

TCOS

Course Number

660

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

No Requirements

TCOS661 - Open Dress

General

Course Long Title

Open Dress

Subject Code

TCOS

Course Number

661

School(s)

School of Theater

Academic Level

TCOS662 - Open Dress: EXTREME FASHION

General

Course Long Title

Open Dress: EXTREME FASHION

Subject Code

TCOS

Course Number

662

School(s)

School of Theater

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

No Requirements

GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

What this course is about:

- 1.A fluid and hybrid form produced by interplay between other fields; art, science, graphic and product design, architecture, music, politics and mass media.
- 2.Clothing that lays down a challenge to accepted norms.
- 3.Clothing, garments and body coverings that deliberately cross disciplines and cultural boundaries emerging from collaborations between individuals working in different contexts.

What this course is not about:

- 1.haute couture
- 2.a coven of tastemakers
- 3.the elite world of high fashion.
- 4.marketing and fickle trends
- 5.shock and awe tactics
- 6.the gaze

Who puts fashion in the world? designers, artists , activists, inventors, performers, manufacturers, ordinary people.

We will focus on streetwear, utility clothing, masks and disguises and finally dress codes: the language of clothing and the ways fashion is used to transmit signals.

Students should be prepared to purchase unusual items for fabrication depending on the extent of the project Estimated cost between \$50.00- \$100.00

Registration Restrictions

RGNAFV - No School of Film/Video

TCOS663 - Open Dress: World of Wearableart

General

Course Long Title

Open Dress: World of Wearableart

Subject Code

TCOS

Course Number

663

School(s)

School of Theater

Academic Level

GR - Graduate

TCOS710 - Open Studio

General

Course Long Title

Open Studio

Subject Code

TCOS

Course Number

710

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

the World of WearableArt, WOW, is an annual wearable art competition held in New Zealand in late September. This special topics class is dedicated to the conceptual development and hands-on fabrication of wearable art based on specific themes for the 2025 WOW competition. The competition includes entries from 23 countries and is free to enter.
<https://www.worldofwearableart.com/section-theme-years/2025>

There are 6 themes which students can select from to focus their work. Aotearoa (Indigenous New Zealand culture), Avant-garde, Open, Air, Myths and Legends and Neon. Works explored in this class are aimed toward a level of execution acceptable for submission to the competition but that is not a requirement to take the class.

Registration Restrictions

RGTCOS - Costume Design Program Only

Simple Requisites

Course restricted to BFA3 & BFA4 students only.

Type

Year Level Requisite

10

A Requirement block where all subrequirements are required

take 1 courses; from rule RGLVL34;

A Subrequirement block where all groups are required

33

'Take X Courses' type block

Additional Comments:

Credit Hours

Min Credit
Hours
4

Description

Course open to MFA3 Costume Design Program students only.

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TCOS730 - Closure

General

Course Long Title

Closure

Subject Code

TCOS

Course Number

730

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
4

TDAP320 - Design and Production Seminar

General

Course Long Title

Design and Production Seminar

Subject Code

TDAP

Course Number

320

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
1	2

California Institute of the Arts

Description

Course open to MFA 3 Costume Design Program students only.

Design 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.

No Requirements

Description

Course required by BFA Design and Production Students

This course is composed of metier based sections covering all the programs in the school of theater with content geared toward the particular issues facing students working on productions at Calarts.

The class may include presentations by students and visiting guest artists.

Day and time may vary, please see mentor.

Registration Restrictions

RGATHE - School of Theater Students Only

TDAP395 - Design & Production Production

General

Course Long Title

Design & Production Production

Subject Code

TDAP

Course Number

395

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

8

Description

Open to BFA Design Program students only. Every learning goal of the Design program is experienced in production. Live performance experiences expose the student to a variety of aesthetic and practical approaches that challenge and expand awareness of the infinite possibilities of art-making and creativity. Students are assigned production work for credit based on mtier of interest. Coursework is a combined experience of class instruction, hands-on skills practice and supervised lab hours dedicated to an actual production. Due to the fact that class instruction exists to supplement production, it partially shares the time slot with weekly production meetings which students assigned leadership roles will be required to attend. This is a variable unit course. Registration is permission of instructor to determine correct

TDAP450 - BFA Colsure

General

Course Long Title

BFA Colsure

Subject Code

TDAP

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

Closure is a class for graduating BFA Design and Production students.

Through a combination of individual exercises, professional materials and portfolio review, students will orient themselves toward the fields they aim to enter. Multiple faculty will contribute to feedback. Students will create and review individual resumes, bios, websites, other online presence materials. They will also dig deep into their physical portfolios, gathering, organizing, and interrogating all visual, technical and audio documentation around their work. In addition, students will do writing, field scan, and goal-setting work to situate and contextualize their post-degree activities.

California Institute of the Arts

unit value. 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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TDAP620 - Design and Production Seminar

General

Course Long Title

Design and Production Seminar

Subject Code

TDAP

Course Number

620

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

2

Description

Course required by MFA Design and Production Students

This course is composed of metier based sections covering all the programs in the school of theater with content geared toward the particular issues facing students working on productions at Calarts.

The class may include presentations by students and visiting guest artists.

Day and time may vary, please see mentor.

Registration Restrictions

RGATHE - School of Theater Students Only

TDAP695 - Design & Production Production

General

Course Long Title

Design & Production Production

Subject Code

TDAP

Course Number

695

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours

1

Max Credit
Hours

8

Description

Open to MFA students only

Every learning goal of the Design program is experienced in production. This is where the actual application of theory to practice, and the first hand discoveries are made- which have a deep and lasting effect.

This course is project-based and provides hands-on learning in a variety aesthetics of live performance. Due to the fact that class instruction exists to supplement production, it partially shares the time slot with weekly production meetings which students assigned leadership roles will be required to attend.

This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers 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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TDIR415 - Collage for the Theater Artist

TDIR503 - Transforming Text

California Institute of the Arts

General

Course Long Title

Collage for the Theater Artist

Subject Code

TDIR

Course Number

415

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semester's end.

Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.

Registration Restrictions

RGATHE - School of Theater Students Only

TDIR504 - Material Performance

General

Course Long Title

Material Performance

Subject Code

TDIR

Course Number

504

School(s)

School of Theater

Program(s)

Directing

Academic Level

GR - Graduate

General

Course Long Title

Transforming Text

Subject Code

TDIR

Course Number

503

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course is open to the Institute by Permission of Instructor on Course Advising Day. 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. This collaboration is essential in the development of new work for that incorporates puppets or objects, 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 dramaturgical 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 examining the historical use of the performing object as an essential theatrical tool of the avant-garde.

Registration Restrictions

RGATHE - School of Theater Students Only

TDIR505 - Directing Seminar - Mfa1

General

Course Long Title

Directing Seminar - Mfa1

Subject Code

TDIR

Course Number

505

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Credit Hours

Min Credit
Hours
2.5

Description

Limited to 12 students

This class considers the aesthetic, conceptual and practical aspects found at the intersection of text (whether from drama, literature, web, journalism, original texts, or other sources) when using material elements such as puppets or constructed objects as integral elements in performance. We will examine traditional / populist forms, such as humanettes, ventriloquism, and hand puppetry, picture performance, including the traditions of Punch and Judy, Blue Blouse and Constructivist performance. We will also examine contemporary work including Visual/ Performance Art, Fluxus performance, Agit Prop, digital doppelgangers, and related forms. Students will create short works in response to their engagement with these forms. Viewings of works across disciplines will be integral to these investigations, highlighting the cross-medial intersection of contemporary object performance with other forms.

While conceiving and adapting new work, using low-tech methods, students will consider the use of performing objects as a part of a unified scenographic and directorial approach. Students will examine the ways in which the use of puppets, objects, masks, and other material forms can unlock a text or create a world. Through viewings, readings, assignments, and in-class projects, students will explore issues such as scale, composition, ambiguity, manipulation/focus, and the relationship of performer to objects and puppets, while examining the historical use of performing objects as an essential theatrical tool of the avant-garde.

For their final projects, each student (or collaborative team) will propose a short object performance-based work to develop in the final 4 weeks. During this development time, class time will be allotted for work on the projects, as well as for critique of working progress. The viewings will be chosen to relate to each student's final projects. The class will culminate in a performance of works in-progress or finished works.

please add this to both:

Note: If waitlisted, see instructor at course signup.

Description

Course open to MFA1 students only.

Study and discussion of major directing topics and theories.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTDIR - Directing Program Only

TDIR506 - Directing Seminar - MFA 1

General

Course Long Title

TDIR515 - Collage for the Theater Artist

General

Course Long Title

California Institute of the Arts

Directing Seminar - MFA 1

Subject Code

TDIR

Course Number

506

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to MFA 1 Directing Program students only.

Study and discussion of major directing topics and theories.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTDIR - Directing Program Only

Collage for the Theater Artist

Subject Code

TDIR

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semesters end.

Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.

Registration Restrictions

RGATHE - School of Theater Students Only

TDIR516 - Film Noir

General

Course Long Title

Film Noir

Subject Code

TDIR

Course Number

516

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

TDIR520 - Cinematic Elixirs - MFA 1

General

Course Long Title

Cinematic Elixirs - MFA 1

Subject Code

TDIR

Course Number

520

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

California Institute of the Arts

Open to students in the Theater School only.

A semester long exploration of the classic Hollywood films that most consistently interest contemporary audiences. A chance for deeper immersion in Film Noir's nightscape of private eyes, femme fatales, ironic dialogue, iconic lighting, and existential fatalism. We will view a feature film a week from Noir's classic period - 1940-1957 - and discuss each in thematic and visual detail. Notoriously difficult to define, we will examine what makes a Film Noir a Film Noir, using James Naremore's seminal book "More Than Night" as our aesthetic guide. Students will write three 5 page papers throughout the semester. Open to all Theater School graduate students and undergrads BFA 2 and above. Students from the institute might be able to enroll depending on whether Theater School students fill all available slots.

Registration Restrictions

RGATHE - School of Theater Students Only

Course open to MFA1 students only.

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 the blunt and the mysterious.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TDIR521 - Cinematic Elixirs - MFA 1

General

Course Long Title

Cinematic Elixirs - MFA 1

Subject Code

TDIR

Course Number

521

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the blunt and the mysterious.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TDIR525 - Directing Lab

General

Course Long Title

Directing Lab

Subject Code

TDIR

Course Number

525

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

5

Description

Course open to MFA1 students only.

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.

Registration Restrictions

RGTDIR - Directing Program Only

TDIR526 - Directing Lab

General

Course Long Title

Directing Lab

Subject Code

TDIR

Course Number

526

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

5

Description

Open to MFA 1 Directing Program students only.

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.

No Requirements

TDIR605 - Directing Seminar - MFA2

General

Course Long Title

Directing Seminar - MFA2

Subject Code

TDIR

Course Number

605

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to MFA2 students only.

Study and discussion of major directing topics and theories.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTDIR - Directing Program Only

TDIR606 - Directing Seminar - MFA2

General

Course Long Title

Directing Seminar - MFA2

Subject Code

TDIR

Course Number

606

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

TDIR620 - Cinematic Elixirs - MFA 2

General

Course Long Title

Cinematic Elixirs - MFA 2

Subject Code

TDIR

Course Number

620

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

California Institute of the Arts

Open to MFA 2 Directing Program students only.

Study and discussion of major directing topics and theories.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTDIR - Directing Program Only

Course open to MFA2 students only.

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.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TDIR621 - Cinematic Elixirs - MFA 2

General

Course Long Title

Cinematic Elixirs - MFA 2

Subject Code

TDIR

Course Number

621

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the blunt and the mysterious.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TDIR640 - MFA 2 Directing Project

General

Course Long Title

MFA 2 Directing Project

Subject Code

TDIR

Course Number

640

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

6

Description

Student will direct a full length play during 2nd year of residency, collaborating with a full production team.

Registration Restrictions

RGTDIR - Directing Program Only

California Institute of the Arts

TDIR705 - Directing Seminar - MFA3

General

Course Long Title

Directing Seminar - MFA3

Subject Code

TDIR

Course Number

705

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Course open to Directing MFA3 students only.

Study and discussion of major directing topics and theories.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTDIR - Directing Program Only

TDIR706 - Directing Seminar - MFA3

General

Course Long Title

Directing Seminar - MFA3

Subject Code

TDIR

Course Number

706

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to MFA 3 Directing Program students only.

Study and discussion of major directing topics and theories.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTDIR - Directing Program Only

TDIR720 - Cinematic Elixirs - MFA 3

General

Course Long Title

Cinematic Elixirs - MFA 3

Subject Code

TDIR

Course Number

720

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Course open to MFA3 students only.

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

TDIR721 - Cinematic Elixirs - MFA 3

General

Course Long Title

Cinematic Elixirs - MFA 3

Subject Code

TDIR

Course Number

721

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we sample the intoxicating pleasures of narrative and

California Institute of the Arts

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.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the blunt and the mysterious.

No Requirements

TDIR740 - MFA 3 Directing Project

General

Course Long Title

MFA 3 Directing Project

Subject Code

TDIR

Course Number

740

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

8

Description

Open to Directing Program students only.

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.

Registration Restrictions

RGTDIR - Directing Program Only

TFND110D - Language of Design: Light Lab

General

Course Long Title

Language of Design: Light Lab

Subject Code

TFND

Course Number

110D

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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) to solve problems typically found in theatrical settings.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMSM - D&P Foundation and Stage Managers

TFND110G - Language of Design: Sound Underscoring

General

Course Long Title

Language of Design: Sound Underscoring

Subject Code

TFND

Course Number

TFND110H - Light Lab: Theatrical Conventions

General

Course Long Title

Light Lab: Theatrical Conventions

Subject Code

TFND

Course Number

110H

California Institute of the Arts

110G

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

An exploration of what makes good underscoring for theater. It will involve some music history and analysis as well as discussions of the associations that occur - both intentional and unintentional - when a piece of music is played during a dramatic piece. Assignments include picking music to underscore existing film moments and picking music to underscore recorded dialog. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMSM - D&P Foundation and Stage Managers

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to Design & Production Programs students only. 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) to solve problems typically found in theatrical settings. 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.

Students should expect to spend approx. \$30 on additional supplies.

Registration Restrictions

RGTDPFMSM - D&P Foundation and Stage Managers

No Requirements

TFND110J - Fusion 360 Adv Basics - Obj Dsgn & Fab

General

Course Long Title

Fusion 360 Adv Basics - Obj Dsgn & Fab

Subject Code

TFND

Course Number

110J

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Fusion 360 Advanced Basics for Object Design and Fabrication

This class is a fast paced intro and application class in how to use and manipulate the free

TFND110K - Costume Techniques: Torso Sloper

General

Course Long Title

Costume Techniques: Torso Sloper

Subject Code

TFND

Course Number

110K

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

A beginning course, which explores the intersection of fabric and the geometry of the body. We will use a combination of draping and flat patterning techniques, with an emphasis on understanding how pattern pieces combine to create

California Institute of the Arts

parametric drafting program from Autodesk named Fusion 360. This class will have an emphasis of designing real world objects in the virtual world giving you the ability to generate 3d printed or CNC'd objects such as models and full scale scenic elements.

Registration Restrictions
RGDAPDWP - D&P and Directing

3-dimensional geometric forms. In the process of creating a torso sloper, the student will practice fitting skills, learn construction and craft techniques such as fabric manipulation. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Please note that the students will use their own bodies as models for their torso sloper. In this way, you will become familiar with your body shape first before patterning for another's body.

Registration Restrictions
RGTDPFMS - D&P Foundation and Stage Managers

TFND110L - Costume Tech: Body Padding & Rigging

General

Course Long Title
Costume Tech: Body Padding & Rigging
Subject Code
TFND
Course Number
110L
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

Costume Techniques: Body Padding and Rigging for 3-Dimensional Costume Design

Using the torso sloper created in Costume Techniques: Torso Sloper, we will explore the process used in padding for the body. First we will identify the changes in the natural body shape we wish to achieve and the movements necessary for the performer. Then, we will explore traditional and non-traditional materials, construction techniques, tailoring and millinery adaptations, soft sculpture, foam and other specialized techniques used on 3D body padding.

Registration Restrictions
RGDAPDWP - D&P and Directing

No Requirements

TFND110N - Their*Story

General

Course Long Title
Their*Story
Subject Code
TFND
Course Number
110N
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

Discovering Equity, Diversity, Inclusivity in Dress History

This Studio Lab explores how a color-conscious approach to dress history can inspire costume designers to think differently about casting, mood boards and renderings. Students will learn key principles of dress history while developing their own unique point of view on diversity in costume design, and what it means to do research in an inclusive way. This Studio Lab is open to BFA1 design students and to the Institute at discretion of instructor at Course Advising Day

Registration Restrictions
RGTDPFMS - D&P Foundation and Stage Managers

TFND110O - Extreme Contrast

TFND110P - Basic Sound Kit

California Institute of the Arts

General

Course Long Title

Extreme Contrast

Subject Code

TFND

Course Number

110O

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Explorations of Tone, Shadow & Shade in Lighting and Costume Design

The class will explore shape, silhouette and composition through the use of textiles and light. Students will utilize research and historical resources to launch hands-on projects while developing their own unique approach to silhouette and shape.

This Studio Lab is open to BFA1 design students and to the Institute at discretion of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMSM - D&P Foundation and Stage Managers

General

Course Long Title

Basic Sound Kit

Subject Code

TFND

Course Number

110P

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Introduction to Zoom audio best practices. Practical electrical (voltage, current, resistance, Ohm's Law) and sound concepts.

Computer-based audio recording and mixing with Logic Pro X (10.5) utilizing the 90 day free trial or Garageband. Basic to middle level set-ups including digital field recorder, digital interface, MIDI keyboard controller, and mics. Sound file-editing and basic mixing.

TFND110Q - Papier Mache Sculpture

General

Course Long Title

Papier Mache Sculpture

Subject Code

TFND

Course Number

110Q

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This 6 week course will focus on methods of quickly creating 3-dimensional shapes using cardboard and papier mache. We will explore

TFND110R - 3D Modeling for Everyone!

General

Course Long Title

3D Modeling for Everyone!

Subject Code

TFND

Course Number

110R

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

3D Modelling For Everyone is an introductory course into the world of 3D modeling - have you ever wondered, what is a 3D model? How are they

California Institute of the Arts

various applications for these materials, from masks and headdresses to hand props and even furniture. This class is aimed at BFA1 students in the XDP program, who will be given priority when enrolling. The course is open to students from throughout the institute as space allows.

Registration Restrictions

RGTDPF - Design & Production Foundation

used in the realms of Theater, Fabrication, CG, Video Games, VR and beyond? How to create your own 3D models? And how you can share them with others?

In this Course you will learn all about the fundamentals of 3D Modeling using Autodesk Fusion 360 - a platform that is free for students, and suitable to an extremely wide range of uses.

No prior experience with 3D modeling is required to take this course. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPF - Design & Production Foundation, RGBFA12 - BFA 1 Or BFA 2 Students Only

TFND115B - Theater Pilots: Ode to Paul Thek

General

Course Long Title

Theater Pilots: Ode to Paul Thek

Subject Code

TFND

Course Number

115B

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Using Paul Thek's notes as a starting place that will guide a simultaneous process of inventory and discovery into each artist's curiosities, affinities, and past experiences, through a series of surveys, research and sculptural exercises.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPF - D&P Foundation and Stage Managers

TFND115C - Theater Pilots: Counter Balance

General

Course Long Title

Theater Pilots: Counter Balance

Subject Code

TFND

Course Number

115C

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

For every action there is a reaction; we will be working on sculptures that prove this fact. The class will focus on the art of Alexander Calder as well as the practical applied physics of creating both hanging and pedestal based mobiles and other acts of balance. Students will be required to do research, make drawings, do basic physical calculations as well as fabricate 2 or more mobiles in the course of this six week module.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPF - D&P Foundation and Stage Managers

TFND115H - Theater Pilots: Experiments in Play

California Institute of the Arts

General

Course Long Title

Theater Pilots: Experiments in Play

Subject Code

TFND

Course Number

115H

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This project-based course will examine and embody the relationship between play and performance. As a laboratory for experimentation, it will prioritize open-ended processes, collaborative improvisation and shared authorship in the creation of unique performances. Students will develop their own creative practices using gameplay, devised interactions, gestures, and scores. The class will employ Fluxus strategies, speculative object making, and finding value in the "unuseless."

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

TFND115J - Theater Pilots: Where Do Good Ideas Come

General

Course Long Title

Theater Pilots: Where Do Good Ideas Come

Subject Code

TFND

Course Number

115J

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Where do good ideas come from? And once we have the seed of a good idea, how do we nurture it and make it stronger? We will explore a variety of strategies for opening ourselves in ways that allow good ideas to find us, that allow us to know a good idea when we have one, and that support the process of developing that idea to its greatest potential. We will practice meditation, go for walks, do push ups, and have snacks. And then talk about it and what we noticed while we did it. We will talk about things that inspire us and reveal our personal "failure resumes". We will read about being wrong. And talk about it. And we will do our best to be right. This class is designed for students who are creatively inspired and pushing to find their voice, but secretly feel like they haven't figured it out yet. Don't worry, nobody really has. It's all a work in progress. And we will work on it together.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

TFND115K - Theater Pilots: Ode to Paul Thek Part 2

General

Course Long Title

Theater Pilots: Ode to Paul Thek Part 2

Subject Code

TFND

Course Number

115K

School(s)

School of Theater

Academic Level

UG - Undergraduate

TFND115L - Substitute Objects:performing Witthings

General

Course Long Title

Substitute Objects:performing Witthings

Subject Code

TFND

Course Number

115L

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Using Paul Thek's notes as a starting place that will guide a simultaneous process of inventory and discovery into each artist's curiosities, affinities, and past experiences, through a series of surveys, research and sculptural exercises. Part 2 will take a deeper dive into the process of individual impulse in creative thinking. of This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

Credit Hours

Min Credit
Hours
1

Description

This course focuses on the activation of found objects in performance. Manipulating the material world in real time offers limitless possibilities for artists, designers, and performance makers. Through a series of short, hands-on projects and improvisations, students will explore their roles as generative artists using found objects as vehicles for creating new forms and generating/activating content. Responding to a range of texts (whether from drama, literature, poetry, news reports, social media /online sources, original, adapted or collaged texts, students will challenge their existing ideas of what performance can be.

Objects carry a wide range of possible associations that can be investigated, heightened, subverted, or enhanced through their intentional live animation. The word animation derives from the Latin 'anima' meaning "of air, having a spirit, living"; or "breath of air, air, soul, life". By animating objects we breathe new life into them.

Substitute Objects centers on performative work with objects, with a corollary investigation of the role of the performer in the process . Students will explore a myriad of issues concerning objects in performance, such as scale, humor, doubling, ambiguity, visibility, invisibility, and the use of metaphor, while examining the historical use of the performing objects as an essential theatrical tool of the avant-garde.

TFND120F - The Production Process

General

Course Long Title

The Production Process

Subject Code

TFND

Course Number

120F

School(s)

School of Theater

Academic Level

UG - Undergraduate

TFND120G - Shark Tank: the Live Event Pitch Project

General

Course Long Title

Shark Tank: the Live Event Pitch Project

Subject Code

TFND

Course Number

120G

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Who does what when? And why? This class is designed to detail all the key players involved in putting on a show as we look at the production process and figure out what's going on. We will go over industry standard terminology and explain the importance of communication. We will explore roles from production manager to director, lighting designer to producer, sound supervisor to stage manager and more. We will break down a calendar from design phase thru closing night and everything in between.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPF - Design & Production Foundation

Credit Hours

Min Credit
Hours
1

Description

How can we experience live art, performance and entertainment when the creators cannot be in the same physical space? Or when the audience cannot use two or more of their senses? Or when the venue is a broom closet? Inspired by the COVID-19 pandemic, we will develop new ideas and creative solutions for how live art and entertainment can be produced and consumed within specific circumstances or limitations. In teams, we will brainstorm, develop and pitch an idea for a one-time live artistic performance or experiential event to a panel of "Sharks" (ie. faculty, staff and entertainment professionals) for their "investment" and feedback. This is the CalArts version of Shark Tank!

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TFND120I - Superpower: Collaborative Communication

General

Course Long Title

Superpower: Collaborative Communication

Subject Code

TFND

Course Number

120I

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Is a superpower something you are born with? Something you learn in your childhood? Or perhaps, something you develop through conscious intention and practice? This interactive course will examine the art of collaborative communication. We will experiment with different methods of communication, and examine their efficacy. Together we will lay the groundwork for you to harness your communication powers and establish effective practices for your future creative teamwork.

TFND120J - Shepherding Creativity

General

Course Long Title

Shepherding Creativity

Subject Code

TFND

Course Number

120J

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

The disciplines of arts management exist to facilitate the creative process and get productions to the finish line-- and they are especially effective if executed in a kind, helpful, and careful way. This course aims to delineate the roles typically thought of as managerial or administrative, and define how each role is uniquely poised to contribute and shepherd creativity.

