STATEMENT OF PURPOSE

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

RESIDENCE REQUIREMENTS

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

CURRICULUM REQUIREMENTS

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

I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

A. Bachelor of Fine Arts degree candidates must complete forty-eight units of Critical Studies coursework: Certificate of Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog.

B. Students must work with their mentors to ensure that they fulfill the requirements of their program as outlined in the following pages. It is recommended they meet with their mentors prior to registration in order to determine the best course of action for the following semester. It is recommended that students enroll in at least one Art School class outside their program of study during their residence.

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

D. Students must successfully complete a Mid-Residence and a Graduation Review. Details regarding review procedures and scheduling are available in the Art School office.

E. As part of the Institute's Critical Studies requirements, eight units of art history and criticism are required. Of these, four must be Modern Art History in Review, CS370 (to be taken during the second or third year). The other four units are to be selected, with the mentor's approval, from the following:

AG111	MacIntosh for Designers	CS172	History of Photography
AH010	What Makes It Art?	CS175*	Film History
AR230	Seminar: Critical Theory	CS251*	European Studies
AP110	Visual Semiotics	CS143*	The American Century
AP210	Topics/Photo:Theory & Crit.	CS270B*	Art History 13th-18th Centuries
CS171*	Hist Survey of Graphic Design	CS570K	Topics in Photo History

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

II. PRACTICUM

The first three weeks of instruction in the Spring semester are devoted to technical workshops and studio production. Undergraduate students in the Art and Photography and Media programs are required to take a minimum of two workshops during this period. Workshops are open to graduate students, and students in other programs, on a limited basis only. Registration for these classes takes place in the last week of the Fall semester in the Art School Office. Practicum workshops are represented by (*) in the Art School section of this catalog.

III. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

A. Students must complete the program of studies approved by the mentor and student each semester.

B. Students must complete a graduate project and paper by the end of the final year, to be reviewed by the Graduation Review Committee. Details of review procedures are available in the Art Office.

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

IV. INTEGRATED MEDIA CURRICULUM (GRADUATE ONLY)

The core requirements in the supplemental curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives chosen from a wide-ranging list of courses currently offered throughout the Institute. It is recommended that a student in this course of study commit to three years.

COURSE REQUIREMENTS

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

I. ART PROGRAM REQUIREMENTS

A. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

First Year:
AR101A&B Foundation Seminar
AH010 What Makes It Art?
At least two classes from the following:
AR200A Drawing
AR200B Practical Painting
AR200C Sculpture: What's At Hand
AR200D Alternative Practices
AR200E Time Based Studio
AR200F Print & Digital Media
Two workshops during the Practicum and one Independent Study (AR800)

Second Year:
AR215A&B Post Foundation Seminar and Critique
At least two classes from the following:
AR200A Drawing
AR200B Practical Painting
AR200C Sculpture: What's At Hand
AR200D Alternative Practices
AR200E Time Based Studio
AR200F Print & Digital Media
Two workshops during the Practicum and at least one independent study (AR800) each semester

Third Year

Fourth Year

Two workshops during the Practicum and at least one Independent Study (AR800) each semester

AR515 Getting Your Shit Together
A final thesis project or exhibition is required, details to be approved by the mentor
Two workshops during the Practicum and at least one Independent Study (AR800) each semester

B. ***MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS***

Each student will fashion a course of study in consultation with the mentor. There is an expectation that a student will present a project or exhibition during the first year. In the final two semesters of residency, the student is required to participate in a two-semester independent study sequence (AR950A&B) in order to prepare for a final exhibition or project.

AR900	Graduate Independent Study
AR950A&B	Graduate Independent Study (as preparation for MFA project)

II. GRAPHIC DESIGN PROGRAM REQUIREMENTS

A. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

The program of required courses in Graphic Design provides a structure for developing conceptual, formal and critical skills that align with the core studio classes (Graphic Design I through IV). As students progress through the program there is an increasing emphasis on independent work. Required courses are:

First Year:

AG111A