Registration Restrictions

California Institute of the Arts

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

RGDAPS - D & P Programs and Specializations

No Requirements

TFND125 - Experience Design

General

Course Long Title

Experience Design

Subject Code

TFND

Course Number

125

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Experience design lab will focus on a cluster of 6 week modules (2 per semester) exploring the expanded field of design. Each project based module will be taught by different faculty in related discipline-specific topics in order to ensure exposure for various approaches. Topics for the modules will include but are not limited to immersive and experimental environments, storytelling, 2D and 3D design, installation, time based interactivity, the arts and social action, etc. Please refer to course descriptions provided by individual instructors for more details.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

TFND125A - Experience Design: WordRobe

General

Course Long Title

Experience Design: WordRobe

Subject Code

TFND

Course Number

125A

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

A look at the intersection of clothing, words and typographic expression, in ways that seek to blur the boundaries between art, design, writing and theater.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

TFND125B - Experience Design: Alphabet City

General

Course Long Title

Experience Design: Alphabet City

Subject Code

TFND

Course Number

125B

TFND125C - Experience Design: Barbeque

General

Course Long Title

Experience Design: Barbeque

Subject Code

TFND

Course Number

125C

California Institute of the Arts

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Alphabet City will converge exploration of 2D graphics, typography, negative space, iterative gestural models at multiple scales, and a spectrum of expert and vernacular ideas about the workings of the city street.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMSM - D&P Foundation and Stage Managers

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Learn the basics of smoked barbecue, including fire preparation, creating a spice rub, selecting meat, generating the right amount of smoke, maintaining proper temperature, carving, and presentation. Drawing on our visual understanding of color, shape, and texture, we will transfer those skills into the realm of taste. The same implementation of balance and harmony applies, and most importantly, the process requires the same attention to detail, long-term vision, and patience. The class will introduce students to a few scientific cooking concepts. It will be a combination of lectures and hands-on projects, hopefully culminating in an end-of-semester barbecue. Source texts include Paul Kirk's seminal Championship Barbecue and Francis Mallman's Seven Fires. If you can make quality BBQ, you can make quality art.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMSM - D&P Foundation and Stage Managers

TFND125D - Experience Design: Look At This

General

Course Long Title

Experience Design: Look At This

Subject Code

TFND

Course Number

125D

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

LOOK AT THIS will be an opportunity to create a shared space of engagement with art and artists

TFND125E - Experience Design: Foundation Lab

General

Course Long Title

Experience Design: Foundation Lab

Subject Code

TFND

Course Number

125E

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The Foundation Lab is an extension of the Foundation modules where the student will work

California Institute of the Arts

across a range of art forms, whether traditional/historical, experimental/avant-garde, or popular culture forms. As artists, we are constantly engaged with making work; it's equally critical to create a space to encounter, enjoy, contemplate and be challenged by the range of work made across time and form. The class will alternate between experiencing/discussing the work that I will bring to the group, and the work or documentation that students bring in. In addition to work that you may already know, you will be researching/looking for new or unknown (to you) works, via the internet, the library, and other resources. Each student is required to share at least one work weekly. This should be a work that has affected you with unusual intensity. All forms are welcome, in whatever way they can be shared---books, films, art, records, performance documentation, field recordings, found objects, dvd/vhs/cd, film, online videos/blogs/images, newspapers, books, graphic design, recordings, etc. We will also look at excerpts from Joseph Cornell's diaries that describe his quest for daily "epiphanies". Each student will create a final project, in any form, as a response to a work seen in class. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMS - D&P Foundation and Stage Managers

with a variety of materials and artistic processes to further understand the concepts of the module. These labs will additionally utilize various shop spaces within the theater school. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMS - D&P Foundation and Stage Managers

TFND125F - Experience Design: Kinetic Sculpture

General

Course Long Title

Experience Design: Kinetic Sculpture

Subject Code

TFND

Course Number

125F

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Motion and making things move on a practical level is quite simple. Capturing the idea to make a something do something is quite different. Learning how to take a concept such as motion and

TFND125H - Experience Design: Creative Listening

General

Course Long Title

Experience Design: Creative Listening

Subject Code

TFND

Course Number

125H

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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

California Institute of the Arts

create a tangible form out of it is frustrating and takes practice and especially an open mind for tinkering and trickery. This class is a hands on exploration of tangible movement. As a group as well as in individual exploration you will be studying the works of such artists as Rubin Margolin, Theo Jansen and Dukno Yoon as well as the early designers of automata to see how this art form can and does work. Students will be required to design 1-3 kinetic sculptures. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

training exercises and class projects will develop the listening skills of the sound designer. Sound effects, ambiences, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

TFND125J - Experience Design: Intro Virtual Reality

General

Course Long Title

Experience Design: Intro Virtual Reality

Subject Code

TFND

Course Number

125J

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Experience and explore the current state of Virtual Reality. We will watch and discuss a wide variety of VR projects, including 360 video for mobile devices and interactive headset systems, such as the Oculus Rift and HTC Vive. We will explore narrative, journalistic, non-fiction, and other types of projects that defy categorization. Drawing on our understanding of live performance and recorded media (such as film, video games, and television), we will explore how we can put those skills to use to conceive and create new work that pushes the VR medium forward. The class will give students an overview of the existing VR technology, the creation tools, and the current industry thinking about the VR roadmap going forward.

This course is open to Design and Production

TFND125K - Epistolary Room

General

Course Long Title

Epistolary Room

Subject Code

TFND

Course Number

125K

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The course will spend 6 weeks designing and fabricating a portable room inspired by epistles that demand to be heard in a space created specifically for the purpose of 'sending news'. We will begin by revisiting the practice of reading letters, historical and contemporary. Unlike tweets, texts and emoticons, these letters demand close reading; time spent discovering nuance and hidden messages. We will then devise a 'room' in which to read, listen to and 'stay with' the letters perhaps revealing the intimate relationship between place and thought.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

California Institute of the Arts

Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMSM - D&P Foundation and Stage Managers

TFND125L - Magic-Performance of Illusion

General

Course Long Title

Magic-Performance of Illusion

Subject Code

TFND

Course Number

125L

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The world of stage illusion relies on a combination of storytelling, design aesthetic, and technology. In this six-week course, we will examine how these three elements combine to mechanical principle into magic before your very eyes. We will dissect a classic stage illusion and rebuild it according to the traditional "three scripts" of illusion design.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGTDPFMSM - D&P Foundation and Stage Managers

TFND125N - Draw/Write/Read Sound

General

Course Long Title

Draw/Write/Read Sound

Subject Code

TFND

Course Number

125N

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

In this course we will draw/write/read ways to make sounds. Our final project will consist of a performance of our individual and group works by musicians, actors, and other sound performers. This is a class for all artists (theater, visual arts, film & video, dance, animation, critical studies) who are interested in making and notating their own sounds, but might not have experience (or limited experience) with formal music studies or sound design. No formal music experience or reading music is required, but musicians looking for new ways to compose and perform will also benefit from taking this 6-week intensive.

TFND125O - Lost and Found Sounds

General

Course Long Title

Lost and Found Sounds

Subject Code

TFND

Course Number

125O

School(s)

School of Theater

Academic Level

UG - Undergraduate

TFND125P - Fear and (C)loathing: Tyranny in Dress

General

Course Long Title

Fear and (C)loathing: Tyranny in Dress

Subject Code

TFND

Course Number

125P

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Through field trips, immersive and deep listening exercises, and active field recording, we will design a collective digital soundscape, a sonic travelogue made from audio that we collect on our trips and from personal audio assignments. Along the way, we'll learn about sound design, audio, waves, electricity, physics, acoustics, immersivity, and theater, and begin to move from a visualcentric toward an audiocentric experience of the world around us. This class is for all artists looking to make sound a vital component of their consciousness and work.

Credit Hours

Min Credit
Hours
1

Description

Disfigurement, ornamentation, modesty, transmission of signals, strong cruelties and mutilations figure prominently in the ceaseless change of body coverings. Will masks be forever linked in our minds to contagium and death forgetting their long history of association with modesty, as a welcome refuge in anonymity, a 'false' face, shame, carnival or licentiousness?

This course takes a look at body coverings, adornments, physical alterations, and the cultural differences that influence how we dress and understand the coded signals being transmitted with out words.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

TFND125Q - Research Methods for Designers

General

Course Long Title

Research Methods for Designers

Subject Code

TFND

Course Number

125Q

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Part of the Studio Labs group of courses, Research Methods for Designers will introduce design students to research methods and practices, including online tools, library resources, and select field work. We will explore an array of methods utilized by designers and artists, and put them into dialogue with each student's emerging design process. In each iteration of the class, the group gathered will collectively research a pre-defined arts-related topic and then generate written and visual materials, culminating in a publication.

TFND125R - Speaking Through Light

General

Course Long Title

Speaking Through Light

Subject Code

TFND

Course Number

125R

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

A course on how light and design is used to tell a story in a variety of environments including where we live, work and play. We will examine why different lighting schemes are used for different scenarios and how it affects our lives. We will explore how natural and artificial light can help direct people to live the life they need or wish to have. Exercises include the study of light and feeling on and off the stage, and the how and why it makes a difference. You will be guided to use your powers of observation and intuition to

explore these questions and make different spaces come to life. We will concentrate on needs, narratives, and reasons.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

TFND125S - Clothing and the Language of the Body

General

Course Long Title

Clothing and the Language of the Body

Subject Code

TFND

Course Number

125S

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This 6 week course will focus on body language, gesture, and the ways in which clothing can enhance these methods of non-verbal communication.

We will take a performance-centered approach toward design, and try to understand costuming from the point of view of the actor. Students will select a series of expressive gestures and poses, which they will distill down to their most essential elements. While exploring those gestures with their own bodies, students will conceive of costume elements that could add to the power of their non-verbal communication. Those costume elements will be mocked-up in 3-dimensions, and students will be able to experience how wearing these garments affects their movement and the feel of their physical gestures. This class is aimed at BFA1 students in the XDP program, who will be given priority when enrolling. The course is open to students from throughout the institute as space allows.

Registration Restrictions

RGTDPF - Design & Production Foundation

TFND195 - Production Orientation

General

Course Long Title

Production Orientation

Subject Code

TFND

Course Number

195

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course gathers incoming BFA 1 's into a production cohort to introduce them to the unique ecosystem of the Calarts School of Theater.

Students rotate through 2-week orientations in the following productions areas: scene shop, lighting/ electrics, sound, video, props, stage management, costumes, in order to gain initial exposure to the faculty, staff, facilities and processes that each production area engages in.

This course is a prerequisite for D & P students who will work in any meter area in Production, in subsequent semesters.

Registration Restrictions

RGTDPFM - D&P Foundation and Stage Managers

TGEN200 - Art History

General

Course Long Title

Art History

Subject Code

TGEN

TGEN275 - Institute Producing: Practical Skills

General

Course Long Title

Institute Producing: Practical Skills

Subject Code

TGEN

California Institute of the Arts

Course Number

200

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This is the first of a two semester sequence covering the history of art making to include painting, sculpture, collage and graphic design. We will work forward from the first creations of man through the Renaissance in the first semester and from Mannerism until today in the second semester.

Registration Restrictions

RGATHE - School of Theater Students Only

Course Number

275

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Institute Producing: Practical Skills for Creative Producing

This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects.

TGEN310 - Institute Acting Techniques I

General**Course Long Title**

Institute Acting Techniques I

Subject Code

TGEN

Course Number

310

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

TGEN315 - Institute Acting Techniques II

General**Course Long Title**

Institute Acting Techniques II

Subject Code

TGEN

Course Number

315

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

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.

California Institute of the Arts

TGEN320 - Institute Directing I

General

Course Long Title

Institute Directing I

Subject Code

TGEN

Course Number

320

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN325 - Institute Directing II

General

Course Long Title

Institute Directing II

Subject Code

TGEN

Course Number

325

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN335 - Alexander Technique Fundamentals

General

Course Long Title

Alexander Technique Fundamentals

Subject Code

TGEN

Course Number

335

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

Actors, artists, musicians, dancers, and athletes are developing specialized performance skills. They think about coordination but often have a vague concept of what that is. By teaching the basics of functional anatomy and vertebrate organization, combined with increased sensory awareness and kinesthetic sensitivity, the concept of coordination takes on a new perspective and concrete steps to change the movement repertoire become apparent. The Alexander Technique offers a clear, systematic look into the underlying principles

TGEN360 - Improvisation

General

Course Long Title

Improvisation

Subject Code

TGEN

Course Number

360

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day
According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the

California Institute of the Arts

that govern human movement. F.M. Alexander discovered a primary mechanism for achieving balance and ease in uprightness: The head leads the spine in good coordination. This "primary control" is the central mechanism. It alters the physiology of the body by creating more space. While Alexander Technique has its roots in the performing arts, it is widely accepted as an educational method that focuses primarily on changing habitual behavior. Participants learn to engage the body and mind to reduce tension in daily activities. It is this unique psycho-physical combination that has made Alexander Technique training such an important component of the practical and creative training for performing artists.

The principles and procedures of the Alexander Technique apply across all areas of daily practice and rehearsal routines, to performance and the mitigating of stage fright and health problems.

"Alexander Technique gives us all the things we have been looking for in a system of physical education: Relief from strain due to maladjustment, and consequent improvement in physical and mental health. and along with this, a general heightening of consciousness on all levels. We cannot ask more from any system of education; nor, if we seriously desire to alter human beings in a desirable direction, can we ask any less."

-Aldous Huxley on Alexander Technique

tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN361 - Improvisation

General

Course Long Title

Improvisation

Subject Code

TGEN

Course Number

361

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day.

According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown

TGEN370 - Intro to Tai Chi

General

Course Long Title

Intro to Tai Chi

Subject Code

TGEN

Course Number

370

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

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

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off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN371 - Intro to Tai Chi

General

Course Long Title

Intro to Tai Chi

Subject Code

TGEN

Course Number

371

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

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.

TGEN380 - International Program Development

General

Course Long Title

International Program Development

Subject Code

TGEN

Course Number

380

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Course open to BFA2, BFA3, and BFA4 students in the School of Theater. All others by permission of instructor only.

This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TGEN385 - Sustainability Seminar

General

Course Long Title

Sustainability Seminar

Subject Code

TGEN450 - Entrepreneurship: The Artist As Entrepr

General

Course Long Title

Entrepreneurship: The Artist As Entrepr

California Institute of the Arts

TGEN

Course Number

385

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Discussion of ecologically sustainable theories and practice for the arts.

Subject Code

TGEN

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Course open to BFA4 School of Theater students only, by Permission of Instructor only.
Entrepreneurship: The Artist as Entrepreneur

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.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TGEN510 - Institute Acting Techniques I

General

Course Long Title

Institute Acting Techniques I

Subject Code

TGEN

Course Number

510

School(s)

School of Theater

Academic Level

GR - Graduate

TGEN515 - Institute Acting Techniques II

General

Course Long Title

Institute Acting Techniques II

Subject Code

TGEN

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

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.

Credit Hours

Min Credit
Hours
1

Description

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.

TGEN520 - Institute Directing I

General

Course Long Title
Institute Directing I

Subject Code
TGEN

Course Number
520

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN525 - Institute Directing II

General

Course Long Title
Institute Directing II

Subject Code
TGEN

Course Number
525

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN535 - Alexander Technique Fundamentals

General

Course Long Title
Alexander Technique Fundamentals

Subject Code
TGEN

Course Number
535

School(s)
School of Theater

Academic Level
GR - Graduate

TGEN570 - Intro to Tai Chi

General

Course Long Title
Intro to Tai Chi

Subject Code
TGEN

Course Number
570

School(s)
School of Theater

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1.5

Description

Actors, artists, musicians, dancers, and athletes are developing specialized performance skills. They think about coordination but often have a vague concept of what that is. By teaching the basics of functional anatomy and vertebrate organization, combined with increased sensory awareness and kinesthetic sensitivity, the concept of coordination takes on a new perspective and concrete steps to change the movement repertoire become apparent. The Alexander Technique offers a clear, systematic look into the underlying principles that govern human movement. F.M. Alexander discovered a primary mechanism for achieving balance and ease in uprightness: The head leads the spine in good coordination. This "primary control" is the central mechanism. It alters the physiology of the body by creating more space. While Alexander Technique has its roots in the performing arts, it is widely accepted as an educational method that focuses primarily on changing habitual behavior. Participants learn to engage the body and mind to reduce tension in daily activities. It is this unique psycho-physical combination that has made Alexander Technique training such an important component of the practical and creative training for performing artists. The principles and procedures of the Alexander Technique apply across all areas of daily practice and rehearsal routines, to performance and the mitigating of stage fright and health problems. "Alexander Technique gives us all the things we have been looking for in a system of physical education: Relief from strain due to maladjustment, and consequent improvement in physical and mental health. and along with this, a general heightening of consciousness on all levels. We cannot ask more from any system of education; nor, if we seriously desire to alter human beings in a desirable direction, can we ask any less."

-Aldous Huxley on Alexander Technique

TGEN571 - Intro to Tai Chi

General

Course Long Title

Intro to Tai Chi

Subject Code

TGEN

Credit Hours

Min Credit
Hours
1.5

Description

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.

TGEN575 - Institute Producing: Practical Skills

General

Course Long Title

Institute Producing: Practical Skills

Subject Code

TGEN

California Institute of the Arts

Course Number

571

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1.5

Description

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.

Course Number

575

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Institute Producing: Practical Skills for Creative Producing

This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects.

TGEN580 - International Program Development

General**Course Long Title**

International Program Development

Subject Code

TGEN

Course Number

580

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Course open to MFA students in the School of Theater. All others by permission of instructor only.

This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester

TGEN585 - Sustainability Seminar

General**Course Long Title**

Sustainability Seminar

Subject Code

TGEN

Course Number

585

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Discussion of ecologically sustainable theories and practice for the arts.

California Institute of the Arts

and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TGEN660 - Improvisation

General

Course Long Title

Improvisation

Subject Code

TGEN

Course Number

660

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day

According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN661 - Improvisation

General

Course Long Title

Improvisation

Subject Code

TGEN

Course Number

661

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day.

According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN750 - Entrepreneurship: The Artist As Entrepr

General

Course Long Title

Entrepreneurship: The Artist As Entrepr

Subject Code

TGEN

THST305 - Experimental Narratives

General

Course Long Title

Experimental Narratives

Subject Code

THST

California Institute of the Arts

Course Number

750

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to MFA 3 students only.

Entrepreneurship: The Artist as Entrepreneur

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.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

THST400 - Interpretive Strategies for Plays

Course Number

305

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

How do we speak the unspeakable? Or express what we can't yet understand? Innovation in performance disciplines has almost always been preceded by periods of personal, social, or political upheaval, requiring the artist to traverse previously uncharted realms in response. In this sense, experimental work can be understood as work that strives to recontextualize one's place within a world that is no longer/was never familiar, is possibly even hostile, violent, or otherwise unapproachable. By exploring themes of alienation, intuition, wordplay, anarchy and liberation, together we will ask: how might experimental narratives guide us through a process of unlearning traditional notions of structure, form, viewership, analysis, story and even language and, as a result, open our work to deeper realms of expression and connection? Part reading/viewing practice, part conversation space, and part generative lab, this semester-long course we will highlight narrative works by a variety of experimental writers and artists such as Kathy Acker, Anne Carson, Hilton Als, David Wojnarowicz, Suzan-Lori Parks, Sarah Kane, Michaela Coel, Nan Goldin, Gertrude Stein, Okwui Okpokwasili, Marguerite Duras, Carolee Schneemann, Virginia Woolf, and more. Centering each week around a reading and/or viewing experience, together we will engage in group discussion focused on revealing the conceptual and aesthetic strategies employed by these experimental artists, as well as the connections that persist across various artists, disciplines, and histories. While not a traditional writing workshop, this course is nevertheless designed to be a fertile environment for new ideas and impulses and, ideally, will instill greater confidence in refining our own artistic practice through the process of authoring ourselves into experimental lineages that offer a new sense of belonging and creative potential.

No Requirements

THST450 - One Acts: A Writing Workshop

California Institute of the Arts

General

Course Long Title

Interpretive Strategies for Plays

Subject Code

THST

Course Number

400

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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.

Registration Restrictions

RGATHE - School of Theater Students Only

General

Course Long Title

One Acts: A Writing Workshop

Subject Code

THST

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Each week we will read and analyze a landmark one-act drama, paying careful attention to the synchronicity between form and content. Students will be invited to bring to the class, on a set schedule, pages of their own dramatic writing for feedback. Students will work together in pairs throughout the terms as fell dramaturgs.

THST475 - American Drama Now

General

Course Long Title

American Drama Now

Subject Code

THST

Course Number

475

School(s)

School of Theater

Academic Level

UG - Undergraduate

THST500 - Interpretive Strategies for Plays

General

Course Long Title

Interpretive Strategies for Plays

Subject Code

THST

Course Number

500

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

This seminar examines current developments in contemporary American playwriting. Our investigations will set out on a dramaturgical footing. We will analyze the structural, thematic, tonal and theatrical dimensions of salient new plays while teasing out the connections to dramatic tradition and pinpointing the distinctive quality of "newness" that each of these works presents. The course will also consider the producing challenges posed by this writing and explore how the authors of these plays are forcing institutional theaters to reassess their programming criteria. Dramatists may include Annie Baker, Young Jean Lee, Tarell Alvin McCraney, Rajiv Joseph, Brandon Jacobs-Jenkins, Anne Washburne, Samuel D. Hunter, Thomas Bradshaw, Will Eno and Suzan-Lori Parks. In addition to reading at least a play a week, students will be required to attend three productions and write three performance reports (750-1000 words each) on productions in the Los Angeles area. In addition, each student will be required to write a 10-12 page final paper assessing the oeuvre of one of the playwrights under examination this term.

Registration Restrictions

RGATHE - School of Theater Students Only

Credit Hours

Min Credit
Hours
3

Description

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.

Registration Restrictions

RGATHE - School of Theater Students Only

THST501 - Interpretive Strategies for Performance

General

Course Long Title

Interpretive Strategies for Performance

Subject Code

THST

Course Number

501

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Open to School of Theater students only.

Interpretive Strategies for Performance offers

THST510 - Survey of World Theater - Arts Activism

General

Course Long Title

Survey of World Theater - Arts Activism

Subject Code

THST

Course Number

510

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This survey course (open to MFAs) will explore the work of radical collectives, community artists, guerrilla performers, and other modern

California Institute of the Arts

students multiple ways for understanding, describing, and suggesting how subjects behave when their behavior is meant to be viewed - and, as such, understood as a way of signifying something between the observed and the observer. While we'll focus on contexts in which these exchanges take place in mediated performance spaces (the "stage", the gallery, the screen), we will also consider how performance can détourne spaces of unconscious performance into theaters. Our subjects will range from actors, athletes, vocalists, and strippers to Cary Grant's suits in North by Northwest and George Tsyin's elemental stage designs. The course includes readings, viewings, guests, group discussions, and written responses that engage strategies suggested by Suzan Lori-Parks, comic book artist Scott McCloud, and more.

Registration Restrictions

RGATHE - School of Theater Students Only

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. Theory and praxis come together through participation in student-designed projects.

THST515 - Art & Community Engagement

General

Course Long Title

Art & Community Engagement

Subject Code

THST

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Our class 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 art projects, scholarship, case studies, screenings, interactive games, field trips, and hands-on collaboration, the student will have the opportunity to explore a myriad of community engagement projects and strategies that utilize the visual and performing arts.

Registration Restrictions

RGATHE - School of Theater Students Only

THST530 - Grad Seminar: Adaptation

General

Course Long Title

Grad Seminar: Adaptation

Subject Code

THST

Course Number

530

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

The course starts 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. Offered Alternate Years

Registration Restrictions

RGATHE - School of Theater Students Only

California Institute of the Arts

THST535 - Grad Seminar: Dramaturgy

General

Course Long Title

Grad Seminar: Dramaturgy

Subject Code

THST

Course Number

535

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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 dramaturgy'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.

THST545 - Grad Seminar: Theater of Witness

General

Course Long Title

Grad Seminar: Theater of Witness

Subject Code

THST

Course Number

545

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGATHE - School of Theater Students Only

THST550 - One Acts: A Writing Workshop

General

Course Long Title

One Acts: A Writing Workshop

Subject Code

THST

Course Number

550

School(s)

School of Theater

Academic Level

THST600 - Grad Sem: American Drama Now

General

Course Long Title

Grad Sem: American Drama Now

Subject Code

THST

Course Number

600

School(s)

School of Theater

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Each week we will read and analyze a landmark one-act drama, paying careful attention to the synchronicity between form and content. Students will be invited to bring to the class, on a set schedule, pages of their own dramatic writing for feedback. Students will work together in pairs throughout the terms as fellow dramatists.

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This graduate seminar examines current developments in contemporary American playwriting. Our investigations will set out on a dramaturgical footing. We will analyze the structural, thematic, tonal and theatrical dimensions of salient new plays while teasing out the connections to dramatic tradition and pinpointing the distinctive quality of "newness" that each of these works presents. The course will also consider the producing challenges posed by this writing and explore how the authors of these plays are forcing institutional theaters to reassess their programming criteria. Dramatists may include Annie Baker, Young Jean Lee, Tarell Alvin McCraney, Rajiv Joseph, Brandon Jacobs-Jenkins, Anne Washburne, Samuel D. Hunter, Thomas Bradshaw, Will Eno and Suzan-Lori Parks. In addition to reading at least a play a week, students will be required to attend three productions and write three performance reports (750-1000 words each) on productions in the Los Angeles area. In addition, each student will be required to write a 10-12 page final paper assessing the oeuvre of one of the playwrights under examination this term.

Registration Restrictions

RGATHE - School of Theater Students Only

THST605 - Experimental Narratives

General

Course Long Title

Experimental Narratives

Subject Code

THST

Course Number

605

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

How do we speak the unspeakable? Or express what we can't yet understand? Innovation in performance

TIMM165A - Management Technologies

General

Course Long Title

Management Technologies

Subject Code

TIMM

Course Number

165A

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Three 1-unit modules focusing on computer applications especially useful for managers and

California Institute of the Arts

disciplines has almost always been preceded by periods of personal, social, or political upheaval, requiring the artist to traverse previously uncharted realms in response. In this sense, experimental work can be understood as work that strives to recontextualize one's place within a world that is no longer/was never familiar, is possibly even hostile, violent, or otherwise unapproachable. By exploring themes of alienation, intuition, wordplay, anarchy and liberation, together we will ask: how might experimental narratives guide us through a process of unlearning traditional notions of structure, form, viewership, analysis, story and even language and, as a result, open our work to deeper realms of expression and connection? Part reading/viewing practice, part conversation space, and part generative lab, this semester-long course we will highlight narrative works by a variety of experimental writers and artists such as Kathy Acker, Anne Carson, Hilton Als, David Wojnarowicz, Suzan-Lori Parks, Sarah Kane, Michaela Coel, Nan Goldin, Gertrude Stein, Okwui Okpokwasili, Marguerite Duras, Carolee Schneemann, Virginia Woolf, and more. Centering each week around a reading and/or viewing experience, together we will engage in group discussion focused on revealing the conceptual and aesthetic strategies employed by these experimental artists, as well as the connections that persist across various artists, disciplines, and histories. While not a traditional writing workshop, this course is nevertheless designed to be a fertile environment for new ideas and impulses and, ideally, will instill greater confidence in refining our own artistic practice through the process of authoring ourselves into experimental lineages that offer a new sense of belonging and creative potential.

No Requirements

producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.

Registration Restrictions

RGPROD - Management

TIMM165B - Management Technologies

General

Course Long Title

Management Technologies

Subject Code

TIMM

Course Number

165B

School(s)

School of Theater

Academic Level

UG - Undergraduate

TIMM205 - Intro to Personal Filmmaking

General

Course Long Title

Intro to Personal Filmmaking

Subject Code

TIMM

Course Number

205

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Three 1-unit 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 Project Management software. Each module may be taken separately, depending on previous training and specific interests.

Credit Hours

Min Credit
Hours
2

Description

The camera has become a regular participant in theater work in a wide variety of ways. Theater Artists need to come to grips with the camera as part of their everyday reality. This production class has been designed specifically to introduce Theater School students, BFA2 & above, to the aesthetic possibilities of artist-based filmmaking.

The first half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aesthetic discussions about film form.

Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGATHE - School of Theater Students Only

TIMM210 - Introduction to Sketchup

General

Course Long Title
Introduction to Sketchup

Subject Code
TIMM

Course Number
210

School(s)
School of Theater

TIMM216 - Collage: the Collage Novel

General

Course Long Title
Collage: the Collage Novel

Subject Code
TIMM

Course Number
216

School(s)
School of Theater

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A project-oriented course in translating design ideas to 3D digital space.

Informed by scale model-building techniques and co-curricular work, students will engage in increasingly complex projects in order to develop confidence in rapid ideation processes and communicating design ideas within the 3D model space. The course is geared for scenic design but is open to all disciplines curious about 3D modeling techniques. Experience with Sketchup and 3D modeling is preferred but not required.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Collage: Special Concentration-- The Collage Novel

This edition of COLLAGE will be a special variant focused exclusively on the Collage Novel. Using Max Ernst's 1930's surrealist and visual classic "Un Semaine De Bonte" as our model and jump off point, students will spend the semester creating their own version of a collage novel in a medium of their choice. Students will be expected to work on their projects in class as well as at home. Class time will also be devoted to the presentation and discussion of works in progress, discussion of major issues of the collage form and to the viewing of outstanding examples of the genre in fine art, writing, music, film and theater. In general, students are encouraged to customize assignments to their specific perspective and metiers as much as possible.

Students should expect to spend up to \$200 for the purchase of materials and various texts. Open to all Theater School and Institute students, BFA 2 and above.

TIMM217 - Collage: Collage and the City

General

Course Long Title

Collage: Collage and the City

Subject Code

TIMM

Course Number

217

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This edition of COLLAGE will be a special variant in which we explore the relationship of collage to the city. Using the eclectic juxtaposition of

TIMM220 - Toy Theater

General

Course Long Title

Toy Theater

Subject Code

TIMM

Course Number

220

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres (also known as Paper

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everyday urban reality as our model and jump off point, students will spend the semester creating their own "city collages" in a medium of their choice. Students will be expected to work on their projects in class as well as at home. Class time will also be devoted to the presentation and discussion of work in progress, discussion of major issues of the collage form and to the viewing of outstanding examples of the genre in fine art, writing, music, film and theater. In general, students are encouraged to customize assignments to their specific perspective and meters as much as possible. Open to all Theater School and Institute students, BFA 2 and above.

Theater and Model Theater) were miniature replicas of actual theaters and plays performed on the stage in local theaters in London, Munich, and other cities.

Through projects, viewings, and readings, we will explore the traditional and contemporary practice of Toy Theatre through its roots in the peepshow, the diorama, and the cabinet of curiosities. We will investigate related forms such as Manga Kamishibai, a Japanese street theater form that used miniature proscenium theaters with changing illustrated boards. And we will explore the use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form.

Through a series of three projects, students will design and create their own peepshows, dioramas, and Toy Theater inspired performances, either in response to a range of possible texts, or as visual theater, film, video, or installation works.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TIMM230 - Shadow Puppetry

General

Course Long Title
Shadow Puppetry
Subject Code
TIMM
Course Number
230
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the 20th century, from the legendary Chat Noir performances in Paris, to the continually

TIMM245 - Lightboard

General

Course Long Title
Lightboard
Subject Code
TIMM
Course Number
245
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Lightboard Control for Lighting and Show Control

This course is a beginning course that will teach the basics of DMX integration in lighting and show control. The focus of is to train students on the technical use of theater school equipment

California Institute of the Arts

evolving Indonesian Wayang, to the works of contemporary avant-garde artists, both in theater and the visual arts. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TIMM306 - Filmmaking Workshop for Theater Artists

General

Course Long Title

Filmmaking Workshop for Theater Artists

Subject Code

TIMM

Course Number

306

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A one semester course open to all Theater School students, BFA 3 and above, who have completed Intro to Personal Filmmaking or its equivalent. The course will offer students a chance to more deeply explore the challenges and satisfactions of artist filmmaking. This course will follow a workshop structure, where students present their in-progress films to be viewed, discussed and critiqued. Students will need to be self motivated and generate projects they are passionate about. We will strive to create an atmosphere of mutual support and inspiration in which students can respond to and feed off each others choices. Students will create and work to complete several shorter films by semesters end. These can be narrative, abstract or poetic or any combination of various approaches. Students will need to supply their own cameras and editing software to make their films. Working with a camera phone is completely acceptable.

Students are required to supply their own cameras

as well as introduce them to the possibilities in terms what is available in other venues and rental packages. Students will learn about all things DMX including patching, channeling, universess, cabeling, wireless control and splitting

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TIMM307 - Screenwriting Workshop

General

Course Long Title

Screenwriting Workshop

Subject Code

TIMM

Course Number

307

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A one semester course open to all Theater School students, BFA 3 and above, who have completed the introductory course Screenwriting for the Theater Artist or its equivalent. The course will offer students a chance to more deeply explore the challenges and satisfactions of writing for the screen and really lock in the lessons learned in the intro class. This course will follow a workshop structure, where students present their in-progress drafts to be read aloud, discussed and critiqued. Students will propose, outline and work to complete several drafts of a screenplay in a film form of their choice: short, webisode, feature, tv pilot. They will need to complete a minimum of 25-30 pages of properly formatted writing by semesters end. Significant re-writing and re-working of drafts a necessity.

If a student's trial version of Final Draft has expired they will need to purchase this professional screenwriting software. With a student discount it is \$130.

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(a phone camera is acceptable), hard drives and editing software. At the high end, student's should expect to spend \$300-\$500 on hard drives and supplemental camera equipment.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

No Requirements

TIMM308 - Designing for Deep Futures

General

Course Long Title

Designing for Deep Futures

Subject Code

TIMM

Course Number

308

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Science forecasts that, without radical change, the world as we know it may cease to be able to support homo sapien within decades. This course will engage with guest experts in radical life extension, AI that teaches empathetic kindness, free swimming robotic replicants, and NASA inter-planetary explorers to begin to understand some of the pioneering that will define the future of our species. From these encounters, the course will culminate in a design marathon where students work individually, or in teams, to develop and prototype concepts to meet the challenge of achieving a sustainable deep future.

This course uses the lens of Experience Design to connect student designers and artists to current thinking around deep, speculative futures.

TIMM315 - AutoCAD I

General

Course Long Title

AutoCAD I

Subject Code

TIMM

Course Number

315

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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. 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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

California Institute of the Arts

TIMM322 - Healthcare by Design

General

Course Long Title
Healthcare by Design

Subject Code
TIMM

Course Number
322

School(s)
School of Theater

Program(s)
Experience Design and Production

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1.5

Description

Healthcare by Design operates as a dynamic, project-based partnership with Reimagine Well, in which students work directly on a project with real-world applications and public benefit, using the lens of experience design. Each iteration of the class has a partner and content focus, with past classes taking on subjects including end of life / palliative care, pediatric cancer treatment, movement-based recovery post-op for kids, on-site care environments for staff and doctors, adolescent / young adult early diagnosis and oncofertility, and non-pharmacological psychedelic experiences for PTSD. The class takes a deep dive into the subject matter, interacts with existing models and precedent work from the healthcare and experience design contexts, brings students into direct dialogue with clinicians, practitioners, healthcare organizations, patients, and non-profits, and develops a pilot in response to the challenge presented. The course is 6 weeks in length. Please contact the faculty for details on the content area and partner for this round of the course.

TIMM323 - Body Performing Nature

General

Course Long Title
Body Performing Nature

Subject Code
TIMM

Course Number
323

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
1

Description

Led by an architect and leading thinker in biomimicry, this workshop starts from the analysis of our own body and our skin: the organ that enables us to connect with the others. How can we, as creative artistic minds, envision our future as part of nature: poetically, technologically and materially connected? We are nature and nature is all around us. We will explore CalArts campus, observe our bodies and the living organisms around us. Working in group, we will extrapolate lessons and cues, and we will design and make a wearable artifact that will enhance and extend our perceptions and connections to other living organisms and augment sensations and atmospheric adaptations with the ecology of the site. A prosthesis, a sculpture, a prop, an extension, that extends our "skin" and connects us with and to the other/s; with the serious yet playful intent to better understand body, space and the environment in this era of disconnect with the environment. This cross-disciplinary class embodies the rigorous spirit of experimentation intersecting learning and practice, connecting science and the arts with the intent to produce 4D experiences.

TIMM325 - AutoCAD II

General

Course Long Title
AutoCAD II

Subject Code
TIMM

Course Number
325

TIMM360 - Vectorworks for Lighting & Sound Design

General

Course Long Title
Vectorworks for Lighting & Sound Design

Subject Code
TIMM

Course Number

California Institute of the Arts

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Technical Direction Program students only.

AutoCAD II Semester 2 is a continuation of AutoCAD 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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

No Requirements

360

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.

TIMM375 - Vectorworks for Scenic & Environ Design

General

Course Long Title

Vectorworks for Scenic & Environ Design

Subject Code

TIMM

Course Number

375

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

TIMM380 - Creating Ecolibrium

General

Course Long Title

Creating Ecolibrium

Subject Code

TIMM

Course Number

380

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.

Registration Restrictions

RGTSCE - Scene Design Program Only

No Requirements

Description

This is an interdisciplinary, project-based course examining ways that creative practice can contribute to a more ecological future. In this cycle of the course, we will join a larger, multi-university initiative in cooperation with LA County, which in 2020 rolled out a very ambitious set of sustainability goals. In service of this more resilient future, students will encounter leading trends, visit with local experts and thinkers, and bring the unique flavor of CalArts to the development of pilot initiatives. Student teams will forge models of how creative practice can be brought to bear on these challenges and take steps toward implementation plans and prototypes to build a more resilient future and be directly responsive to the climate crisis in our own backyard.

The Fall 2022 version of the class will focus on oceans, water, and their role in the climate crisis in particular, and involve some time down at the Port of Los Angeles with partner organizations.

TIMM391 - Origins of Immersive and Experiential

General

Course Long Title

Origins of Immersive and Experiential

Subject Code

TIMM

Course Number

391

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

From Cacophony Society to Burning Man to Meow Wolf, from Tamara to video games to Sleep No More, from Fefu and her Friends to The Stranger Things Experience, this course tracks and explores the origins of immersive and experiential work. Investigating immersive work through the lenses of theater, dance, installation art, live action games, and themed entertainment, student understanding of the evolution of forms, techniques, and approaches will expand and evolve through research, writing, and dialogue with guest artists active in the immersive and experiential fields. Students from all disciplines and practices are welcome.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

TIMM402 - Centering the Audience: Immersive Design

General

Course Long Title

Centering the Audience: Immersive Design

Subject Code

TIMM

Course Number

402

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course focuses on the role of the audience or public in immersive design and performance. Through in-depth investigation of case studies from theater, gaming, installations, activations, and immersive journeys, the course will look at a range of frameworks, strategies, methods, and tactics for shaping individual and collective experiences. Students will apply new knowledge on embodiment, intimacy, agency, participation, interactivity, and world-building to their own short-form experiments, developed over the course of the semester, both making for and acting as audience and publics in each other's explorations.

No Requirements

TIMM403 - Transforming Text

General

Course Long Title
Transforming Text
Subject Code
TIMM
Course Number
403
School(s)
School of Theater
Program(s)
Directing
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This course is open to the Institute by permission of instructor on Course Advising Day. 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. Open to all BFA students, students from different disciplines will work in tandem, selecting and analyzing texts and considering the use of puppet forms that can illuminate the text in substantial ways. This collaboration is essential in the development of new work for that incorporates puppets or objects, 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 dramaturgical 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 examining the historical use of the performing object as an essential theatrical tool of the avant-garde.

TIMM430G - Spc Tpcs in Puppetry: Projected Objects

General

Course Long Title

TIMM405 - Art of Themed & Immersive Entertainment

General

Course Long Title
Art of Themed & Immersive Entertainment
Subject Code
TIMM
Course Number
405
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This course will delve deeply into themed and immersive entertainment, exploring the creative process behind developments such as theme parks and attractions, museums, leisure destinations, and immersive theater performances. Using their wide variety of artistic backgrounds, students will apply theatrical philosophies and techniques to develop projects that weave narratives and tell richly detailed stories. This class depends heavily on both personal dedication and teamwork, and will guide students to find innovative solutions within nontraditional media while pushing the boundaries of art and storytelling.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TIMM435 - Flixus: Scene Generation

General

Course Long Title
Flixus: Scene Generation

California Institute of the Arts

Spc Tpcs in Puppetry: Projected Objects

Subject Code

TIMM

Course Number

430G

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral

This laboratory class will explore the intersection of objects, miniatures, and bodies (human and artificial) with directed light and projection, in the context of performance and installation. From the magic lantern, to the early days of film, to the myriad contemporary digital video forms, light and projection have been used as aesthetic elements in the theatrical animation of objects. In this class, students will be confronted with a number of paradigms to consider, explore, and explode, such as projection through translucent objects, the use of projection within theatrical objects, the use of projection as an element of the space which the object inhabits, the nature of screens, and the integration of essentially ephemeral projection with the artifice of tangible objects and environments, and with the human body.

Note: This is a class based in aesthetics and problem solving, rather than in the technical realm. The instructor's focus will not be on teaching software or programming. The range of technical knowledge within the class will most likely be wide, and no prior technical experience is necessary. Students may work low tech, high tech, or anywhere in-between---idea and aesthetics are the focus. The laboratory nature of the class will hopefully facilitate a shared knowledge among participants.

Subject Code

TIMM

Course Number

435

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, 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.

TIMM436 - Flixus: Production

General

Course Long Title

Flixus: Production

Subject Code

TIMM

Course Number

TIMM440 - Digital Techniques for Theater Designers

General

Course Long Title

Digital Techniques for Theater Designers

Subject Code

TIMM

California Institute of the Arts

436

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Registration by permission of instructor only.

Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, 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.

Course Number

440

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

An exploration of digital techniques in Photoshop and Illustrator for theater designers. Learn how to competently navigate both programs independently as well as in tandem. An examination of application techniques such as, digital painting, photo compositing and vector graphics. The techniques investigated will facilitate digital art development for theater, concept design, immersive experience design and production art.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TIMM442 - Film/Video Pre-Production Planning

General

Course Long Title

Film/Video Pre-Production Planning

Subject Code

TIMM

Course Number

442

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The goal of the module is to gain an understanding of the production process from a Producer, Line Producer, Production Manager and Assistant Director's point of view with an emphasis on pre- production planning and production. Through lectures, guest lecturers and selected readings, students will learn about set safety, set procedures, SAG, permits, insurance, working with animals and

TIMM444 - Digital Techniques II: Special Topics

General

Course Long Title

Digital Techniques II: Special Topics

Subject Code

TIMM

Course Number

444

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A rotating special topics class focusing on advanced exploration of digital techniques for theater designers.

Special topic focus for Spring 2024: Digital Portfolio Development. Students will pitch and develop a digital art project that targets their individual career goals. Projects can range from: concept art, immersive design pitches, production

California Institute of the Arts

children, location management, production paperwork, the roles of crew members on the set and other production related information. The last month will be spent on how to breakdown, schedule and budget a script. Also, we will look at some distribution models and what genre of independent films work and why.

Registration Restrictions

RGATHE - School of Theater Students Only

art, etc. In addition to designing a digital art project, students will expand their skills on designing the always evolving document that is their digital portfolio. Students will get to explore layout and design for PDF portfolio, resume, website, and other pieces of professional collateral.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TIMM445 - Digital Rendering/Previz-Ps/Ae-Sc/Env D

General

Course Long Title

Digital Rendering/Previz-Ps/Ae- Sc/Env D

Subject Code

TIMM

Course Number

445

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Digital Rendering/Previz-PS/AE- Sc/Env Dsg: Pre-Visualization for Scenic, Costume and related designers in a synthetic methodology, including Photoshop and After Effects animation. The Industry is evolving towards a synthetic use of groups of software to produce animated 3D modeled storyboard renderings quickly for the artistic team during the creative process and ultimately to facilitate the visual narrative set to the rhythms of performance. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Photoshop and Aftereffects.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TIMM450 - Cinema 4D

General

Course Long Title

Cinema 4D

Subject Code

TIMM

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Use the 3D animation, modeling, simulation and rendering software CINEMA 4D to render stills and animated imagery for your design and multimedia projects. Emphasis will be placed on the conceptual underpinnings of successful realistic and abstract 3D imagery. Students will demonstrate an understanding of the basic animation production pipeline through the completion of weekly homework assignments and short animations.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

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TIMM451 - Advanced Cinema 4D

General

Course Long Title

Advanced Cinema 4D

Subject Code

TIMM

Course Number

451

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Build on the skills learned in Cinema 4D by creating projects in response to specialized design briefs. Students will complete numerous projects, each targeting a major use of 3D in a performance/interactive context: Previsualization, Interactive & Immersive 3D Experiences, and Architectural Projection Mapping.

This class is intended to be taken in conjunction with TVID-435 Architectural Projection & Video Objects and TVID-481 Disguise Media Server to create a fully realized projection mapping project for CalArts Expo.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TIMM452 - Unity Game Engine: Prog. C#

General

Course Long Title

Unity Game Engine: Prog. C#

Subject Code

TIMM

Course Number

452

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Unity Game Engine: Programming in C#

How do I make a door open when a player walks near it? How do I get video to play when the viewer touches this button? Why doesn't this software I'm using have a tool to do what I want? Because no one has programmed code to do that yet! You can either rely on the whims of software developers for the rest of your life - or you can learn how to create solutions to your technical problems. This course will introduce you to the fundamentals of computer programming using the Unity game engine. We will be using the C# (pronounced: "see sharp") programming language to develop Unity Scripts - but the concepts learned will be broadly applicable to other programming languages and challenges.

Note: This is a companion class to Unity Game Engine for Interaction & VR/AR and it is strongly encouraged that you take both.

No Requirements

TIMM453 - Unity Game Engine:Inter VR/AR

General

Course Long Title

Unity Game Engine:Inter VR/AR

Subject Code

TIMM

Course Number

453

School(s)

School of Theater

Academic Level

UG - Undergraduate

TIMM470 - Performing Object Laboratory

General

Course Long Title

Performing Object Laboratory

Subject Code

TIMM

Course Number

470

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Unity Game Engine: Interaction and VR/AR

The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a custom-built PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity.

Note: This is a companion class to "Unity Game Engine: Programming in C# and it is strongly encouraged that you take both.

No Requirements

TIMM471 - Performing Object Laboratory

General

Course Long Title

Performing Object Laboratory

Subject Code

TIMM

Credit Hours

Min Credit
Hours
2

Description

Open to the Institute

By Permission of Instructor on Course Advising Day.

Students must contact the teacher via email or at class signup to discuss their proposed project. geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates a strong visual component, objects, and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, projection, and related visual performance forms. Designed as a process-oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in the development of new performance works. Weekly goals and assignments are determined for each student or collaborative team through consultation with the instructor, in response to their projects and goals. All students will participate in critiques for in-class presentations works-in-progress. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed.

TIMM475 - Theme Lab 101

General

Course Long Title

Theme Lab 101

Subject Code

TIMM

California Institute of the Arts

Course Number

471

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

2

Description

Open to the Institute

By Permission of Instructor on Course Advising Day.

Students should propose a project before enrolling. Please contact Janie Geiser at class sign-up, or email prior to registration at: geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute--wide) with a focus on creating original work that incorporates objects and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, and related visual performance/film/installation forms. Designed as a process--oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, conception, design, writing/adaptation, presentation. Students will be expected to present works in progress weekly or bi--weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process.

Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in performance and collaboration.

Weekly assignments are determined for each student or collaborative team through consultation with the instructor, in response to their individual projects and goals. All students will participate in critiques for several students' weekly presentations works-in-progress.

Students are expected continue their work outside of the class, which might involve outside rehearsals, shoots, etc., as needed.

Course Number

475

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours**Min Credit****Hours**

2

Description

Permission of Instructor Required.

This course is for BFA3 & BFA4 students who are interested in learning and practicing the methods of creating story-based entertainment projects and immersive placemaking for theme parks, museums, and theatrical presentations. Through group-brainstorming, development, project refinement, and presentation, students will learn the challenges and various steps in the theme development process. Each student will have the ability to create, design, and ultimately develop the schematic of an entertainment-based project while collaborating in a professional group environment.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TIMM503 - Transforming Text

General

Course Long Title
Transforming Text

Subject Code
TIMM

Course Number
503

School(s)
School of Theater

Program(s)
Directing

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This course is open to the Institute by permission of instructor on Course Advising Day. 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. Open to all MFA students, students from different disciplines will work in tandem, selecting and analyzing texts and considering the use of puppet forms that can illuminate the text in substantial ways. This collaboration is essential in the development of new work for that incorporates puppets or objects, 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 dramaturgical 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 examining the historical use of the performing object as an essential theatrical tool of the avant-garde.

TIMM504 - Material Performance

General

Course Long Title
Material Performance

Subject Code
TIMM

Course Number
504

School(s)
School of Theater

Program(s)
Directing

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2.5

Description

Limited to 12 students
This class considers the aesthetic, conceptual and practical aspects found at the intersection of text (whether from drama, literature, web, journalism, original texts, or other sources) when using material elements such as puppets or constructed objects as integral elements in performance. We will examine traditional / populist forms, such as humanettes, ventriloquism, and hand puppetry, picture performance, including the traditions of Punch and Judy, Blue Blouse and Constructivist performance. We will also examine contemporary work including Visual/ Performance Art, Fluxus performance, Agit Prop, digital doppelgangers, and related forms. Students will create short works in response to their engagement with these forms. Viewings of works across disciplines will be integral to these investigations, highlighting the cross-medial intersection of contemporary object performance with other forms. While conceiving and adapting new work, using low-tech methods, students will consider the use of performing objects as a part of a unified scenographic and directorial approach. Students will examine the ways in which the use of puppets, objects, masks, and other material forms can unlock a text or create a world. Through viewings, readings, assignments, and in-class projects, students will explore issues such as scale, composition, ambiguity, manipulation/focus, and the relationship of performer to objects and puppets, while examining the historical use of performing objects as an essential theatrical tool of the avant-garde. For their final projects, each student (or collaborative team) will propose a short object performance-based work to develop in the final 4 weeks. During this development time, class time

will be allotted for work on the projects, as well as for critique of working progress. The viewings will be chosen to relate to each student's final projects. The class will culminate in a performance of works in-progress or finished works.

please add this to both:

Note: If waitlisted, see instructor at course signup.

TIMM505 - Intro to Personal Filmmaking

General

Course Long Title

Intro to Personal Filmmaking

Subject Code

TIMM

Course Number

505

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The camera has become a regular participant in theater work in a wide variety of ways. Theater Artists need to come to grips with the camera as part of their everyday reality. This production class has been designed specifically to introduce Theater School students, BFA2 & above, to the aesthetic possibilities of artist-based filmmaking.

The first half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aesthetic discussions about film form.

Students will be required to provide their own

TIMM506 - Filmmaking Workshop for Theater Artists

General

Course Long Title

Filmmaking Workshop for Theater Artists

Subject Code

TIMM

Course Number

506

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A one semester course open to all Theater School students, BFA 3 and above, who have completed Intro to Personal Filmmaking or its equivalent. The course will offer students a chance to more deeply explore the challenges and satisfactions of artist filmmaking. This course will follow a workshop structure, where students present their in-progress films to be viewed, discussed and critiqued. Students will need to be self motivated and generate projects they are passionate about. We will strive to create an atmosphere of mutual support and inspiration in which students can respond to and feed off each others choices. Students will create and work to complete several shorter films by semesters end. These can be narrative, abstract or poetic or any combination of various approaches. Students will need to supply their own cameras and editing software to make their films. Working with a camera phone is completely acceptable.

Students are required to supply their own cameras (a phone camera is acceptable), hard drives and editing software. At the high end, student's should expect to spend \$300-\$500 on hard drives and supplemental camera equipment.

Registration Restrictions

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camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGATHE - School of Theater Students Only

RGATHE - School of Theater Students Only

No Requirements

TIMM507 - Screenwriting Workshop

General

Course Long Title

Screenwriting Workshop

Subject Code

TIMM

Course Number

507

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A one semester course open to all Theater School students, BFA 3 and above, who have completed the introductory course Screenwriting for the Theater Artist or its equivalent. The course will offer students a chance to more deeply explore the challenges and satisfactions of writing for the screen and really lock in the lessons learned in the intro class. This course will follow a workshop structure, where students present their in-progress drafts to be read aloud, discussed and critiqued. Students will propose, outline and work to complete several drafts of a screenplay in a film form of their choice: short, webisode, feature, tv pilot. They will need to complete a minimum of 25-30 pages of properly formatted writing by semesters end. Significant re-writing and re-working of drafts a necessity.

If a student's trial version of Final Draft has expired they will need to purchase this professional screenwriting software. With a student discount it is \$130.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TIMM512 - Toy Theater

General

Course Long Title

Toy Theater

Subject Code

TIMM

Course Number

512

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres were miniature replicas of actual theaters and plays performed on the stage.

Through projects, viewings, and readings, we will explore the traditional and contemporary practice of Toy Theatre through its roots in the peepshow, the diorama, and the cabinet of curiosities. We will explore the use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form.

Through a series of three projects, students will design and create their own peepshows, dioramas, and Toy Theater inspired performances, either in response to a range of possible texts, or as visual theater, film, video, or installation works.

There may be additional fees associated with this course for supplies, books, or other materials.

For more specific costs please view the syllabus or speak with the instructor.

TIMM513 - Shadow Puppetry

General

Course Long Title

Shadow Puppetry

Subject Code

TIMM

Course Number

513

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the modern theater, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TIMM515 - Collage for the Theater Artist

General

Course Long Title

Collage for the Theater Artist

Subject Code

TIMM

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semesters end.

Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.

Registration Restrictions

RGATHE - School of Theater Students Only

TIMM516 - Collage: the Collage Novel

General

Course Long Title

Collage: the Collage Novel

Subject Code

TIMM

Course Number

516

School(s)

School of Theater

TIMM517 - Collage: Collage and the City

General

Course Long Title

Collage: Collage and the City

Subject Code

TIMM

Course Number

517

School(s)

School of Theater

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Collage: Special Concentration-- The Collage Novel

This edition of COLLAGE will be a special variant focused exclusively on the Collage Novel. Using Max Ernst's 1930's surrealist and visual classic "Un Semaine De Bonte" as our model and jump off point, students will spend the semester creating their own version of a collage novel in a medium of their choice. Students will be expected to work on their projects in class as well as at home. Class time will also be devoted to the presentation and discussion of works in progress, discussion of major issues of the collage form and to the viewing of outstanding examples of the genre in fine art, writing, music, film and theater. In general, students are encouraged to customize assignments to their specific perspective and metiers as much as possible.

Students should expect to spend up to \$200 for the purchase of materials and various texts. Open to all Theater School and Institute students, BFA 2 and above.

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

This edition of COLLAGE will be a special variant in which we explore the relationship of collage to the city. Using the eclectic juxtaposition of everyday urban reality as our model and jump off point, students will spend the semester creating their own "city collages" in a medium of their choice. Students will be expected to work on their projects in class as well as at home. Class time will also be devoted to the presentation and discussion of work in progress, discussion of major issues of the collage form and to the viewing of outstanding examples of the genre in fine art, writing, music, film and theater. In general, students are encouraged to customize assignments to their specific perspective and metiers as much as possible. Open to all Theater School and Institute students, BFA 2 and above.

TIMM520 - Cinematic Elixirs MFA 1

General

Course Long Title
Cinematic Elixirs MFA 1

Subject Code
TIMM

Course Number
520

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients

TIMM521 - Cinematic Elixirs MFA 1

General

Course Long Title
Cinematic Elixirs MFA 1

Subject Code
TIMM

Course Number
521

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An

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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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.

TIMM530G - Spc Tpcs in Puppetry: Projected Objects

General

Course Long Title

Spc Tpcs in Puppetry: Projected Objects

Subject Code

TIMM

Course Number

530G

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral

This laboratory class will explore the intersection of objects, miniatures, and bodies (human and artificial) with directed light and projection, in the context of performance and installation. From the magic lantern, to the early days of film, to the myriad contemporary digital video forms, light and projection have been used as aesthetic elements in the theatrical animation of objects. In this class, students will be confronted with a number of paradigms to consider, explore, and explode, such as projection through translucent objects, the use of projection within theatrical objects, the use of projection as an element of the space which the object inhabits, the nature of screens, and the integration of essentially ephemeral projection with the artifice of tangible objects and environments, and with the human body.

Note: This is a class based in aesthetics and problem solving, rather than in the technical realm. The instructor's focus will not be on teaching software or programming. The range of technical knowledge within the class will most likely be wide, and no prior technical experience is necessary. Students may work low tech, high

eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the blunt and the mysterious.

TIMM535 - Flixus: Scene Generation

General

Course Long Title

Flixus: Scene Generation

Subject Code

TIMM

Course Number

535

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, 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.

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tech, or anywhere in-between---idea and aesthetics are the focus. The laboratory nature of the class will hopefully facilitate a shared knowledge among participants.

TIMM536 - Flixus: Production

General

Course Long Title

Flixus: Production

Subject Code

TIMM

Course Number

536

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Registration by permission of instructor only.

Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, 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.

TIMM545 - Lightboard

General

Course Long Title

Lightboard

Subject Code

TIMM

Course Number

545

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Lightboard Control for Lighting and Show Control

This course is a beginning course that will teach the basics of DMX integration in lighting and show control. The focus of is to train students on the technical use of theater school equipment as well as introduce them to the possibilities in terms what is available in other venues and rental packages. Students will learn about all things DMX including patching, channeling, universess, cabeling, wireless control and splitting

TIMM560 - Vectorworks for Lighting & Sound Design

General

Course Long Title

Vectorworks for Lighting & Sound Design

Subject Code

TIMM

Course Number

560

School(s)

School of Theater

Academic Level

GR - Graduate

TIMM565A - Management Technologies

General

Course Long Title

Management Technologies

Subject Code

TIMM

Course Number

565A

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.

Credit Hours

Min Credit
Hours
1

Description

Three 1-unit 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 Project Management software. Each module may be taken separately, depending on previous training and specific interests.

Registration Restrictions

RGPROD - Management

TIMM565B - Management Technologies

General

Course Long Title
Management Technologies

Subject Code
TIMM

Course Number
565B

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Three 1-unit 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 Project Management software. Each module may be taken separately, depending on previous training and specific interests.

TIMM570 - Performing Object Laboratory

General

Course Long Title
Performing Object Laboratory

Subject Code
TIMM

Course Number
570

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to the Institute
By Permission of Instructor

Students must contact the teacher via email or at class signup to discuss their proposed project.
geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates a strong visual component, objects, and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, projection, and related visual performance forms. Designed as a process-oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, design, writing/adaptation,

performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process.

Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in the development of new performance works.

Weekly goals and assignments are determined for each student or collaborative team through consultation with the instructor, in response to their projects and goals. All students will participate in critiques for in-class presentations works-in-progress.

Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed.

Registration Restrictions

RGATHE - School of Theater Students Only

TIMM571 - Performing Object Laboratory

General

Course Long Title

Performing Object Laboratory

Subject Code

TIMM

Course Number

571

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Graduate / Open to the Institute

By Permission of Instructor

Students should propose a project before enrolling. Please contact Janie Geiser at class sign-up, or email prior to registration at: geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates objects and/or puppets. This lab is a practicum for the ongoing development of each

TIMM575 - Vectorworks/Previz-Vw/Cinema4d/3dprint/V

General

Course Long Title

Vectorworks/Previz-Vw/Cinema4d/3dprint/V

Subject Code

TIMM

Course Number

575

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Pre-Visualization-VW/Cinema4D/3DPrint/VR for Scenic/Env Dsg:

Pre-Visualization for Scenic and related designers in a synthetic methodology, including Vectorworks, Cinema 4D animation, 3D printing, and VR pre-visualization. The Industry is evolving towards a synthetic use of groups of software to produce finished 3D models quickly that can produce the plans for construction, 3D print the physical model, Animate Pre-visualization for the Artistic team, and Program the automation/Lighting

California Institute of the Arts

individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, and related visual performance/film/installation forms. Designed as a process--oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, conception, design, writing/adaptation, presentation. Students will be expected to present works in progress weekly or bi--weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process.

Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in performance and collaboration.

Weekly assignments are determined for each student or collaborative team through consultation with the instructor, in response to their individual projects and goals. All students will participate in critiques for several students' weekly presentations works-in-progress.

Students are expected continue their work outside of the class, which might involve outside rehearsals, shoots, etc., as needed.

Consoles. Vectorworks is the foundation but will be taught synthetically with the others. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Vectorworks and Cinema 4D.

TIMM580 - Creating Ecolibrium

General

Course Long Title

Creating Ecolibrium

Subject Code

TIMM

Course Number

580

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This is an interdisciplinary, project-based course examining ways that creative practice can contribute to a more ecological future. In this cycle of the course, we will join a larger, multi-university initiative in cooperation with LA County, which in 2020 rolled out a very ambitious set of sustainability goals. In service of this

TIMM591 - Origins of Immersive and Experiential

General

Course Long Title

Origins of Immersive and Experiential

Subject Code

TIMM

Course Number

591

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

From Cacophony Society to Burning Man to Meow Wolf, from Tamara to video games to Sleep No More, from Fefu and her Friends to The Stranger Things Experience, this course tracks and explores the origins of immersive and experiential work. Investigating immersive work through the lenses of theater, dance, installation art, live action games, and themed entertainment, student understanding of the evolution of forms,

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more resilient future, students will encounter leading trends, visit with local experts and thinkers, and bring the unique flavor of CalArts to the development of pilot initiatives. Student teams will forge models of how creative practice can be brought to bear on these challenges and take steps toward implementation plans and prototypes to build a more resilient future and be directly responsive to the climate crisis in our own backyard.

The Fall 2022 version of the class will focus on oceans, water, and their role in the climate crisis in particular, and involve some time down at the Port of Los Angeles with partner organizations.

techniques, and approaches will expand and evolve through research, writing, and dialogue with guest artists active in the immersive and experiential fields. Students from all disciplines and practices are welcome.

TIMM602 - Centering the Audience: Immersive Design

General

Course Long Title

Centering the Audience: Immersive Design

Subject Code

TIMM

Course Number

602

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course focuses on the role of the audience or public in immersive design and performance. Through in-depth investigation of case studies from theater, gaming, installations, activations, and immersive journeys, the course will look at a range of frameworks, strategies, methods, and tactics for shaping individual and collective experiences. Students will apply new knowledge on embodiment, intimacy, agency, participation, interactivity, and world-building to their own short-form experiments, developed over the course of the semester, both making for and acting as audience and publics in each other's explorations.

TIMM608 - Designing for Deep Futures

General

Course Long Title

Designing for Deep Futures

Subject Code

TIMM

Course Number

608

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Science forecasts that, without radical change, the world as we know it may cease to be able to support homo sapien within decades. This course will engage with guest experts in radical life extension, AI that teaches empathetic kindness, free swimming robotic replicants, and NASA inter-planetary explorers to begin to understand some of the pioneering that will define the future of our species. From these encounters, the course will culminate in a design marathon where students work individually, or in teams, to develop and prototype concepts to meet the challenge of achieving a sustainable deep future.

This course uses the lens of Experience Design to connect student designers and artists to current thinking around deep, speculative futures.

TIMM611 - Introduction to Sketchup

TIMM615 - AutoCAD I

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General

Course Long Title

Introduction to Sketchup

Subject Code

TIMM

Course Number

611

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A project-oriented course in translating design ideas to 3D digital space. Informed by scale model-building techniques and co-curricular work, students will engage in increasingly complex projects in order to develop confidence in rapid ideation processes and communicating design ideas within the 3D model space. The course is geared for scenic design but is open to all disciplines curious about 3D modeling techniques. Experience with Sketchup and 3D modeling is preferred but not required.

General

Course Long Title

AutoCAD I

Subject Code

TIMM

Course Number

615

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TIMM620 - Cinematic Elixirs MFA 2

General

Course Long Title

Cinematic Elixirs MFA 2

Subject Code

TIMM

Course Number

620

School(s)

School of Theater

Academic Level

GR - Graduate

TIMM621 - Cinematic Elixirs MFA 2

General

Course Long Title

Cinematic Elixirs MFA 2

Subject Code

TIMM

Course Number

621

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.

Credit Hours

Min Credit
Hours
3

Description

For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the blunt and the mysterious.

TIMM622 - Healthcare by Design

General

Course Long Title
Healthcare by Design

Subject Code
TIMM

Course Number
622

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1.5

Description

Healthcare by Design operates as a dynamic, project-based partnership with Reimagine Well, in which students work directly on a project with real-world applications and public benefit, using the lens of experience design. Each iteration of the class has a partner and content focus, with past classes taking on subjects including end of life / palliative care, pediatric cancer treatment, movement-based recovery post-op for kids, on-site care environments for staff and doctors, adolescent / young adult early diagnosis and oncofertility, and non-pharmacological psychedelic experiences for PTSD. The class takes a deep dive into the subject matter, interacts with existing models and precedent work from the healthcare and experience design contexts, brings students into direct dialogue with clinicians, practitioners, healthcare organizations, patients, and non-profits, and develops a pilot in response to the challenge presented.

TIMM623 - Body Performing Nature

General

Course Long Title
Body Performing Nature

Subject Code
TIMM

Course Number
623

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Led by an architect and leading thinker in biomimicry, this workshop starts from the analysis of our own body and our skin: the organ that enables us to connect with the others. How can we, as creative artistic minds, envision our future as part of nature: poetically, technologically and materially connected? We are nature and nature is all around us. We will explore CalArts campus, observe our bodies and the living organisms around us. Working in group, we will extrapolate lessons and cues, and we will design and make a wearable artifact that will enhance and extend our perceptions and connections to other living organisms and augment sensations and atmospheric adaptations with the ecology of the site. A prosthesis, a sculpture, a prop, an extension, that extends our "skin" and connects us with and to the other/s; with the serious yet

playful intent to better understand body, space and the environment in this era of disconnect with the environment. This cross-disciplinary class embodies the rigorous spirit of experimentation intersecting learning and practice, connecting science and the arts with the intent to produce 4D experiences.

TIMM625 - AutoCAD II

General

Course Long Title
AutoCAD II
Subject Code
TIMM
Course Number
625
School(s)
School of Theater
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to Technical Direction Program students only.

AutoCAD II Semester 2 is a continuation of AutoCAD 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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

No Requirements

TIMM640 - Digital Techniques for Theater Designers

General

Course Long Title
Digital Techniques for Theater Designers
Subject Code
TIMM
Course Number
640
School(s)
School of Theater
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

An exploration of digital techniques in Photoshop and Illustrator for theater designers. Learn how to competently navigate both programs independently as well as in tandem. An examination of application techniques such as, digital painting, photo compositing and vector graphics. The techniques investigated will facilitate digital art development for theater, concept design, immersive experience design and production art.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

California Institute of the Arts

TIMM642 - Film/Video Pre-Production Planning

General

Course Long Title

Film/Video Pre-Production Planning

Subject Code

TIMM

Course Number

642

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The goal of the module is to gain an understanding of the production process from a Producer, Line Producer, Production Manager and Assistant Director's point of view with an emphasis on pre- production planning and production. Through lectures, guest lecturers and selected readings, students will learn about set safety, set procedures, SAG, permits, insurance, working with animals and children, location management, production paperwork, the roles of crew members on the set and other production related information. The last month will be spent on how to breakdown, schedule and budget a script. Also, we will look at some distribution models and what genre of independent films work and why.

Registration Restrictions

RGATHE - School of Theater Students Only

TIMM644 - Digital Techniques II: Special Topics

General

Course Long Title

Digital Techniques II: Special Topics

Subject Code

TIMM

Course Number

644

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A rotating special topics class focusing on advanced exploration of digital techniques for theater designers.

Special topic focus for Spring 2024: Digital Portfolio Development. Students will pitch and develop a digital art project that targets their individual career goals. Projects can range from: concept art, immersive design pitches, production art, etc. In addition to designing a digital art project, students will expand their skills on designing the always evolving document that is their digital portfolio. Students will get to explore layout and design for PDF portfolio, resume, website, and other pieces of professional collateral.

TIMM645 - Digital Rendering/Previz-Ps/Ae-Sc/Env D

General

Course Long Title

Digital Rendering/Previz-Ps/Ae- Sc/Env D

Subject Code

TIMM

Course Number

645

School(s)

School of Theater

Academic Level

GR - Graduate

TIMM650 - Cinema 4D

General

Course Long Title

Cinema 4D

Subject Code

TIMM

Course Number

650

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

Digital Rendering/Previz-PS/AE- Sc/Env Dsg:
Pre-Visualization for Scenic, Costume and related designers in a synthetic methodology, including Photoshop and After Effects animation. The Industry is evolving towards a synthetic use of groups of software to produce animated 3D modeled storyboard renderings quickly for the artistic team during the creative process and ultimately to facilitate the visual narrative set to the rhythms of performance. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Photoshop and Aftereffects.

TIMM651 - Advanced Cinema 4D

General

Course Long Title
Advanced Cinema 4D
Subject Code
TIMM
Course Number
651
School(s)
School of Theater
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Permission of Instructor Required.
Build on the skills learned in Cinema 4D by creating projects in response to specialized design briefs. Students will complete numerous projects, each targeting a major use of 3D in a performance/interactive context: Previsualization, Interactive & Immersive 3D Experiences, and Architectural Projection Mapping.

This class is intended to be taken in conjunction with TVID-605 Architectural Projection & Video Objects and TVID-681 Disguise Media Server to create a fully realized projection mapping project for CalArts Expo.

Credit Hours

Min Credit
Hours
2

Description

Use the 3D animation, modeling, simulation and rendering software CINEMA 4D to render stills and animated imagery for your design and multimedia projects. Emphasis will be placed on the conceptual underpinnings of successful realistic and abstract 3D imagery. Students will demonstrate an understanding of the basic animation production pipeline through the completion of weekly homework assignments and short animations.

TIMM652 - Unity Game Engine: Prog. C#

General

Course Long Title
Unity Game Engine: Prog. C#
Subject Code
TIMM
Course Number
652
School(s)
School of Theater
Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Unity Game Engine: Programming in C#

How do I make a door open when a player walks near it? How do I get video to play when the viewer touches this button? Why doesn't this software I'm using have a tool to do what I want? Because no one has programmed code to do that yet! You can either rely on the whims of software developers for the rest of your life - or you can learn how to create solutions to your technical problems. This course will introduce you to the fundamentals of computer programming using the Unity game engine. We will be using the C# (pronounced: "see sharp") programming language to develop Unity Scripts - but the concepts learned

will be broadly applicable to other programming languages and challenges.

Note: This is a companion class to Unity Game Engine for Interaction & VR/AR and it is strongly encouraged that you take both.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TIMM653 - Unity Game Engine:Inter VR/AR

General

Course Long Title

Unity Game Engine:Inter VR/AR

Subject Code

TIMM

Course Number

653

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Unity Game Engine: Interaction and VR/AR

The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a custom-built PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity.

Note: This is a companion class to "Unity Game Engine: Programming in C#" and it is strongly encouraged that you take both.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TIMM705 - Art of Themed & Immersive Entertainment

General

Course Long Title

Art of Themed & Immersive Entertainment

Subject Code

TIMM

Course Number

705

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will delve deeply into themed and immersive entertainment, exploring the creative process behind developments such as theme parks and attractions, museums, leisure destinations, and immersive theater performances. Using their wide variety of artistic backgrounds, students will apply theatrical philosophies and techniques to develop projects that weave narratives and tell richly detailed stories. This class depends heavily on both personal dedication and teamwork, and will guide students to find innovative solutions within nontraditional media while pushing the boundaries of art and storytelling.

TIMM720 - Cinematic Elixirs MFA 3

General

Course Long Title

Cinematic Elixirs MFA 3

Subject Code

TIMM

Course Number

720

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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 purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.

TIMM721 - Cinematic Elixirs MFA 3

General

Course Long Title

Cinematic Elixirs MFA 3

Subject Code

TIMM

Course Number

721

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the blunt and the mysterious.

TIMM775 - Theme Lab 101

General

Course Long Title

Theme Lab 101

Subject Code

TIMM

Course Number

775

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Permission of Instructor Required.

TIND199 - Independent Study

General

Course Long Title

Independent Study

Subject Code

TIND

Course Number

199

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

8

Description

Permission of Instructor only.

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This course is for BFA3 & BFA4 students who are interested in learning and practicing the methods of creating story-based entertainment projects and immersive placemaking for theme parks, museums, and theatrical presentations. Through group-brainstorming, development, project refinement, and presentation, students will learn the challenges and various steps in the theme development process. Each student will have the ability to create, design, and ultimately develop the schematic of an entertainment-based project while collaborating in a professional group environment.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

TIND299 - Independent Study

General

Course Long Title
Independent Study

Subject Code
TIND

Course Number
299

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	8

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or

TIND399 - Independent Study

General

Course Long Title
Independent Study

Subject Code
TIND

Course Number
399

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	8

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or

California Institute of the Arts

a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

TIND499 - Independent Study

General

Course Long Title
Independent Study

Subject Code
TIND

Course Number
499

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	8

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available

a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

TIND599 - Independent Study

General

Course Long Title
Independent Study

Subject Code
TIND

Course Number
599

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	8

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available

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beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

TIND699 - Independent Study

General

Course Long Title
Independent Study

Subject Code
TIND

Course Number
699

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	8

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and

beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>" >Here

TIND799 - Independent Study

General

Course Long Title
Independent Study

Subject Code
TIND

Course Number
799

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	8

Description

Permission of Instructor only.

Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study.

This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

The Independent Study contract is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

Once submitted, your request will be reviewed and

California Institute of the Arts

if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

if approved, will be added to your schedule by the Registrar. The contract can be found by clicking "<https://calarts.formstack.com/forms/is>">Here

TLTG100 - Lighting Techniques

General

Course Long Title
Lighting Techniques

Subject Code
TLTG

Course Number
100

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

A semester-long 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.

TLTG110 - Master Electrician Techniques

General

Course Long Title
Master Electrician Techniques

Subject Code
TLTG

Course Number
110

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

An ongoing weekly seminar required of all BFA-1 and BFA-2 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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TLTG210 - Lighting Design I: The Design Process

General

Course Long Title
Lighting Design I: The Design Process

Subject Code
TLTG

Course Number
210

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

LIGHTING DESIGN 1: THE DESIGN PROCESS

TLTG215 - Lighting Design 2

General

Course Long Title
Lighting Design 2

Subject Code
TLTG

Course Number
215

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

TLTG-215 LIGHTING DESIGN 2: MUSICALS, DANCE,

California Institute of the Arts

Open to Theater Design and Production students only and others with permission of instructor.

A course in developing creative lighting ideas for performance. Students will develop a comprehensive lighting approach for one play, including conceiving and articulating the light idea, analysis of dramaturgy and space, possibilities of color and texture, planning and drawing the light plot, and creating support paperwork. Basic knowledge of Vectorworks and Lightwright is required.

No Requirements

OPERA, AND CLASSIC PLAYS

Open to Design and Production students and others who have completed TLTG-210. Further work in developing lighting ideas for performance including musical theater, dance, and opera projects. Students will develop more specific skills in musicality, scale, and creative expression. Basic knowledge of Vectorworks and Lightwright is required.

No Requirements

TLTG250 - Advanced Light Lab

General

Course Long Title

Advanced Light Lab

Subject Code

TLTG

Course Number

250

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Theater School Design & Production students only, and other Institute students with permission of instructor. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through creative individual, and group projects, students will exercise control of lighting's properties (color, intensity, angle, and composition) to find creative solutions to problems typically found in performance settings. A journal of lighting observations will be kept to develop the skill of seeing and articulating light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TLTG325 - Environmental Lighting

General

Course Long Title

Environmental Lighting

Subject Code

TLTG

Course Number

325

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

An in-depth study of the societal implications of natural and artificial light past and present, including the effects of light on the environment and the human body and mind.

The class will examine light in relation to cultural behavior and belief systems, while investigating neuroscience, psychology and ethics. A review of historic milestones and how real and imagined beliefs in the power light have impacted human behavior, and spurred advances in technology and commerce. Open to BFA3 students in the Lighting Design Program, and others by permission of instructor.

Registration Restrictions

RGTLTG - Lighting Design Program Only

California Institute of the Arts

TLTG326 - Light Art and Architecture

General

Course Long Title

Light Art and Architecture

Subject Code

TLTG

Course Number

326

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Light is the focus of this course in the study of how artists use light to create fine art, public installation and how creative applications of light have and continue to influence architecture spaces. Students will be introduced the California Light and Space Movement, light artists and designers, and their influence on past and current trends in public space. An introduction on how to light for architectural will be covered. Coursework includes creating light sculptures and concepts for large scale light art pieces.

Registration Restrictions

RGTLTG - Lighting Design Program Only

TLTG327 - GrandMA

General

Course Long Title

GrandMA

Subject Code

TLTG

Course Number

327

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course shall provide instruction of fundamental concepts and operation of the Grand MA series lighting console. The course will utilize both online training and hands on experience with the Grand MA2/3 On PC software. There shall be projects utilizing intelligent lighting equipment throughout the semester.

TLTG330 - Lighting Contemporary Scripts

General

Course Long Title

Lighting Contemporary Scripts

Subject Code

TLTG

Course Number

330

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

TLTG425 - Immersive Lighting Design

General

Course Long Title

Immersive Lighting Design

Subject Code

TLTG

Course Number

425

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

California Institute of the Arts

Description

Open by permission of instructor only. Working with contemporary plays, and operas, in non-traditional and/or site specific spaces, students will be challenged to formulate and articulate their lighting concepts and design. Each project will result in a complete lighting package.

Description

Course is designed to introduce students in the art and practice of architectural lighting. The student will learn how to transpose theatrical lighting techniques into more permanent public solutions including lighting for immersive spaces including theme park and architectural design that employ theatrical lighting techniques using architectural fixtures. Students will learn about architectural design methodology, drawing techniques, architectural lighting fixtures and lighting codes. Skills in AutoCAD or equivalent and photorealistic rendering will be necessary for class presentations. Course is open to MFA 3's. BFA's will require permission of instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TLTG426 - The Business of Light and Architecture

General

Course Long Title

The Business of Light and Architecture

Subject Code

TLTG

Course Number

426

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Specifically for graduating lighting students who have already taken and completed Immersive Lighting with a passing grade, this class will cover advanced architectural and themed lighting design, as well as a summary of the business, economics and politics of lighting design. Half of the semester will be spent on designing a finished themed architectural project and the other half will help prepare students for the business challenges involved in a lighting design career. Special attention will be paid on individual style and presentation techniques, interview tips, public speaking and appearance. Contracts, professional affiliations, accounting and networking will also be covered.

Registration Restrictions

RGTLTG - Lighting Design Program Only

No Requirements

TLTG470 - Moving Lights for Music

General

Course Long Title

Moving Lights for Music

Subject Code

TLTG

Course Number

470

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This class is open to BFA3 or BFA 4 lighting students who have successfully completed GrandMA3 Training TLTG-327. During the semester, students will join MFA students to conduct practical exercises in the Light Lab utilizing moving lights through programming a moving light console - the GrandMA 2, 3 or ChamSys consoles in the Light Lab. Each week, a different assignment will be given based on a musical theme given by the instructor. The students will work independently or in groups to create short moving light shows on the light lab stage using mannequins, props, backdrops, atmospheric haze and strobe lights. The objective of the class is to learn to cue to music to convey message and emotion while strengthening personal artistry through color and movement. The student must have programming ability and demonstrate a knowledge of the GrandMA3 console.

Registration Restrictions

RGTLTG - Lighting Design Program Only

Simple Requisites

GrandMA Prereq

Type

Prerequisite

Additional Comments:

TLTG500 - Lighting Techniques

General

Course Long Title

Lighting Techniques

Subject Code

TLTG

Course Number

500

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A semester-long introductory course for the 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.

TLTG510 - Lighting Design I - Plotmaking

General

Course Long Title

Lighting Design I - Plotmaking

Subject Code

TLTG

Course Number

510

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

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-sheeting. A complete set paperwork, including lighting plot, section, hookup, instrument schedule, magic sheets, and shop orders shall then be generated from these ideas.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TLTG515 - Lighting Design I - the Design Process

General

Course Long Title

Lighting Design I - the Design Process

Subject Code

TLTG

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

TLTG525 - Grad Ltg Design: Theatrical Techniques

General

Course Long Title

Grad Ltg Design: Theatrical Techniques

Subject Code

TLTG

Course Number

525

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

Credit Hours

Min Credit
Hours
4

Description

Graduate Lighting Design I - Theatrical Techniques

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.

Registration Restrictions

RGTLTG - Lighting Design Program Only

TLTG526 - Grad Ltg Design: Theatrical Techniques

General

Course Long Title

Grad Ltg Design: Theatrical Techniques

Subject Code

TLTG

Course Number

526

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

Open to Lighting Design Program students only.

Graduate Lighting Design - Theatrical Techniques

A detailed exploration of the lighting design process, and the development of a conceptual and

TLTG550 - Advanced Light Lab

General

Course Long Title

Advanced Light Lab

Subject Code

TLTG

Course Number

550

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Open to Theater School Design & Production students only, and other Institute students with permission of instructor. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through creative individual, and group projects, students will exercise control of lighting's properties (color,

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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.

Registration Restrictions

RGTLTG - Lighting Design Program Only

No Requirements

TLTG625 - Environmental Lighting

General

Course Long Title

Environmental Lighting

Subject Code

TLTG

Course Number

625

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

An in-depth study of the societal implications of natural and artificial light past and present, including the effects of light on the environment and the human body and mind.

The class will examine light in relation to cultural behavior and belief systems, while investigating neuroscience, psychology and ethics. A review of historic milestones and how real and imagined beliefs in the power light have impacted human behavior, and spurred advances in technology and commerce. Open to MFA2 students in the Lighting Design Program, and others by permission of instructor.

Registration Restrictions

RGTLTG - Lighting Design Program Only

intensity, angle, and composition) to find creative solutions to problems typically found in performance settings. A journal of lighting observations will be kept to develop the skill of seeing and articulating light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TLTG626 - Light Art and Architecture

General

Course Long Title

Light Art and Architecture

Subject Code

TLTG

Course Number

626

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Light is the focus of this course in the study of how artists use light to create fine art, public installation and how creative applications of light have and continue to influence architecture spaces. Students will be introduced the California Light and Space Movement, light artists and designers, and their influence on past and current trends in public space. An introduction on how to light for architectural will be covered. Coursework includes creating light sculptures and concepts for large scale light art pieces. Non-lighting students by permission only.

Registration Restrictions

RGTLTG - Lighting Design Program Only

TLTG627 - GrandMA

General

Course Long Title

GrandMA

Subject Code

TLTG

Course Number

627

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course shall provide instruction of fundamental concepts and operation of the Grand MA series lighting console. The course will utilize both online training and hands on experience with the Grand MA2/3 On PC software. There shall be projects utilizing intelligent lighting equipment throughout the semester.

Registration Restrictions

RGTLTG - Lighting Design Program Only

TLTG630 - Lighting Contemporary Scripts

General

Course Long Title

Lighting Contemporary Scripts

Subject Code

TLTG

Course Number

630

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Open by permission of instructor only. Working with contemporary plays, and operas, in non-traditional and/or site specific spaces, students will be challenged to formulate and articulate their lighting concepts and design. Each project will result in a complete lighting package.

TLTG670 - Moving Lights for Music

General

Course Long Title

Moving Lights for Music

Subject Code

TLTG

Course Number

670

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

An MFA metier class for lighting designers in the School of Theater XDP program. A prerequisite of the successful completion of GrandMA3 training

TLTG725 - Immersive Lighting Design

General

Course Long Title

Immersive Lighting Design

Subject Code

TLTG

Course Number

725

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Course is designed to introduce students in the art and practice of architectural lighting. The student will learn how to transpose theatrical lighting techniques into more permanent public

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is a requirement of this class. During the semester, students will join MFA students to conduct practical exercises in the Light Lab utilizing moving lights through programming a moving light console - the GrandMA 2,3 or ChamSys consoles in the Light Lab. Each week, a different assignment will be given based on a musical theme given by the instructor. The students will work independently or in groups to create short moving light shows on the light lab stage using mannequins, props, backdrops, atmospheric haze and strobe lights. The objective of the class is to learn to cue to music to convey message and emotion while strengthening personal artistry through color and movement. The student must have programming ability and have completed GrandMA training prior to taking class.

Registration Restrictions

RGTLTG - Lighting Design Program Only

Simple Requisites

GrandMA programming

Type

Prerequisite

Additional Comments:

solutions including lighting for immersive spaces including theme park and architectural design that employ theatrical lighting techniques using architectural fixtures. Students will learn about architectural design methodology, drawing techniques, architectural lighting fixtures and lighting codes. Skills in AutoCAD or equivalent and photorealistic rendering will be necessary for class presentations.

Course is open to MFA 3's. BFA's will require permission of instructor.

Registration Restrictions

RGTLTG - Lighting Design Program Only

No Requirements

TLTG726 - The Business of Light and Architecture

General

Course Long Title

The Business of Light and Architecture

Subject Code

TLTG

Course Number

726

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Specifically for graduating lighting students who have already passed Immersive Lighting, this class will cover advanced architectural and themed lighting design, as well as a summary of the business, economics and politics of lighting design. Half of the semester will be spent on designing a finished themed architectural project and the other half will help prepare students for the business challenges involved in a lighting design career. Special attention will be paid on individual style and presentation techniques, interview tips, public speaking and appearance. Contracts, professional affiliations, accounting and networking will also be covered.

Registration Restrictions

RGTLTG - Lighting Design Program Only

Simple Requisites

TMPM315 - Production Management I

General

Course Long Title

Production Management I

Subject Code

TMPM

Course Number

315

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course aims to provide students with an introduction into the techniques and processes used by Production Managers across the entertainment industry. This course will delve into various topics that production managers will encounter over the course of their career. These topics include leadership and management skills, software, budget and calendar work, production rider deciphering, logistics, safety, facilities and human resources. These topics will be looked at in detail through the eyes of a Theatrical Production Manager. By the end of the class students will have a well-rounded understanding of these topics and a better understanding of what all goes into being a successful production manager.

California Institute of the Arts

Immersive Lighting

Type

Prerequisite

Complete ALL of the following Courses:

- TLTG725 - Immersive Lighting Design

Additional Comments:

Registration Restrictions

RGTHDAFV - Theater / Dance / Film Video Only

TMPM316 - Production Management II

General

Course Long Title

Production Management II

Subject Code

TMPM

Course Number

316

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is the next course in the series after Production Management I (offered in Fall). Production Management II delves into very specific details about production management. Topics include: International and Domestic Touring, Writing and Interpreting Tech Riders, Human Resources and Entertainment Safety and Risk Assessment. This class will be primarily lecture based class that uses a combination of research materials and practical examples to explore the topics listed above. By the end of the class students will have a well-rounded understanding of these topics and a better understanding of what all goes into being a successful production manager.

Registration Restrictions

RGBFA34 - BFA 3 Or BFA 4 Students Only

No Requirements

TMPM515 - Production Management I

General

Course Long Title

Production Management I

Subject Code

TMPM

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course aims to provide students with an introduction into the techniques and processes used by Production Managers across the entertainment industry. This course will delve into various topics that production managers will encounter over the course of their career. These topics include leadership and management skills, software, budget and calendar work, production rider deciphering, logistics, safety, facilities and human resources. These topics will be looked at in detail through the eyes of a Theatrical Production Manager. By the end of the class students will have a well-rounded understanding of these topics and a better understanding of what all goes into being a successful production manager.

Registration Restrictions

RGTHDAFV - Theater / Dance / Film Video Only

TMPM516 - Production Management II

General

Course Long Title

Production Management II

TMPM630 - Leadership and Management

General

Course Long Title

Leadership and Management

California Institute of the Arts

Subject Code

TMPM

Course Number

516

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is the next course in the series after Production Management I (offered in Fall). Production Management II delves into very specific details about production management. Topics include: International and Domestic Touring, Writing and Interpreting Tech Riders, Human Resources and Entertainment Safety and Risk Assessment. This class will be primarily lecture based class that uses a combination of research materials and practical examples to explore the topics listed above. By the end of the class students will have a well-rounded understanding of these topics and a better understanding of what all goes into being a successful production manager.

No Requirements

Subject Code

TMPM

Course Number

630

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

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.

Registration Restrictions

RGATHE - School of Theater Students Only

TMPM631A - Leadership & Management

General

Course Long Title

Leadership & Management

Subject Code

TMPM

Course Number

631A

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to School of Theater students only.
Permission of Instructor Required.

This course is designed as an exploration of

TMPM635 - Production Budgeting

General

Course Long Title

Production Budgeting

Subject Code

TMPM

Course Number

635

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to School of Theater students only.

Developing real world budgets drawn from CalArt's productions and set in a LORT Season for a

California Institute of the Arts

varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.

Registration Restrictions

RGATHE - School of Theater Students Only

regional theater. Each student is required to select a production, place it in a season calendar with a negotiated length of run, then 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.

Registration Restrictions

RGATHE - School of Theater Students Only

TMPR310 - Audience Development and Marketing

General

Course Long Title

Audience Development and Marketing

Subject Code

TMPR

Course Number

310

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Designed for graduate producing students, Audience Development focuses on all the aspects of getting a project into the public eye: digital and social media marketing, 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 the nuances of marketing the arts.

Registration Restrictions

RGSMRPD - Stage

TMPR375 - Independent Producing

General

Course Long Title

Independent Producing

Subject Code

TMPR

Course Number

375

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Independent Producing is an exploration of the artist-driven process with emphasis on the collaborative role of the emerging creative producer.

Through a series of guided lectures intended to provide valuable insight into the role of the creative producer, and classroom discussions curated to provide necessary self-reflection, the course will analyze the current creative landscape focusing on the live performance work around Los Angeles.

The class will operate through the lens of the individual artist as the main source of influence behind a project's conception, development, and actualization. Encouraging participants to create work that empowers oneself, students will be allowed to use original work, and School of Theater productions to engage with the discussions in the classroom.

The course will articulate the basics of creating & articulating a vision, devising an action plan, establishing a team, and leading a group toward its successful collective goals. We will focus on different cornerstones of the producing process

including fundraising, budgeting & cash flow, developing relationships, marketing & publicity, crowdsourcing, and the leading the collaborative dramaturgical process.

The course will explore different types of producing models including the work and process of

companies such as Poor Dog Group, Wilderness, Octopus Theatricals, and Punchdrunk. The course will also introduce and familiarize students with the unique support that is available to create work through various arts service organizations such as the Network of Ensemble Theaters, Theatre Communications Group, and Fractured Atlas. The course will utilize samples from texts like A Director Prepares by Anne Bogart, The Ideal Theater by Todd London, Making Things Happen by Scott Berkun, and Julia Cameron's The Artists' Way. We will also utilize podcasts such as The Producers' Perspective (Interview with Leigh Silverman), TCG OffScript (Mark Valdez Defines Ensemble), and No Proscenium (Interview with Third Rail Projects). The course will also feature at least one guest speaker from the Los Angeles area.

Registration Restrictions

RGATHE - School of Theater Students Only

TMPR400 - Foundations of Creative Producing

General

Course Long Title

Foundations of Creative Producing

Subject Code

TMPR

Course Number

400

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGATHE - School of Theater Students Only

TMPR405 - Cultural Policy

General

Course Long Title

Cultural Policy

Subject Code

TMPR

Course Number

405

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to School of Theater students only.

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.

Registration Restrictions

RGATHE - School of Theater Students Only

TMPR405A - Cultural Policy: Theory

General

Course Long Title

Cultural Policy: Theory

Subject Code

TMPR

Course Number

405A

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Cultural Policy Module 1: Theory

This course is an investigation of the processes of cultural policy making and the institutions and forces that influence cultural policies. Cultural policies operate implicitly and explicitly to shape nearly every aspect of our lives, public and private. As artists and culture workers we are responsible for being knowledgeable critics of the institutions and interests that form the environment and conditions under which we practice, and for participating in shaping the future of cultural policies.

TMPR415 - Business of Producing Performance

General

Course Long Title

Business of Producing Performance

Subject Code

TMPR

Course Number

415

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is designed to provide a survey of institutional structure, touring support organizations, and commercial business practices for the performing arts. Focused on the business of producing performance, we will discuss budgeting and marketing practices of non-profit and commercial arts organizations and will examine the structures of touring support organizations. More specifically, through case studies, reading and research, we will look at internal organizational structures to understand producing models, study the elements of effective organizational budgeting, marketing approaches for projects and small organizations, and will gain introductory knowledge of presenting, producing, and touring contracts.

TMPR430 - Grantwriting and Fundraising

General

Course Long Title

Grantwriting and Fundraising

Subject Code

TMPR

Course Number

430

TMPR500 - Foundations of Creative Producing

General

Course Long Title

Foundations of Creative Producing

Subject Code

TMPR

Course Number

500

California Institute of the Arts

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGATHE - School of Theater Students Only

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGSMRPD - Stage

TMPR501 - Foundations of Creative Producing

General**Course Long Title**

Foundations of Creative Producing

Subject Code

TMPR

Course Number

501

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to MFA 1 students only.

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.

Registration Restrictions

RGSMRPD - Stage

No Requirements

TMPR501A - Foundations of Creative Producing

General**Course Long Title**

Foundations of Creative Producing

Subject Code

TMPR

Course Number

501A

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to MFA 1 students only.

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.

Registration Restrictions

RGSMRPD - Stage

No Requirements

California Institute of the Arts

TMPR505 - Cultural Policy

General

Course Long Title

Cultural Policy

Subject Code

TMPR

Course Number

505

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to School of Theater students only.

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.

Registration Restrictions

RGATHE - School of Theater Students Only

TMPR505A - Cultural Policy: Theory

General

Course Long Title

Cultural Policy: Theory

Subject Code

TMPR

Course Number

505A

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Cultural Policy Module 1: Theory

This course is an investigation of the processes of cultural policy making and the institutions and forces that influence cultural policies. Cultural policies operate implicitly and explicitly to shape nearly every aspect of our lives, public and private. As artists and culture workers we are responsible for being knowledgeable critics of the institutions and interests that form the environment and conditions under which we practice, and for participating in shaping the future of cultural policies.

Registration Restrictions

RGSMPRPD - Stage

TMPR505B - Cultural Policy: Res & Practice

General

Course Long Title

Cultural Policy: Res & Practice

Subject Code

TMPR

Course Number

505B

School(s)

School of Theater

Academic Level

GR - Graduate

TMPR510 - Audience Development and Marketing

General

Course Long Title

Audience Development and Marketing

Subject Code

TMPR

Course Number

510

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Cultural Policy Module 2: Research & Practice
Cultural policies operate implicitly and explicitly to shape nearly every aspect of our lives, public and private. As artists and culture workers we are responsible for being knowledgeable critics of the institutions and interests that form the environment and conditions under which we practice, and for participating in shaping the future of cultural policies. Building on the work of Cultural Policy Module 1, this project-based module provides a research and laboratory environment for analyzing an area of cultural policy and developing a proposed intervention or policy that relates to the student's area of creative practice. This course will deepen the investigation of the processes of cultural policy making and the institutions and forces that influence cultural policies.

Registration Restrictions

RGSMRPD - Stage

Credit Hours

Min Credit
Hours
2

Description

Designed for graduate producing students, Audience Development focuses on all the aspects of getting a project into the public eye: digital and social media marketing, 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 the nuances of marketing the arts.

Registration Restrictions

RGSMRPD - Stage

TMPR540 - Film Producing & Management

General

Course Long Title

Film Producing & Management

Subject Code

TMPR

Course Number

540

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

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.

TMPR550 - Contracts

General

Course Long Title

Contracts

Subject Code

TMPR

Course Number

550

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Contracts is designed as a deeper exploration of contracts and their application in theater organization and production. In the course students will examine, evaluate and create contracts for a number of producing scenarios including engaging artists, commissioning work, and co-productions. Through working in a hands on practice, students will gain knowledge of contract terminology and contractual rights.

California Institute of the Arts

Registration Restrictions

RGTHFV - Theater and Film/Video Only

No Requirements

TMPR615 - Business of Producing Performance

General

Course Long Title

Business of Producing Performance

Subject Code

TMPR

Course Number

615

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is designed to provide a survey of institutional structure, touring support organizations, and commercial business practices for the performing arts. Focused on the business of producing performance, we will discuss budgeting and marketing practices of non-profit and commercial arts organizations and will examine the structures of touring support organizations. More specifically, through case studies, reading and research, we will look at internal organizational structures to understand producing models, study the elements of effective organizational budgeting, marketing approaches for projects and small organizations, and will gain introductory knowledge of presenting, producing, and touring contracts.

Registration Restrictions

RGATHE - School of Theater Students Only

TMPR630 - Grantwriting and Fundraising

General

Course Long Title

Grantwriting and Fundraising

Subject Code

TMPR

Course Number

630

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A one-semester course that provides an introduction to the methods and strategies of writing grants. It addresses 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.

Registration Restrictions

RGATHE - School of Theater Students Only

TMPR650 - Creative Producing Studio

General

Course Long Title

Creative Producing Studio

Subject Code

TMPR

Course Number

650

School(s)

School of Theater

Academic Level

GR - Graduate

TMPR660 - Is It Legal? Law for the Arts

General

Course Long Title

Is It Legal? Law for the Arts

Subject Code

TMPR

Course Number

660

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
2

Description

A 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.

Registration Restrictions

RGPROD - Management

No Requirements

Credit Hours

Min Credit
Hours
2

Description

A semester-long course for graduate students, reviewing key topics in entertainment law including contract, copyright, trademarks, business structures, profit vs. non-profit models, and theatrical productions. This course is designed as a deeper exploration of legal issues and contracts and their application in theater organization and production. In the course students will examine, evaluate and create contracts for a number of producing scenarios including engaging artists, commissioning work, and co-productions. Through working in a hands on practice, students will gain knowledge of contract terminology and contractual rights.

TMPR660A - Is It Legal? Law & Contracts for the Art

General

Course Long Title

Is It Legal? Law & Contracts for the Art

Subject Code

TMPR

Course Number

660A

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Law and Contracts for the Arts will explore contracts and key topics in entertainment law. This course is designed as a deeper exploration of contracts and their application in theater organization and production. In the course, students will examine, evaluate and create contracts for a number of producing scenarios including engaging artists, commissioning work, and co-productions. Through working in a hands on practice, students will gain knowledge of contract terminology and contractual rights. Additionally, students will learn about key topics in entertainment law including contract, copyright, trademarks, business structures, profit vs. non-profit models, and theatrical productions.

TMPR705 - Special Topics in Producing

General

Course Long Title

Special Topics in Producing

Subject Code

TMPR

Course Number

705

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
1	3

Description

Open to Management students only.

A class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures. May be divided into separate modules in certain semesters.

Registration Restrictions

RGPROD - Management

California Institute of the Arts

TMSM100 - Basic Stage Management

General

Course Long Title

Basic Stage Management

Subject Code

TMSM

Course Number

100

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGATHE - School of Theater Students Only

TMSM101 - Basic Stage Management

General

Course Long Title

Basic Stage Management

Subject Code

TMSM

Course Number

101

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to School of Theater students only.

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, performers and the production team.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TMSM201 - Foundations of Stage Management

General

Course Long Title

Foundations of Stage Management

Subject Code

TMSM

Course Number

201

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management.

TMSM202 - Foundations of Stage Management

General

Course Long Title

Foundations of Stage Management

Subject Code

TMSM

Course Number

202

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management.

California Institute of the Arts

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.

Registration Restrictions

RGTMSM - Stage Management Specialization Onl

No Requirements

The second semester will focus on particular management principles and theories. The work will include readings, writing and class discussion.

No Requirements

TMSM325 - Special Topics in Stage Management

General

Course Long Title

Special Topics in Stage Management

Subject Code

TMSM

Course Number

325

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Topics will be selected each semester to reflect the needs and interests of current students, faculty, and guest artists.

Registration Restrictions

RGATHE - School of Theater Students Only

TMSM340 - Theatrical Unions

General

Course Long Title

Theatrical Unions

Subject Code

TMSM

Course Number

340

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Stage Management Specialization students only.

Study of theatrical unions, focusing primarily on the various Equity handbooks.

Registration Restrictions

RGTMSM - Stage Management Specialization Onl

TMSM401 - Springboard: Launching your career

General

Course Long Title

Springboard: Launching your career

Subject Code

TMSM

Course Number

401

School(s)

School of Theater

Academic Level

UG - Undergraduate

TMSM500 - Foundations of Stage Management

General

Course Long Title

Foundations of Stage Management

Subject Code

TMSM

Course Number

500

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

A culmination of all topics covered in the last 3 or 4 years both in coursework and production assignments, this final semester class will be primarily discussion based. This course is designed to send students out into the world equipped with all the tools they need to succeed.

Registration Restrictions

RGATHE - School of Theater Students Only

Credit Hours

Min Credit
Hours
4

Description

Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management.

Registration Restrictions

RGTMSM - Stage Management Specialization Onl

TMSM501 - Foundations of Stage Management

General

Course Long Title
Foundations of Stage Management

Subject Code
TMSM

Course Number
501

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management.

Registration Restrictions

RGTMSM - Stage Management Specialization Onl

TMSM505 - Foundations of Stage Management II

General

Course Long Title
Foundations of Stage Management II

Subject Code
TMSM

Course Number
505

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

By the end of this course students will be able to

Understand the artistic and administrative responsibilities of the stage management team in all phases of theatrical production from prep through closing

Describe the development of group relationships during the production process

Negotiate resolutions to common interpersonal conflicts that arise during production

Efficiently organize and communicate notes and processes to creative and technical collaborators

Understand basic principals of calling a complex live performance, managing a challenging backstage environment, and maintaining the artistic integrity of a theatrical production.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TMSM525 - Special Topics in Stage Management

General

Course Long Title

Special Topics in Stage Management

Subject Code

TMSM

Course Number

525

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Topics will be selected each semester to reflect the needs and interests of current students, faculty, and guest artists.

Registration Restrictions

RGATHE - School of Theater Students Only

TMSM540 - Theatrical Unions

General

Course Long Title

Theatrical Unions

Subject Code

TMSM

Course Number

540

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Stage, Production Mgmt. & Producing students only.

Study of theatrical unions, focusing primarily on the various Equity handbooks.

Registration Restrictions

RGSMPRPD - Stage

TMSM700 - Stage Management in Theory and Practice

General

Course Long Title

Stage Management in Theory and Practice

Subject Code

TMSM

Course Number

700

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

A chance for 3rd Year Graduate Stage Management

TMSM701 - Springboard: Launching your career

General

Course Long Title

Springboard: Launching your career

Subject Code

TMSM

Course Number

701

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

A culmination of all topics covered in the last 3 or 4 years both in coursework and production

California Institute of the Arts

students to come together and discuss current events and issues in our field. This course will be heavily based on outside work including ample reading and research of our industry's past, present, and future. It will culminate in a written and oral presentation of findings.

Registration Restrictions

RGTMSM - Stage Management Specialization Onl

assignments, this final semester class will be primarily discussion based. This course is designed to send students out into the world equipped with all the tools they need to succeed.

Registration Restrictions

RGATHE - School of Theater Students Only

TSCE110 - Undergraduate Techniques of Design

General

Course Long Title

Undergraduate Techniques of Design

Subject Code

TSCE

Course Number

110

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Scene Design Program students only.

The techniques used in the process of design are explored by taking existing subject matter and expressing it in sketches, models, scale drafting and painting.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TSCE110A - Model Making

General

Course Long Title

Model Making

Subject Code

TSCE

Course Number

110A

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

The techniques used in the process of design are explored by taking existing subject matter and expressing it in sketches, models, scale drafting and painting.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TSCE110B - Introduction to Drafting

General

Course Long Title

Introduction to Drafting

Subject Code

TSCE

Course Number

110B

School(s)

School of Theater

Academic Level

UG - Undergraduate

TSCE111 - Descriptive Perspectives

General

Course Long Title

Descriptive Perspectives

Subject Code

TSCE

Course Number

111

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
1

Description

Introduction to Drafting will explore the techniques, conventions and practice of mechanical drafting for design.

Students will learn about drawing standards, drafting conventions and plan reading/review. Traditional hand drafting skills will be applied using CAD (vectorworks) as the primary layout tool. Students will learn key concepts including accuracy & precision, scale & proportion, projection and perspective, line & fill types, layout, annotation and package prep. Exploring these conventions will support the design practices used in a collaborative creative process.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

Credit Hours

Min Credit
Hours
2

Description

This class will examine how the body reshapes space into an immersive environment. Our body's movements in space define our understanding of the environment we inhabit. Whether it is an indoor or outdoor space, we understand the world through our senses and in relation to spaces defined by their lines, surfaces and volumes.

Students will develop their skills in both hand and digital drawing, with a focus on understanding and drawing in perspective. Embedded in this course is also an intensive introduction to the 3D Modeling program McNeel Rhino 5.0.. Through a variety of investigations, students will enhance their understanding and perception of the interactions between objects and space(s) and the human figure and objects. They will develop the skills to graphically present ideas and represent objects necessary for a designed environment to be realized.

Students should expect to spend up to \$100 on additional course supplies.

TSCE200 - Scene Design

General

Course Long Title
Scene Design

Subject Code
TSCE

Course Number
200

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Open to Experience Design & Production students only.

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.

TSCE201 - Scenic Design I

General

Course Long Title
Scenic Design I

Subject Code
TSCE

Course Number
201

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Open to Design & Production Programs students only.

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.

California Institute of the Arts

Registration Restrictions

RGDAPS - D & P Programs and Specializations

* Prerequisite: TSCE 200 or permission of instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TSCE300 - Special Topics in Theater Design

General

Course Long Title

Special Topics in Theater Design

Subject Code

TSCE

Course Number

300

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Undergraduate Special Topics in Scene Design

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TSCE301 - Spc Tpcs: Environments in Motion

General

Course Long Title

Spc Tpcs: Environments in Motion

Subject Code

TSCE

Course Number

301

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Special Topics in Scene Design: Environments in Motion

Open to Design & Production Programs students only.

Undergraduate Special Topics in Scene Design: Dressing the Set

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TSCE302 - Worlds At Play

General

Course Long Title

Worlds At Play

Subject Code

TSCE

Course Number

302

School(s)

School of Theater

TSCE450 - Production Design

General

Course Long Title

Production Design

Subject Code

TSCE

Course Number

450

School(s)

School of Theater

California Institute of the Arts

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

Worlds at Play is a special topics studio, asking how the practices of experience design enhance, complicate, and reinvent the environments of play - for children, youth, adults, and beyond. The class explores a wide spectrum of perspectives on play - from gaming to adventure playgrounds, from the evolutionary biology of dolphins to the Situationists, from urban landscape to hactivism. Students will develop three major projects over the course of the semester.

Special Topics courses are designed as portfolio-bearing studios for designers wanting to work on developing larger scale environmental designs. We focus on scenography as an expanded field of practice - developing skills of concept-creation, analysis and image-making.

TSCE501 - Architectural Styles

General

Course Long Title
Architectural Styles

Subject Code
TSCE

Course Number
501

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course explores the relationship between the history and evolution of architectural styles and coinciding artistic movements and the design disciplines of film, stage, furniture, architecture, industrial, interior, and fashion however, primarily focusing on the process of research for the theatrical designer.

Academic Level

UG - Undergraduate

Credit Hours

Min Credit Hours	Max Credit Hours
1	6

Description

Permission of Instructor Required.

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.

TSCE502 - Architectural Styles

General

Course Long Title
Architectural Styles

Subject Code
TSCE

Course Number
502

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This course explores the relationship between the history and evolution of architectural styles and coinciding artistic movements and the design disciplines of film, stage, furniture, architecture, industrial, interior, and fashion however, primarily focusing on the process of research for the theatrical designer.

No Requirements

California Institute of the Arts

TSCE503 - Spc Tpcs: Enviroments in Motion

General

Course Long Title

Spc Tpcs: Enviroments in Motion

Subject Code

TSCE

Course Number

503

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Open to Theater Students only.

Special Topics in Scene Design:

Dressing the Set

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TSCE505 - Techniques of Design

General

Course Long Title

Techniques of Design

Subject Code

TSCE

Course Number

505

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

TSCE510 - Performance by Design

General

Course Long Title

Performance by Design

Subject Code

TSCE

Course Number

510

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

TSCE545 - Design Methodology

General

Course Long Title

Design Methodology

Subject Code

TSCE

Course Number

545

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

California Institute of the Arts

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.

Open to MFA 1 students only.

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.

No Requirements

TSCE545A - Design Methodology

General

Course Long Title

Design Methodology

Subject Code

TSCE

Course Number

545A

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to MFA 1 students only.

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.

TSCE600 - Spc Topics in Scene Design

General

Course Long Title

Spc Topics in Scene Design

Subject Code

TSCE

Course Number

600

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TSCE601 - Spc Topics in Scene Design

General

Course Long Title

TSCE602 - Worlds At Play

General

Course Long Title

California Institute of the Arts

Spc Topics in Scene Design

Subject Code

TSCE

Course Number

601

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Open to MFA 2 students only.

Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

Worlds At Play

Subject Code

TSCE

Course Number

602

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Worlds at Play is a special topics studio, asking how the practices of experience design enhance, complicate, and reinvent the environments of play - for children, youth, adults, and beyond. The class explores a wide spectrum of perspectives on play - from gaming to adventure playgrounds, from the evolutionary biology of dolphins to the Situationists, from urban landscape to hactivism. Students will develop three major projects over the course of the semester.

Special Topics courses are designed as portfolio-bearing studios for designers wanting to work on developing larger scale environmental designs. We focus on scenography as an expanded field of practice - developing skills of concept-creation, analysis and image-making.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TSCE650 - Production Design

General

Course Long Title

Production Design

Subject Code

TSCE

Course Number

650

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Max Credit

Hours

6

Description

Permission of Instructor Required.

TSCE700 - Open Studio

General

Course Long Title

Open Studio

Subject Code

TSCE

Course Number

700

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

A master class in design. Assignments will focus

California Institute of the Arts

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.

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TSCE750 - Closure

General

Course Long Title

Closure

Subject Code

TSCE

Course Number

750

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Open to MFA 3 students only.

Design 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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TSND112 - Research-Based Sound Design

General

Course Long Title

Research-Based Sound Design

Subject Code

TSND

Course Number

112

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Research-Based Sound Design: Literature, History, and Practice.

In this course we will read, examine, discuss, and design with ideas drawn from a selected literature of sound design practice and history, with an emphasis on theater and dramatic settings. This course will provide the foundational, historical, and contextual/cultural support to your knowledge of sound design in the theater and in the contemporary world.

TSND121 - Sound/Music/Noise Design

General

Course Long Title

Sound/Music/Noise Design

Subject Code

TSND

Course Number

TSND330 - Music, Sound Art, and Design

General

Course Long Title

Music, Sound Art, and Design

Subject Code

TSND

Course Number

California Institute of the Arts

121

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Sound/Music/Noise Design for Dramtic Scripts

Design of sound/music/noise to various types of theater scripts. In addition to plays, we may consider film, comics, visual art, dance, ritual, sound/music notation.

Activities include presentations, audio design/composition assignments, research, journaling, participation, relentless self-organizing, and egolessness. We are building a curriculum and a sound portfolio together.

330

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Examination and analysis of intercultural musical aesthetics and sonic/cultural structures of meaning through the dual lenses of artistic and academic views of music, sound art, and design. In this course we examine both great and small intercultural traditions that inform music-making and sound practices (theater, dance, performance, ritual, nature, healing, mass participation, religion, commerce, identity-building). We do this in order to expand our own art praxis into an informed, inclusive art practice. We will also examine the work of modern and contemporary individual and collaborative artists in a worldwide context.

By challenging basic Western assumptions about meaning, beauty, symmetry, and organization, classical and vernacular world musics and arts challenge the everyday "common sense" categories of Western ethnocentrism still lingering in American and European post-colonial society. We will also examine difficult contemporary ethical issues such as appropriation and representation, compensation and justification. This course is intended for sound designers, filmmakers, theater designers, and visual artists (not formal musicians, although musicians will also benefit) who want to make sound/music/noise a central part of their creative practice.

TSND340 - Creative Listening for Sound Designers

General

Course Long Title

Creative Listening for Sound Designers

Subject Code

TSND

Course Number

340

School(s)

School of Theater

Academic Level

UG - Undergraduate

TSND354 - Spc Tpcs Snd Design: Mixing for Theater

General

Course Long Title

Spc Tpcs Snd Design: Mixing for Theater

Subject Code

TSND

Course Number

354

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

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, ambiances, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

Registration Restrictions

RGTSOD - Sound Design Program Only

Credit Hours

Min Credit
Hours
3

Description

Special Topics in Sound Design: Live Mixing for Theater.

Starting with the script, the course will cover the breakdown, annotation, and organization necessary to create a "run script". This information can then be used to layout a console and program cues to mix a live show. The course will have a large practical component in which students will be assigned sections of a show to program and mix. With each assignment, the student is expected to improve their mixing skill and explore more advanced concepts related to dynamics, musicality, management of sound quality using EQ and compression.

Registration Restrictions

RGTSOD - Sound Design Program Only

TSND356 - Spc Tpcs in Sound Design: Gear

General

Course Long Title

Spc Tpcs in Sound Design: Gear

Subject Code

TSND

Course Number

356

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

This class focuses on exploring the cutting edge resources available in sound design for live performance. 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 around us. 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.

Registration Restrictions

RGTSOD - Sound Design Program Only

TSND365 - Methodology of Sound Design

General

Course Long Title

Methodology of Sound Design

Subject Code

TSND

Course Number

365

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description

The course is focused on the concepts and best practices for conceiving, developing, building and executing a theatrical sound design from the words on the page, to ideas of space and content, to a fully realized sound system and content design. Learning outcomes are focused on improving the quality, breadth and types of paperwork, system design, system management and system tuning.

TSND460 - Professional Sound Environments

General

Course Long Title

Professional Sound Environments

Subject Code

TSND

Course Number

460

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Sound Design Program students only.

A start to finish, top to bottom, rags to riches seminar for students in their final year. In a last ditch attempt to acclimate the possibly uninitiated, 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.

Registration Restrictions

RGTSOD - Sound Design Program Only

TSND465 - Acoustic Environments

General

Course Long Title

Acoustic Environments

Subject Code

TSND

Course Number

465

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

A 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.

Registration Restrictions

RGTSOD - Sound Design Program Only

TSND512 - Research-Based Sound Design

General

Course Long Title

Research-Based Sound Design

Subject Code

TSND530 - Music, Sound Art, and Design

General

Course Long Title

Music, Sound Art, and Design

Subject Code

California Institute of the Arts

TSND

Course Number

512

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Research-Based Sound Design: Literature, History, and Practice.

In this course we will read, examine, discuss, and design with ideas drawn from a selected literature of sound design practice and history, with an emphasis on theater and dramatic settings. This course will provide the foundational, historical, and contextual/cultural support to your knowledge of sound design in the theater and in the contemporary world.

TSND

Course Number

530

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Examination and analysis of intercultural musical aesthetics and sonic/cultural structures of meaning through the dual lenses of artistic and academic views of music, sound art, and design. In this course we examine both great and small intercultural traditions that inform music-making and sound practices (theater, dance, performance, ritual, nature, healing, mass participation, religion, commerce, identity-building). We do this in order to expand our own art praxis into an informed, inclusive art practice. We will also examine the work of modern and contemporary individual and collaborative artists in a worldwide context.

By challenging basic Western assumptions about meaning, beauty, symmetry, and organization, classical and vernacular world musics and arts challenge the everyday "common sense" categories of Western ethnocentrism still lingering in American and European post-colonial society. We will also examine difficult contemporary ethical issues such as appropriation and representation, compensation and justification. This course is intended for sound designers, filmmakers, theater designers, and visual artists (not formal musicians, although musicians will also benefit) who want to make sound/music/noise a central part of their creative practice.

TSND640 - Creative Listening for Sound Designers

General

Course Long Title

Creative Listening for Sound Designers

Subject Code

TSND

Course Number

640

School(s)

School of Theater

Academic Level

GR - Graduate

TSND654 - Spc Tpcs Snd Design: Mixing for Theater

General

Course Long Title

Spc Tpcs Snd Design: Mixing for Theater

Subject Code

TSND

Course Number

654

School(s)

School of Theater

Academic Level

GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
4

Description

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, ambiances, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

Registration Restrictions

RGTSOD - Sound Design Program Only

Credit Hours

Min Credit
Hours
4

Description

Special Topics in Sound Design: Live Mixing for Theater.

Starting with the script, the course will cover the breakdown, annotation, and organization necessary to create a "run script". This information can then be used to layout a console and program cues to mix a live show. The course will have a large practical component in which students will be assigned sections of a show to program and mix. With each assignment, the student is expected to improve their mixing skill and explore more advanced concepts related to dynamics, musicality, management of sound quality using EQ and compression.

Registration Restrictions

RGTSOD - Sound Design Program Only

TSND656 - Spc Topics in Sound Design: Gear

General

Course Long Title

Spc Topics in Sound Design: Gear

Subject Code

TSND

Course Number

656

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

Special Topics in Sound Design: Gear

This class focuses on exploring the cutting edge resources available in sound design for live performance. 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 around us. 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.

TSND665 - Methodology of Sound Design

General

Course Long Title

Methodology of Sound Design

Subject Code

TSND

Course Number

665

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

The course is focused on the concepts and best practices for conceiving, developing, building and executing a theatrical sound design from the words on the page, to ideas of space and content, to a fully realized sound system and content design. Learning outcomes are focused on improving the quality, breadth and types of paperwork, system design, system management and system tuning.

California Institute of the Arts

Registration Restrictions

RGTSOD - Sound Design Program Only

TSND760 - Professional Sound Environments

General

Course Long Title

Professional Sound Environments

Subject Code

TSND

Course Number

760

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

A start to finish, top to bottom, rags to riches seminar for students in their final year. In a last ditch attempt to acclimate the possibly uninitiated, 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.

Registration Restrictions

RGTSOD - Sound Design Program Only

TSND765 - Acoustic Environments

General

Course Long Title

Acoustic Environments

Subject Code

TSND

Course Number

765

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

A 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.

Registration Restrictions

RGTSOD - Sound Design Program Only

TTDI105 - Stagecraft I

General

Course Long Title

TTDI210 - Welding I

General

Course Long Title

California Institute of the Arts

Stagecraft I

Subject Code

TTDI

Course Number

105

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

Welding I

Subject Code

TTDI

Course Number

210

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

TTDI211 - Practical Electronics for TDs!

General

Course Long Title

Practical Electronics for TDs!

Subject Code

TTDI

Course Number

211

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will build a fundamental understanding of electronics and how they can be used to solve every different type of technical design task the modern TD may be tasked with. Students will learn about component identification and reading and drawing schematics, prototyping electronics and developing control systems for motors and actuators to incorporate into their technical design practice.

TTDI225 - Statical Engineering

General

Course Long Title

Statical Engineering

Subject Code

TTDI

Course Number

225

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course 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

California Institute of the Arts

Students will get a strong understanding of using the Arduino platform and programming language to build one-off control systems for controlling Motors, addressable and non-addressable LED lights, sensors and much, much more.

The applications of a strong fundamental understanding of electronics and microcontrollers are endless - from the worlds of theater, themed entertainment and technical design to those of art, sculpture and product development.

members which are used in theater. In addition, conservative simplifications are used when they are feasible.

TTDI226 - Static Engineering

General

Course Long Title

Static Engineering

Subject Code

TTDI

Course Number

226

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is designed to introduce theatrical designers and technicians to the fundamentals of static 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.

TTDI230 - Digital Fabrication for Model Making

General

Course Long Title

Digital Fabrication for Model Making

Subject Code

TTDI

Course Number

230

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course is for the design student wanting to learn how to use digital fabrication techniques in order to build theatrical and architectural models. Topics to include:

- File set-up for Laser, CNC router and 3D printing
- Material selection for Laser, CNC Router and 3D printing
- Construction Technique; Joints, hardware and adhesives.

Registration Restrictions

RGEDPTD - Exp Design & Technical Dir Only

TTDI240 - Cable!

General

Course Long Title

Cable!

Subject Code

TTDI

Course Number

240

TTDI245 - Lightboard

General

Course Long Title

Lightboard

Subject Code

TTDI

Course Number

245

California Institute of the Arts

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The world of the modern Theater Professional is powered by a myriad of cables - from delivering power, carrying video and audio signals, networking data signals, safely delivering lighting controls and everything else besides.

This course will cover a different family of cables and connectors every week - students will learn how to identify, maintain and install all of the different types of cables needed to run the modern Theater or Themed Entertainment Experience. Along with hands-on time actually making different types of cables, students will learn the fundamental concepts that govern the different types of signals each cable carries.

In the latter half of the class, students will learn to use the DMX standard to automate various different systems and solutions in the increasingly technical world of Technical Theater.

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Lightboard Control For Lighting and Show Control

This course is a beginning course that will teach the basics of DMX integration in lighting and show control. The focus of is to train students on the technical use of theater school equipment as well as introduce them to the possibilities in terms what is available in other venues and rental packages. Students will learn about all things DMX including patching, channeling, universess, cabeling, wireless control and splitting.

TTDI270 - Stage Electronics

General

Course Long Title

Stage Electronics

Subject Code

TTDI

Course Number

270

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

There are many ways to make things move but one of the most fascinating means is through the use of digital electronics and high voltage electricity. This course will teach the standards and safe usage of electricity for use in electric actuators using both high and low voltage systems.

TTDI300 - Fundamentals of Technical Direction I

General

Course Long Title

Fundamentals of Technical Direction I

Subject Code

TTDI

Course Number

300

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

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

California Institute of the Arts

Registration Restrictions
RGTDIMTC - Technical Dir & Music Tech Only

TTDI305 - Advanced Stagecraft

General
Course Long Title
Advanced Stagecraft
Subject Code
TTDI
Course Number
305
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
3

Description
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.

Registration Restrictions
RGDAPS - D & P Programs and Specializations

No Requirements

teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.

Registration Restrictions
RGDAPS - D & P Programs and Specializations

TTDI310 - Working Metal

General
Course Long Title
Working Metal
Subject Code
TTDI
Course Number
310
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description
Open to Design & Production Programs students only.

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 material 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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions
RGDAPS - D & P Programs and Specializations

No Requirements

TTDI311 - Metal Form Building

TTDI335 - 3D Printing Advance Basics

California Institute of the Arts

General

Course Long Title

Metal Form Building

Subject Code

TTDI

Course Number

311

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course is a culmination of two classes: Welding and Working Metal. This course is the direct application of techniques taught in these two courses using sculptural designs digitally constructed in one of several 3d modeling programs. During this class we will start by looking at sculptural forms both manmade as well as naturally occurring ones which we will break down into shapes that can be constructed using metal working techniques. Once these shapes are broken down we will use CNC equipment to create templates for our metal patterns that will allow us to start constructing in 3d.

Registration Restrictions

RGEDPTD - Exp Design & Technical Dir Only

No Requirements

General

Course Long Title

3D Printing Advance Basics

Subject Code

TTDI

Course Number

335

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The focus of this class is the incorporation of mechanical design into the 3d printing process. Students in this class will learn how to design mechanical devices using mechatronics and FDM printing process for the making of kinetic works as well as practical applications such as tooling and do-nothing machines. Topics to include:

- Advance modeling and mechanical design in Fusion 360
- FDM printer setup and calibration
- Prototyping ideas
- Learning from failed designs.

Registration Restrictions

RGTDMTAR - Tech Dir

No Requirements

TTDI340 - Themed Cabinets and Fixtures

General

Course Long Title

Themed Cabinets and Fixtures

Subject Code

TTDI

Course Number

340

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

TTDI345 - Autodesk REVIT 1

General

Course Long Title

Autodesk REVIT 1

Subject Code

TTDI

Course Number

345

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

California Institute of the Arts

Description

When you go into any store in a mall, eat in a restaurant and go to any theme park you will notice that the fixtures, shelving and AV enclosures are designed to generate a feeling based on the theme of the place you just walked into. Unlike a fixture in a home or office building these fixtures and cabinets are meant to both continue the story as well as hide the reality of a stores stock, storage or A/V. This class will look at technical design techniques that are used to create such fixtures.

Registration Restrictions

RGEDPTD - Exp Design & Technical Dir Only

No Requirements

Description

The future of themed entertainment and design has been slowing moving toward BIM construction modeling and to have a career in the field it has become more and more important that you have a working knowledge of it to compete. REVIT is the BIM modeling software of choice for a lot of themed entertainment, architectural and engineering firms. This platform allows designers, engineers, architects and contractors to work on a common platform in real time including BOM and budgeting assets. Sounds real technical but in a nut shell it allows you to make really great drawings really fast and it allows everyone involved to know what you want.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI360 - Physics of Stage Machinery

General

Course Long Title

Physics of Stage Machinery

Subject Code

TTDI

Course Number

360

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course is an in-depth study into the physics of stage machinery. The course will begin on the theoretical side of things, studying the calculations and formulas needed to calculate the power and forces required to make something move. The second half of this class will be the practical application of these concepts and the introduction of various types of mechanical devices such as, actuators, speed reducers, shafting, bearings and wheels, cable drums, screw mechanisms, chain and brakes. The objective of this class is to have a well-rounded understanding of the various type of mechanical power equipment used in stage machinery and how to apply this understanding to real world applications.

TTDI375 - The Stagecraft of Illusion

General

Course Long Title

The Stagecraft of Illusion

Subject Code

TTDI

Course Number

375

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Open to Design & Production Programs students only.

The Stagecraft of Illusion is a hands-on exploration of the development of the large scale stage illusions that were the staple of the touring magic shows of the late 1800s and early 1900s. While this is not specifically a shop class, some shop skills are required, and a variety of skills are welcomed. Working together, students will research, design, and build variations on classic stage illusions. Functionality, aesthetic value, and stage presentation will be taken into equal consideration from inception to completion.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

California Institute of the Arts

TTDI400 - Fundamentals of Technical Direction II

General

Course Long Title

Fundamentals of Technical Direction II

Subject Code

TTDI

Course Number

400

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The capability of a technical director varies widely. This course will continue the work from Fundamentals of Tech Direction I. We'll explore the TD's role and examine the skillset required to manage the creative process. Students will focus on management techniques related to the scenic fabrication process. Communication and teamwork will be studied through a series of activities related to the TD workflow.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TTDI410 - Parametric Drafting

General

Course Long Title

Parametric Drafting

Subject Code

TTDI

Course Number

410

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Technical Direction Program students only.

An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTTDI - Technical Direction Program Only

TTDI425 - Technical Managment Style & Technique

General

Course Long Title

Technical Managment Style & Technique

Subject Code

TTDI

Course Number

425

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Design & Production Programs students only.

TTDI450 - Rigging

General

Course Long Title

Rigging

Subject Code

TTDI

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Open to Design & Production Programs students only.

California Institute of the Arts

Technical Management Styles and Techniques is a course designed to identify and explore the challenges of management in Technical Direction. Over the course of weekly meetings, the students will share and critique their own experiences, and compare those to outside models. The class will draw upon the real time experiences of the current CalArts production schedule to provide examples of management challenges, as well as bring in outside examples and exercises to explore other styles and techniques. This course will also focus on areas of professionalism and organization specifically as they apply to the technical director.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI455 - The Craft of Furniture Making

General

Course Long Title

The Craft of Furniture Making

Subject Code

TTDI

Course Number

455

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

The Craft of Furniture Making

Open by permission of instructor only.

This course will approach furniture making from a traditional point of view with attention paid to joinery, material selection, fabrication methods, and fine finishing techniques. In this course, the student will design and build a piece of furniture of their own choosing in a traditional style. This course may be open by permission of instructor to students who have not completed the prerequisite, but have demonstrated proficiency with shop tools and techniques.

In addition to the \$25 course fee, students will be expected to go out of pocket on expenses for an individual project.

TTDI460 - Technical Design

General

Course Long Title

Technical Design

Subject Code

TTDI

Course Number

460

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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 BFA Technical Direction students by permission of instructor. 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.

California Institute of the Arts

TTDI475 - Special Topics in Technical Direction

General

Course Long Title

Special Topics in Technical Direction

Subject Code

TTDI

Course Number

475

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTTDI - Technical Direction Program Only

TTDI500 - Fundamentals of Technical Direction I

General

Course Long Title

Fundamentals of Technical Direction I

Subject Code

TTDI

Course Number

500

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI505 - Advanced Stagecraft

General

Course Long Title

Advanced Stagecraft

Subject Code

TTDI

Course Number

505

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

This course is a comprehensive study into the process of scenic construction. Assignments will examine all possible solutions to a given

TTDI510 - Welding I

General

Course Long Title

Welding I

Subject Code

TTDI

Course Number

510

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include

California Institute of the Arts

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

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.

TTDI511 - Practical Electronics for TDs!

General

Course Long Title

Practical Electronics for TDs!

Subject Code

TTDI

Course Number

511

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course will build a fundamental understanding of electronics and how they can be used to solve every different type of technical design task the modern TD may be tasked with. Students will learn about component identification and reading and drawing schematics, prototyping electronics and developing control systems for motors and actuators to incorporate into their technical design practice.

Students will get a strong understanding of using the Arduino platform and programming language to build one-off control systems for controlling Motors, addressable and non-addressable LED lights, sensors and much, much more.

The applications of a strong fundamental understanding of electronics and microcontrollers are endless - from the worlds of theater, themed entertainment and technical design to those of art, sculpture and product development.

TTDI515 - Stagecraft I

General

Course Long Title

Stagecraft I

Subject Code

TTDI

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI525 - Statical Engineering

General

Course Long Title

Statical Engineering

Subject Code

TTDI526 - Statical Engineering

General

Course Long Title

Statical Engineering

Subject Code

California Institute of the Arts

TTDI

Course Number

525

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

**Min Credit
Hours**

4

Description

This course 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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI

Course Number

526

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

**Min Credit
Hours**

4

Description

This course 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.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI530 - Digital Fabrication for Model Making

General

Course Long Title

Digital Fabrication for Model Making

Subject Code

TTDI

Course Number

530

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

**Min Credit
Hours**

1

Description

This course is for the design student wanting to learn how to use digital fabrication techniques in order to build theatrical and architectural models. Topics to include:

- File set-up for Laser, CNC router and 3D printing
- Material selection for Laser, CNC Router and 3D printing

TTDI535 - 3D Printing Advance Basics

General

Course Long Title

3D Printing Advance Basics

Subject Code

TTDI

Course Number

535

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

**Min Credit
Hours**

2

Description

The focus of this class is the incorporation of mechanical design into the 3d printing process. Students in this class will learn how to design mechanical devices using mechatronics and FDM printing process for the making of kinetic works as well as practical applications such as tooling and do-nothing machines. Topics to include:

California Institute of the Arts

- Construction Technique; Joints, hardware and adhesives.

Registration Restrictions

RGEDPTD - Exp Design & Technical Dir Only

- Advance modeling and mechanical design in Fusion 360

- FDM printer setup and calibration

- Prototyping ideas

- Learning from failed designs.

Registration Restrictions

RGTDMTAR - Tech Dir

No Requirements

TTDI540 - Cable!

General

Course Long Title

Cable!

Subject Code

TTDI

Course Number

540

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The world of the modern Theater Professional is powered by a myriad of cables - from delivering power, carrying video and audio signals, networking data signals, safely delivering lighting controls and everything else besides.

This course will cover a different family of cables and connectors every week - students will learn how to identify, maintain and install all of the different types of cables needed to run the modern Theater or Themed Entertainment Experience. Along with hands-on time actually making different types of cables, students will learn the fundamental concepts that govern the different types of signals each cable carries.

In the latter half of the class, students will learn to use the DMX standard to automate various different systems and solutions in the increasingly technical world of Technical Theater.

TTDI545 - Lightboard

General

Course Long Title

Lightboard

Subject Code

TTDI

Course Number

545

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Lightboard Control For Lighting and Show Control

This course is a beginning course that will teach the basics of DMX integration in lighting and show control. The focus of is to train students on the technical use of theater school equipment as well as introduce them to the possibilities in terms what is available in other venues and rental packages. Students will learn about all things DMX including patching, channeling, universess, cabeling, wireless control and splitting.

TTDI550 - Art & Manipulation of Scenic Materials

General

Course Long Title

Art & Manipulation of Scenic Materials

TTDI560 - Technical Design

General

Course Long Title

Technical Design

California Institute of the Arts

Subject Code

TTDI

Course Number

550

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTTDI - Technical Direction Program Only

Subject Code

TTDI

Course Number

560

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

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.

Registration Restrictions

RGTTDI - Technical Direction Program Only

TTDI570 - Stage Electronics

General

Course Long Title

Stage Electronics

Subject Code

TTDI

Course Number

570

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

There are many ways to make things move but one of the most fascinating means is through the use of digital electronics and high voltage electricity.

TTDI575 - The Stagecraft of Illusion

General

Course Long Title

The Stagecraft of Illusion

Subject Code

TTDI

Course Number

575

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Design & Production Programs & Specializations students only.

The Stagecraft of Illusion is a hands-on exploration of the development of the large scale

California Institute of the Arts

This course will teach the standards and safe usage of electricity for use in electric actuators using both high and low voltage systems.

Registration Restrictions

RGTDIMTC - Technical Dir & Music Tech Only

stage illusions that were the staple of the touring magic shows of the late 1800s and early 1900s. While this is not specifically a shop class, some shop skills are required, and a variety of skills are welcomed. Working together, students will research, design, and build variations on classic stage illusions. Functionality, aesthetic value, and stage presentation will be taken into equal consideration from inception to completion.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI600 - Fundamentals of Technical Direction II

General

Course Long Title

Fundamentals of Technical Direction II

Subject Code

TTDI

Course Number

600

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

The capability of a technical director varies widely. This course will continue the work from Fundamentals of Tech Direction I. We'll explore the TD's role and examine the skillset required to manage the creative process. Students will focus on management techniques related to the scenic fabrication process. Communication and teamwork will be studied through a series of activities related to the TD workflow.

No Requirements

TTDI610 - Working Metal

General

Course Long Title

Working Metal

Subject Code

TTDI

Course Number

610

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Design & Production Programs & Specializations students only.

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 material 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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TTDI611 - Metal Form Building

General

Course Long Title

Metal Form Building

Subject Code

TTDI

Course Number

611

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is a culmination of two classes: Welding and Working Metal. This course is the direct application of techniques taught in these two courses using sculptural designs digitally constructed in one of several 3d modeling programs. During this class we will start by looking at sculptural forms both manmade as well as naturally occurring ones which we will break down into shapes that can be constructed using metal working techniques. Once these shapes are broken down we will use CNC equipment to create templates for our metal patterns that will allow us to start constructing in 3d.

Registration Restrictions

RGEDPTD - Exp Design & Technical Dir Only

No Requirements

TTDI625 - Technical Management Style & Technique

General

Course Long Title

Technical Management Style & Technique

Subject Code

TTDI

Course Number

625

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Open to Design & Production Programs & Specializations students only.

Technical Management Styles and Techniques is a course designed to identify and explore the challenges of management in Technical Direction. Over the course of weekly meetings, the students will share and critique their own experiences, and compare those to outside models. The class will draw upon the real time experiences of the current CalArts production schedule to provide examples of management challenges, as well as bring in outside examples and exercises to explore other styles and techniques. This course will also focus on areas of professionalism and organization specifically as they apply to the technical director.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI640 - Themed Cabinets and Fixtures

General

Course Long Title

Themed Cabinets and Fixtures

Subject Code

TTDI

Course Number

640

School(s)

School of Theater

Academic Level

TTDI645 - Autodesk REVIT 1

General

Course Long Title

Autodesk REVIT 1

Subject Code

TTDI

Course Number

645

School(s)

School of Theater

Academic Level

California Institute of the Arts

GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

When you go into any store in a mall, eat in a restaurant and go to any theme park you will notice that the fixtures, shelving and AV enclosures are designed to generate a feeling based on the theme of the place you just walked into. Unlike a fixture in a home or office building these fixtures and cabinets are meant to both continue the story as well as hide the reality of a stores stock, storage or A/V. This class will look at technical design techniques that are used to create such fixtures.

Registration Restrictions

RGEDPTD - Exp Design & Technical Dir Only

No Requirements

GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

The future of themed entertainment and design has been slowing moving toward BIM construction modeling and to have a career in the field it has become more and more important that you have a working knowledge of it to compete. REVIT is the BIM modeling software of choice for a lot of themed entertainment, architectural and engineering firms. This platform allows designers, engineers, architects and contractors to work on a common platform in real time including BOM and budgeting assets. Sounds real technical but in a nut shell it allows you to make really great drawings really fast and it allows everyone involved to know what you want.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TTDI650 - Rigging

General

Course Long Title

Rigging

Subject Code

TTDI

Course Number

650

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

Open to Design & Production Programs students only.

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.

TTDI655 - The Craft of Furniture Making

General

Course Long Title

The Craft of Furniture Making

Subject Code

TTDI

Course Number

655

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

The Craft of Furniture Making

Open by permission of instructor only.

This course will approach furniture making from a traditional point of view with attention paid to joinery, material selection, fabrication methods, and fine finishing techniques. In this course, the student will design and build a piece of furniture of their own choosing in a traditional style. This course may be open by permission of instructor to students who have not completed the prerequisite, but have demonstrated proficiency with shop tools and techniques.

California Institute of the Arts

Students taking this class must have a basic understanding of algebra and trig.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

In addition to the \$25 course fee, students will be expected to go out of pocket on expenses for an individual project.

TTDI660 - Physics of Stage Machinery

General

Course Long Title

Physics of Stage Machinery

Subject Code

TTDI

Course Number

660

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This course is an in-depth study into the physics of stage machinery. The course will begin on the theoretical side of things, studying the calculations and formulas needed to calculate the power and forces required to make something move. The second half of this class will be the practical application of these concepts and the introduction of various types of mechanical devices such as, actuators, speed reducers, shafting, bearings and wheels, cable drums, screw mechanisms, chain and brakes. The objective of this class is to have a well-rounded understanding of the various type of mechanical power equipment used in stage machinery and how to apply this understanding to real world applications.

Registration Restrictions

RGSMRPDP - Stage

TTDI675 - Special Topics in Technical Direction

General

Course Long Title

Special Topics in Technical Direction

Subject Code

TTDI

Course Number

675

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGTTDI - Technical Direction Program Only

TTDI710 - Parametric Drafting

General

Course Long Title

Parametric Drafting

Subject Code

TTDI

Course Number

TVID400 - Integrating Video & Live Performance

General

Course Long Title

Integrating Video & Live Performance

Subject Code

TVID

Course Number

California Institute of the Arts

710

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

Open to Technical Direction Program students only.

An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

400

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

Registration Restrictions

RGATHE - School of Theater Students Only

TVID401 - Integrating Video & Live Performance

General

Course Long Title

Integrating Video & Live Performance

Subject Code

TVID

Course Number

401

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

UG - Undergraduate

TVID405 - Video Programming: Isadora

General

Course Long Title

Video Programming: Isadora

Subject Code

TVID

Course Number

405

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

No Requirements

Description

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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TVID410 - Intro to Real Time Software

General

Course Long Title
Intro to Real Time Software
Subject Code
TVID
Course Number
410
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

This class will be a hands-on, project-based exploration of software programming techniques for video production, presentation, and interactivity as they relate to theater, dance, and

TVID412 - Video Programming: Advanced Jitter

General

Course Long Title
Video Programming: Advanced Jitter
Subject Code
TVID
Course Number
412
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Open to BFA 4 students only.

A continuation and more advanced study of the video programming language Jitter 1.6, a part of

California Institute of the Arts

installation. The course will start with an overview of timeline-based media server Watchout, followed by the cue stack-based theatrical playback software QLab. In the second half of the semester, we'll pivot to an in-depth exploration of Isadora, a node-based programming interface for real-time video playback and processing.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

Cycling 74's Max/MSP/Jitter custom media coding environment. Prerequisite: Jitter.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TVID413 - TouchDesigner

General

Course Long Title

TouchDesigner

Subject Code

TVID

Course Number

413

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

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 interactive installation and live performance environments. The class will focus solely in the use of Derivative TouchDesigner and its applications to interactivity and stage performances.

TVID415 - Motion Graphics: After Effects

General

Course Long Title

Motion Graphics: After Effects

Subject Code

TVID

Course Number

415

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This class will be a fast-paced hands-on introduction to motion graphics design and compositing techniques for the creation of pre-rendered content to be integrated into live performance. Students will learn to use Adobe After Effects, Photoshop, and Illustrator as part of an integrated workflow from concept development to content delivery. Students are expected to have basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

This course is open to Design and Production students through online signup, and open to the institute through permission of instructor at Course Advising Day.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

California Institute of the Arts

TVID420 - Creating for Augmented Reality

General

Course Long Title

Creating for Augmented Reality

Subject Code

TVID

Course Number

420

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

Creating for Augmented Reality is a studio class with a focus on creating, developing, and experimenting with new forms of storytelling and experience creation in AR. As AR becomes increasingly present in our lives, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. The technological needs of the class will be supported by TVID-454 Programming for Augmented Reality, which is recommended to be taken simultaneously.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TVID435 - Architectural Projection & Video Objects

General

Course Long Title

Architectural Projection & Video Objects

Subject Code

TVID

Course Number

435

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course will engage with projected imagery as three-dimensional light moving through space. Whether in the field of architectural projection mapping or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world alongside us. This course will begin with creating sculptural objects as carriers for the moving image and conclude with related approaches to the study of projected images mapped onto architecture. This is a project-based course that requires students to conceive and create original work. Some familiarity with 3d software and video production techniques is expected. The technological needs of the class will be supported by TVID-481 disguise Media Server and TIMM-451 Advanced Cinema 4D, which are recommended to be taken simultaneously.

TVID440 - Interactive Video Installation

General

Course Long Title

Interactive Video Installation

Subject Code

TVID

Course Number

440

School(s)

School of Theater

Academic Level

UG - Undergraduate

TVID450 - Creating for Vr

General

Course Long Title

Creating for Vr

Subject Code

TVID

Course Number

450

School(s)

School of Theater

Academic Level

UG - Undergraduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
3

Description

This course will prepare students to conceive and create multi-channel video installations, including: strategies for creating video content for an installation context, designing the physical environment and necessary technological systems, and executing and installing the final elements to achieve their full vision. It is a project-oriented course, however a few reading assignments will prepare students for engaging with installation art on a theoretical level and familiarize them with the current state of the field. This course is not technically focused, but some facility with software and electronics is required. At the conclusion of the course, students will conceive and execute their own unique, original video installation. The technological needs of the class will be supported by TVID-455 Real-time Interactive Tools, which is recommended to be taken simultaneously.

Credit Hours

Min Credit
Hours
3

Description

Creating for VR is a studio class with a focus on creating, developing, and experimenting with new forms of storytelling and experience creation in VR. As VR becomes increasingly present in our homes, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. The technological needs of the class will be supported by TVID-453/TVID-653 Unity, which is recommended to be taken simultaneously.

TVID452 - Unity Game Engine: Prog. C#

General

Course Long Title
Unity Game Engine: Prog. C#
Subject Code
TVID
Course Number
452
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

Unity Game Engine: Programming in C#

How do I make a door open when a player walks near it? How do I get video to play when the viewer touches this button? Why doesn't this software I'm using have a tool to do what I want? Because no one has programmed code to do that yet! You can either rely on the whims of software developers for the rest of your life - or you can learn how to create solutions to your technical problems. This course will introduce you to the fundamentals of computer programming using the

TVID453 - Unity

General

Course Long Title
Unity
Subject Code
TVID
Course Number
453
School(s)
School of Theater
Academic Level
UG - Undergraduate

Credit Hours

Min Credit
Hours
2

Description

The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a high-end gaming PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality (AR) apps. You will learn the key tools and workflows of Unity by creating an environment that encourages

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Unity game engine. We will be using the C# (pronounced: "see sharp") programming language to develop Unity Scripts - but the concepts learned will be broadly applicable to other programming languages and challenges.

Note: This is a companion class to Unity Game Engine for Interaction & VR/AR and it is strongly encouraged that you take both.

exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity.

No Requirements

TVID454 - Programming for Augmented Reality

General

Course Long Title

Programming for Augmented Reality

Subject Code

TVID

Course Number

454

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

Description

This course covers the fundamental skills required to design and build an augmented reality experience for mobile and headset applications. For the first part of the course, students will demonstrate their understanding of the limitations and applications of AR by constructing a number of short interactive experiences. In the second part of the course, students will apply previous skill sets to develop an original, cumulative AR project. All students will start by learning how to use Reality Composer to create and test simple yet engaging experiences without writing a single line of code. Students will continue to learn the development patterns needed to build AR content with Unity. Some students will learn how to apply their existing Unity and C# skill set to an AR development environment, while others may continue using Reality Composer as their primary tool. As the world of AR is ever evolving, this course will also cover new advancements in the field that won't be immediately applicable within the scope of the class, such as Geographical and Visual Positioning Systems, and Multiplayer experiences in AR.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TVID455 - Real-Time Interactive Tools/Techniques

General

Course Long Title

Real-Time Interactive Tools/Techniques

Subject Code

TVID

Course Number

455

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This hands-on course is designed to teach students how to create interactive experiences in both the digital and physical worlds. We begin by learning about basic interactivity principles, using introductory software and hardware for accessible, rapid prototyping suitable for all skill levels. As the course progresses, we'll explore how various advanced tools can be used to interface between the physical and digital world, allowing students to specialize for their final projects. To enhance both technical and historical understanding, we'll also study pre-existing interactive works throughout the course.

TVID455B - Real-Time Interactive Tools/Techniques

General

Course Long Title

Real-Time Interactive Tools/Techniques

Subject Code

TVID

Course Number

455B

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Open to School of Theater students only. This a companion course to TVID -610

Real-time Interactive Tools and Techniques will give students a hands-on technical introduction to the implementation of interactive tools in the creation of next-generation immersive/responsive environments and story-based experiences. This class will specifically focus on commercially available interactive tools such as Kinect sensors, Oculus headsets, and LEAP sensors. In addition, integration between software platforms such as Unity, Jitter, and other realtime media servers will be covered. Through the study of these specific tools, students will gain a general working knowledge of motion tracking, computer vision, and interactive programming strategies. The lesson plan for this class will be coordinated with Living Room Interactive and Advanced Cinema 4D.
TVID -610his

TVID481 - Disguise Media Server

General

Course Long Title

Disguise Media Server

Subject Code

TVID

Course Number

481

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

This course will cover the programming, implementation, and operation of the disguise Media Server and its integration into professional video systems. It will also introduce students to the use of disguise in high-end applications such as architectural projection mapping, commercial theater, themed entertainment, concert tours, virtual film/video production, and special events. We will explore Show Control and Systems Integration concepts and approaches. A level of computer and 3d software proficiency is expected, but there are no formal pre-requisites to take the course.

TVID500 - Integrating Video & Live Performance

General

Course Long Title

Integrating Video & Live Performance

Subject Code

TVID

Course Number

500

School(s)

School of Theater

Program(s)

TVID501 - Integrating Video & Live Performance

General

Course Long Title

Integrating Video & Live Performance

Subject Code

TVID

Course Number

501

School(s)

School of Theater

Program(s)

California Institute of the Arts

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

4

Description

At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

Registration Restrictions

RGATHE - School of Theater Students Only

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

Registration Restrictions

RGATHE - School of Theater Students Only

No Requirements

TVID505 - Video Programming: Isadora

General

Course Long Title

Video Programming: Isadora

Subject Code

TVID

Course Number

505

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This is a course in programming video control

TVID510 - Intro to Real Time Software

General

Course Long Title

Intro to Real Time Software

Subject Code

TVID

Course Number

510

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class will be a hands-on, project-based

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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.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

exploration of software programming techniques for video production, presentation, and interactivity as they relate to theater, dance, and installation. The course will start with an overview of timeline-based media server Watchout, followed by the cue stack-based theatrical playback software QLab. In the second half of the semester, we'll pivot to an in-depth exploration of Isadora, a node-based programming interface for real-time video playback and processing.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TVID515 - Motion Graphics: After Effects

General

Course Long Title

Motion Graphics: After Effects

Subject Code

TVID

Course Number

515

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

This class will be a fast-paced hands-on introduction to motion graphics design and compositing techniques for the creation of pre-rendered content to be integrated into live performance. Students will learn to use Adobe After Effects, Photoshop, and Illustrator as part of an integrated workflow from concept development to content delivery. Students are expected to have basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

This course is open to Design and Production students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TVID600 - Creating for Augmented Reality

General

Course Long Title

Creating for Augmented Reality

Subject Code

TVID

Course Number

600

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

Creating for Augmented Reality is a studio class with a focus on creating, developing, and experimenting with new forms of storytelling and experience creation in AR. As AR becomes increasingly present in our lives, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. The technological needs of the class will be supported by TVID-654 Programming for Augmented Reality, which is recommended to be taken simultaneously.

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Registration Restrictions

RGDAPS - D & P Programs and Specializations

TVID605 - Architectural Projection & Video Objects

General

Course Long Title

Architectural Projection & Video Objects

Subject Code

TVID

Course Number

605

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will engage with projected imagery as three-dimensional light moving through space. Whether in the field of architectural projection mapping or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world alongside us. This course will begin with creating sculptural objects as carriers for the moving image and conclude with related approaches to the study of projected images mapped onto architecture. This is a project-based course that requires students to conceive and create original work. Some familiarity with 3d software and video production techniques is expected. The technological needs of the class will be supported by TVID-681 disguise Media Server and TIMM-651 Advanced Cinema 4D, which are recommended to be taken simultaneously.

TVID610 - Interactive Video Installation

General

Course Long Title

Interactive Video Installation

Subject Code

TVID

Course Number

610

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course will prepare students to conceive and create multi-channel video installations, including: strategies for creating video content for an installation context, designing the physical environment and necessary technological systems, and executing and installing the final elements to achieve their full vision. It is a project-oriented course, however a few reading assignments will prepare students for engaging with installation art on a theoretical level and familiarize them with the current state of the field. This course is not technically focused, but some facility with software and electronics is required. At the conclusion of the course, students will conceive and execute their own unique, original video installation. The technological needs of the class will be supported by TVID-455 Real-time Interactive Tools, which is recommended to be taken simultaneously.

TVID612 - Video Programming: Advanced Jitter

General

Course Long Title

Video Programming: Advanced Jitter

Subject Code

TVID

Course Number

612

School(s)

School of Theater

TVID613 - TouchDesigner

General

Course Long Title

TouchDesigner

Subject Code

TVID

Course Number

613

School(s)

School of Theater

California Institute of the Arts

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Open to Design & Production Programs & Specializations students only.

A continuation and more advanced study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. Prerequisite: Jitter.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

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 interactive installation and live performance environments. The class will focus solely in the use of Derivative TouchDesigner and its applications to interactivity and stage performances.

TVID615 - Creating for VR

General

Course Long Title
Creating for VR

Subject Code
TVID

Course Number
615

School(s)
School of Theater

Program(s)
Experience Design and Production

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
3

Description

Creating for VR is a studio class with a focus on creating, developing, and experimenting with new forms of storytelling and experience creation in VR. As VR becomes increasingly present in our homes, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. The

TVID652 - Unity Game Engine: Prog. C#

General

Course Long Title
Unity Game Engine: Prog. C#

Subject Code
TVID

Course Number
652

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

Unity Game Engine: Programming in C#

How do I make a door open when a player walks near it? How do I get video to play when the viewer touches this button? Why doesn't this software I'm using have a tool to do what I want? Because no one has programmed code to do that yet! You can either rely on the whims of software developers for the rest of your life - or you can learn how to create solutions to your technical problems. This course will introduce you to the

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focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. The technological needs of the class will be supported by TVID-453/TVID-653 Unity, which is recommended to be taken simultaneously.

fundamentals of computer programming using the Unity game engine. We will be using the C# (pronounced: "see sharp") programming language to develop Unity Scripts - but the concepts learned will be broadly applicable to other programming languages and challenges.

Note: This is a companion class to Unity Game Engine for Interaction & VR/AR and it is strongly encouraged that you take both.

TVID653 - Unity

General

Course Long Title

Unity

Subject Code

TVID

Course Number

653

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a high-end gaming PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality (AR) apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity.

TVID654 - Programming for Augmented Reality

General

Course Long Title

Programming for Augmented Reality

Subject Code

TVID

Course Number

654

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

This course covers the fundamental skills required to design and build an augmented reality experience for mobile and headset applications. For the first part of the course, students will demonstrate their understanding of the limitations and applications of AR by constructing a number of short interactive experiences. In the second part of the course, students will apply previous skill sets to develop an original, cumulative AR project. All students will start by learning how to use Reality Composer to create and test simple yet engaging experiences without writing a single line of code. Students will continue to learn the development patterns needed to build AR content with Unity. Some students will learn how to apply their existing Unity and C# skill set to an AR development environment, while others may continue using Reality Composer as their primary tool. As the world of AR is ever evolving, this course will also cover new advancements in the field that won't be immediately applicable within the scope of the class, such as Geographical and Visual Positioning Systems, and Multiplayer experiences in AR.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

No Requirements

TVID680 - Professional Video Environments

General

Course Long Title
Professional Video Environments

Subject Code
TVID

Course Number
680

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
4

Description

This course will serve as survey style introduction to Professional Video Systems and their use in high-end applications such as commercial theater, themed entertainment, concert tours, and special events. The class will cover the implementation and high-end operation of video server systems such as GreenHippo's Hippotizer, Dataton's Wachout, Coolux's Pandora's Box, and others. We will also explore Show Sontrol and Systems Integration concepts and approaches. To this end, we will observe how these various systems are used in real-life production environments via on-site demos at the local distributors and site visits to currently running themed applications and concert tour technical rehearsals. A level of computer and technical theater proficiency assumed, but there are no formal pre-requisites to take the course. This class is ideal for Video, Lighting, and Scenic Designers, Technical Directors and Production Managers, and anyone wanting to gain skills and familiarity with high-end professional video environments in the live production and themed entertainment fields.

No Requirements

TVID705B - Real-Time Interactive Tools/Techniques

General

Course Long Title
Real-Time Interactive Tools/Techniques

Subject Code

TVID705 - Real-Time Interactive Tools/Techniques

General

Course Long Title
Real-Time Interactive Tools/Techniques

Subject Code
TVID

Course Number
705

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
2

Description

This hands-on course is designed to teach students how to create interactive experiences in both the digital and physical worlds. We begin by learning about basic interactivity principles, using introductory software and hardware for accessible, rapid prototyping suitable for all skill levels. As the course progresses, we'll explore how various advanced tools can be used to interface between the physical and digital world, allowing students to specialize for their final projects. To enhance both technical and historical understanding, we'll also study pre-existing interactive works throughout the course.

TWFP260 - Crafting Your Series

General

Course Long Title
Crafting Your Series

Subject Code
TWFP

California Institute of the Arts

TVID

Course Number

705B

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

Open to School of Theater students only. This a companion course to TVID -610

Real-time Interactive Tools and Techniques will give students a hands-on technical introduction to the implementation of interactive tools in the creation of next-generation immersive/responsive environments and story-based experiences. This class will specifically focus on commercially available interactive tools such as Kinect sensors, Oculus headsets, and LEAP sensors. In addition, integration between software platforms such as Unity, Jitter, and other realtime media servers will be covered. Through the study of these specific tools, students will gain a general working knowledge of motion tracking, computer vision, and interactive programming strategies. The lesson plan for this class will be coordinated with Living Room Interactive and Advanced Cinema 4D.

TVID -610his

Registration Restrictions

RGDAPDWP - D&P and Directing

Course Number

260

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

Crafting Your Series will serve as an advanced practicum in the development of episodic and serialized television as well as webisode scripts. Students will pitch, outline, and then work to

complete a first draft of a series pilot. In-process scripts will be workshopped and critiqued in class by the instructor and fellow

students. Over the course of the semester, students will explore TV structure, effective dialogue, character development, script

formatting, as well as episode and season arcs. Students are required to purchase Final Draft (or

similar) screenwriting software.

TWFP330 - Writing for Performance I

General

Course Long Title

Writing for Performance I

Subject Code

TWFP

Course Number

330

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

3

TWFP380 - Special Topics in Writing

General

Course Long Title

Special Topics in Writing

Subject Code

TWFP

Course Number

380

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

California Institute of the Arts

Description

A weekly writing workshop focused on generating new text for performance. The class will mainly 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.

Description

Special Topics in Writing will explore the functions of text as a creative and dramaturgical tool in the development of new projects. Operating simultaneously as an incubator for new writing, as well as a peer-to-peer forum for the development of new projects, ideas, and initiatives, this course will pursue a broad and multifaceted exploration of writing as it relates to theater and the performing arts. Students working in all forms and modalities of text are welcome to participate.

Registration Restrictions

RGATHE - School of Theater Students Only

TWFP450 - Screenwriting for the Theater Artist

General

Course Long Title

Screenwriting for the Theater Artist

Subject Code

TWFP

Course Number

450

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

2

Description

A one semester course open to all institute students, BFA 2 and above. 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 the emphasis, class structure can not handle features. 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 screenplay software and have internet access to email their assignments.

No Requirements

TWFP525 - Screenwriting for the Theater Artist

General

Course Long Title

Screenwriting for the Theater Artist

Subject Code

TWFP

Course Number

525

School(s)

School of Theater

Program(s)

Experience Design and Production

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

A one semester course open to all institute students BFA 2 and above, 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, but shorts are emphasized, and features are not 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 screenplay software and have internet access to email their assignments.

California Institute of the Arts

TWFP530 - Writing for Performance I

General

Course Long Title

Writing for Performance I

Subject Code

TWFP

Course Number

530

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

3

Description

A weekly writing workshop focused on generating new text for performance. The class will mainly 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.

Registration Restrictions

RGATHE - School of Theater Students Only

TWFP560 - Crafting Your Series

General

Course Long Title

Crafting Your Series

Subject Code

TWFP

Course Number

560

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Crafting Your Series will serve as an advanced practicum in the development of episodic and serialized television as well as webisode scripts. Students will pitch, outline, and then work to complete a first draft of a series pilot. In-process scripts will be workshopped and critiqued in class by the instructor and fellow students. Over the course of the semester, students will explore TV structure, effective dialogue, character development, script formatting, as well as episode and season arcs. Students are required to purchase Final Draft (or similar) screenwriting software.

TWFP680 - Special Topics in Writing

General

Course Long Title

Special Topics in Writing

Subject Code

TWFP

Course Number

680

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

2

Description

Special Topics in Writing will explore the functions of text as a creative and dramaturgical tool in the development of new projects. Operating simultaneously as an incubator for new writing, as

TWNT301 - Winter Session: Production

General

Course Long Title

Winter Session: Production

Subject Code

TWNT

Course Number

301

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

1

Description

For students cast in productions, Winter Session is an optimal time to focus more deeply on upcoming curricular shows.

California Institute of the Arts

well as a peer-to-peer forum for the development of new projects, ideas, and initiatives, this course will pursue a broad and multifaceted exploration of writing as it relates to theater and the performing arts. Students working in all forms and modalities of text are welcome to participate.

Registration Restrictions

RGATHE - School of Theater Students Only

TWNT302 - Winter Session: Indv/Grp Research

General

Course Long Title

Winter Session: Indv/Grp Research

Subject Code

TWNT

Course Number

302

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

1

Description

Winter Session: Individual/Group Research

Individual or group research projects: short form, student-driven independent study.

TWNT303 - Winter Session: Skills Dev & Practice

General

Course Long Title

Winter Session: Skills Dev & Practice

Subject Code

TWNT

Course Number

303

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

1

Description

Winter Session: Individual/Group Skills Development and Practice

Self-guided individual or group work with mentor oversight at various points (initial proposal, agreed-upon consulting, final reporting).

TWNT305 - Wintersession

General

Course Long Title

Wintersession

Subject Code

TWNT

Course Number

305

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

TWNT306 - Writing for Performance: Bake-Off

General

Course Long Title

Writing for Performance: Bake-Off

Subject Code

TWNT

Course Number

306

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

California Institute of the Arts

Description

WINTER SESSION offers students experiential and competency-based learning opportunities that facilitate interdisciplinary art making while supporting core learning within the métiers. Winter Session also provides a intensive, reflective space within the curriculum that allows students to integrate their métier knowledge and skills in new ways, opportunities that do not require a full semester or would not logistically be possible alongside degree-requirements. Winter Session encourages students to invest deeply in one endeavor, rather than working on many things simultaneously. In consultation with their instructor, students may choose from 5 Winter Session activities: Interschool (classes offered throughout the Institute), Winter Lab (creation and development of student generated projects), Curricular Production (expanded engagement in curricular projects), Individual or Group Research (self-guided learning in a solitary/group setting), and Skills Development/Practice (gaining and refining one's artistic practice).

Registration Restrictions

RGATHE - School of Theater Students Only

TWNT307 - Performing Costume

General

Course Long Title

Performing Costume

Subject Code

TWNT

Course Number

307

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

"In order to see a painting, one must be a painting."

Sam Gilliam, 1986.

Wearing a costume can be seen as a transformative experience, that affects the wearer physically and psychologically. This workshop entitled "name?", enable students to use their bodies as a tool in their creative process, by sculpting and performing their costume works.

Costumes create a "new body", whose volume influence posture, movement, interaction with other bodies as well as the perception of space. Students will be exposed to these notions, to gain

Description

The Bake-Off is a tool to help writers write a first draft quickly. Originally created by playwright Paula Vogel, the Bake-Off distills some essential components of artistic creation: a deadline, commitment, focus, and community. Some people have called it a method for getting out of your own way.

At the top of the Writing for Performance: Bake-Off, participants will receive a "recipe" of ingredients for a new play. They will have 48-hours to write and then the full group will gather to celebrate and hear spontaneous cold readings of the new works.

Ingredients for the 2020 Writing for Performance: Bake-Off will be solicited from faculty throughout the Institute.

TWNT309 - Marvelous Designer Lab

General

Course Long Title

Marvelous Designer Lab

Subject Code

TWNT

Course Number

309

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit
Hours

1

Description

This lab is for the purpose of learning to use the Marvelous Designer software and apply it to future projects in designing for Costumes.

Registration Restrictions

RGTCOS - Costume Design Program Only

California Institute of the Arts

a better understanding of the physical experience of wearing a costume.
The methods used in this workshop approach costumes in an experimental and multi-disciplinary way, by means of:
Visual research
An important amount of volumic research on the body, transforming the human figure into a walking sculpture, amplifying the natural silhouette (Volumic Body).
A research in movement, or how to use the volume of the costume to occupy space (Body in Space).
A complete documentation of the creative process, from fabrication to performing the costumes, in the form of photographs and/or film.

TWNT310 - OBS: Better Presentation

General

Course Long Title

OBS: Better Presentation

Subject Code

TWNT

Course Number

310

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Description

Zoom is fine but it can be better especially if you are recording or presenting. With some free and inexpensive software, you can make your presenting experience so much better. This is a 3-day winter session course that will demonstrate how to set up your computer video and audio to stream using OBS, voice meter banana and the streamdeck app

TWNT311 - Basic Sewing

General

Course Long Title

Basic Sewing

Subject Code

TWNT

Course Number

311

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This a basic sewing class designed for students with little to no experience in garment construction. Students will begin the class with a shop orientation which will include the safe operation of home and industrial sewing machines, steam irons, and specialty tools of the trade. Students will learn fabric and commercial pattern usage and explore various materials and basic construction techniques. We will create a practice sample book and then move onto to a simple construction challenge such as tote bag, pillow or simple T-shaped garment.

TWNT312 - CPR and First-Aid training

General

Course Long Title

CPR and First-Aid training

Subject Code

TWNT

TWNT313 - House of Voices

General

Course Long Title

House of Voices

Subject Code

TWNT

California Institute of the Arts

Course Number

312

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

Be prepared to act when emergencies arise. Join the ranks of those who can spring into action when trouble strikes to help people in the "minutes that matter". Through this class, you will become certified in First Aid, CPR and AED.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

Course Number

313

School(s)

School of Theater

Program(s)

Acting

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

0.5

Max Credit

Hours

1

Description

This course explores, creates, and furthers dialogue between those interested in all aspects of human vocal expression: practitioners, students, faculty, artists, scholars, researchers, and scientists. House of Voices allows for the opportunity to encounter ancestral voice practices of the World, such as: traditional chants from the Indian Nations, Flamenco cante hondo, Japanese Noh theater, Buddhist Shomio chanting, Ukrainian traditional Polyphony, Throat singing from Mongolia and Tuva, Civil Rights Songs, Gullah stick Pounding and Song, Persian tradition, Balinese Monkey Chant, Spirituals, Spokane Indian Song Tradition, Dhrupad tradition of India.

TWNT314 - Physical Theater Professional Process

General

Course Long Title

Physical Theater Professional Process

Subject Code

TWNT

Course Number

314

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This winter session workshop will introduce students to a professional process of devising physical theater. There will be professional performers as guest lecturers creating new physically driven theater performance work with student observation and feedback on the process.

Registration Restrictions

RGATHE - School of Theater Students Only

TWNT315 - Tours

General

Course Long Title

Tours

Subject Code

TWNT

Course Number

315

School(s)

School of Theater

Academic Level

UG - Undergraduate

Credit Hours

Min Credit

Hours

1

Description

This course is designed to provide students with a comprehensive understanding of stage management in the context of cruise ship entertainment. It covers various aspects of stage management, including pre-production planning, rehearsal coordination, technical operations, and show execution.

Registration Restrictions

RGTMSM - Stage Management Specialization Onl

TWNT316 - Sustainable Theatre Practices

General

Course Long Title
Sustainable Theatre Practices

Subject Code
TWNT

Course Number
316

School(s)
School of Theater

Academic Level
UG - Undergraduate

Credit Hours

Min Credit Hours
1

Description

This class is a hands-on course for students to learn about sustainability practices in the live theatre industry. Students will learn about various green theatre-making tools for a variety of production roles, including management/producing, scenic/props design, costume design, and lighting/sound/video design. By the end of this course, students will have a better understanding of how they can affect ecological change in their practices and how to encourage others to do the same.

Registration Restrictions

RGATHE - School of Theater Students Only

TWNT601 - Winter Session: Production

General

Course Long Title
Winter Session: Production

Subject Code
TWNT

Course Number
601

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	1

Description

For students cast in productions, Winter Session is an optimal time to focus more deeply on upcoming curricular shows.

TWNT602 - Winter Session: Indv/Grp Research

General

Course Long Title
Winter Session: Indv/Grp Research

Subject Code
TWNT

Course Number
602

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	1

Description

Winter Session: Individual/Group Research

Individual or group research projects: short form, student-driven independent study.

TWNT603 - Winter Session: Skills Dev & Practice

General

Course Long Title
Winter Session: Skills Dev & Practice

Subject Code
TWNT

Course Number
603

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit Hours	Max Credit Hours
0.5	1

Description

Winter Session: Individual/Group Skills Development and Practice

California Institute of the Arts

Self-guided individual or group work with mentor oversight at various points (initial proposal, agreed-upon consulting, final reporting).

TWNT605 - Wintersession

General

Course Long Title

Wintersession

Subject Code

TWNT

Course Number

605

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

WINTER SESSION offers students experiential and competency-based learning opportunities that facilitate interdisciplinary art making while supporting core learning within the métiers. Winter Session also provides a intensive, reflective space within the curriculum that allows students to integrate their métier knowledge and skills in new ways, opportunities that do not require a full semester or would not logistically be possible alongside degree-requirements. Winter Session encourages students to invest deeply in one endeavor, rather than working on many things simultaneously. In consultation with their instructor, students may choose from 5 Winter Session activities: Interschool (classes offered throughout the Institute), Winter Lab (creation and development of student generated projects), Curricular Production (expanded engagement in curricular projects), Individual or Group Research (self-guided learning in a solitary/group setting), and Skills Development/Practice (gaining and refining one's artistic practice).

Registration Restrictions

RGATHE - School of Theater Students Only

TWNT606 - Writing for Performance: Bake-Off

General

Course Long Title

Writing for Performance: Bake-Off

Subject Code

TWNT

Course Number

606

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

0.5

Description

The Bake-Off is a tool to help writers write a first draft quickly. Originally created by playwright Paula Vogel, the Bake-Off distills some essential components of artistic creation: a deadline, commitment, focus, and community. Some people have called it a method for getting out of your own way. At the top of the Writing for Performance: Bake-Off, participants will receive a "recipe" of ingredients for a new play. They will have 48-hours to write and then the full group will gather to celebrate and hear spontaneous cold readings of the new works. Ingredients for the 2020 Writing for Performance: Bake-Off will be solicited from faculty throughout the Institute.

TWNT607 - Performing Costume

General

Course Long Title

Performing Costume

Subject Code

TWNT

TWNT609 - Marvelous Designer Lab

General

Course Long Title

Marvelous Designer Lab

Subject Code

TWNT

California Institute of the Arts

Course Number
607

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
1

Description

"In order to see a painting, one must be a painting."

Sam Gilliam, 1986.

Wearing a costume can be seen as a transformative experience, that affects the wearer physically and psychologically. This workshop entitled "name?", enable students to use their bodies as a tool in their creative process, by sculpting and performing their costume works.

Costumes create a "new body", whose volume influence posture, movement, interaction with other bodies as well as the perception of space. Students will be exposed to these notions, to gain a better understanding of the physical experience of wearing a costume.

The methods used in this workshop approach costumes in an experimental and multi-disciplinary way, by means of:

Visual research

An important amount of volumic research on the body, transforming the human figure into a walking sculpture, amplifying the natural silhouette (Volumic Body).

A research in movement, or how to use the volume of the costume to occupy space (Body in Space).

A complete documentation of the creative process, from fabrication to performing the costumes, in the form of photographs and/or film.

Course Number
609

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

**Min Credit
Hours**
1

Description

This lab is for the purpose of learning to use the Marvelous Designer software and apply it to future projects in designing for Costumes.

Registration Restrictions

RGTCOS - Costume Design Program Only

TWNT610 - OBS : Better Presentation

General

Course Long Title
OBS : Better Presentation

Subject Code
TWNT

Course Number
610

School(s)
School of Theater

Academic Level
GR - Graduate

TWNT611 - Basic Sewing

General

Course Long Title
Basic Sewing

Subject Code
TWNT

Course Number
611

School(s)
School of Theater

Academic Level
GR - Graduate

California Institute of the Arts

Credit Hours

Min Credit
Hours
0.5

Description

Zoom is fine but it can be better especially if you are recording or presenting. With some free and inexpensive software, you can make your presenting experience so much better. This is a 3-day winter session course that will demonstrate how to set up your computer video and audio to stream using OBS, voice meter banana and the streamdeck app

Credit Hours

Min Credit
Hours
1

Description

This is a basic sewing class designed for students with little to no experience in garment construction. Students will begin the class with a shop orientation which will include the safe operation of home and industrial sewing machines, steam irons, and specialty tools of the trade. Students will learn fabric and commercial pattern usage and explore various materials and basic construction techniques. We will create a practice sample book and then move onto to a simple construction challenge such as tote bag, pillow or simple T-shaped garment.

TWNT612 - CPR and First-Aid training

General

Course Long Title
CPR and First-Aid training

Subject Code
TWNT

Course Number
612

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
1

Description

Be prepared to act when emergencies arise. Join the ranks of those who can spring into action when trouble strikes to help people in the "minutes that matter". Through this class, you will become certified in First Aid, CPR and AED.

Registration Restrictions

RGDAPS - D & P Programs and Specializations

TWNT613 - House of Voices

General

Course Long Title
House of Voices

Subject Code
TWNT

Course Number
613

School(s)
School of Theater

Academic Level
GR - Graduate

Credit Hours

Min Credit
Hours
0.5

Description

This course explores, creates, and furthers dialogue between those interested in all aspects of human vocal expression: practitioners, students, faculty, artists, scholars, researchers, and scientists. House of Voices allows for the opportunity to encounter ancestral voice practices of the World, such as: traditional chants from the Indian Nations, Flamenco cante hondo, Japanese Noh theater, Buddhist Shomio chanting, Ukrainian traditional Polyphony, Throat singing from Mongolia and Tuva, Civil Rights Songs, Gullah stick Pounding and Song, Persian tradition, Balinese Monkey Chant, Spirituals, Spokane Indian Song Tradition, Dhruvad tradition of India.

TWNT614 - Physical Theater Professional Process

TWNT615 - Tours

California Institute of the Arts

General

Course Long Title

Physical Theater Professional Process

Subject Code

TWNT

Course Number

614

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This winter session workshop will introduce students to a professional process of devising physical theater. There will be professional performers as guest lecturers creating new physically driven theater performance work with student observation and feedback on the process.

General

Course Long Title

Tours

Subject Code

TWNT

Course Number

615

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This course is designed to provide students with a comprehensive understanding of stage management in the context of cruise ship entertainment. It covers various aspects of stage management, including pre-production planning, rehearsal coordination, technical operations, and show execution.

Registration Restrictions

RGTMSM - Stage Management Specialization Onl

TWNT616 - Sustainable Theatre Practices

General

Course Long Title

Sustainable Theatre Practices

Subject Code

TWNT

Course Number

616

School(s)

School of Theater

Academic Level

GR - Graduate

Credit Hours

Min Credit

Hours

1

Description

This class is a hands-on course for students to learn about sustainability practices in the live theatre industry. Students will learn about various green theatre-making tools for a variety of production roles, including management/producing, scenic/props design, costume design, and lighting/sound/video design. By the end of this course, students will have a better understanding of how they can affect ecological change in their practices and how to encourage others to do the same.

Registration Restrictions

RGATHE - School of Theater Students Only

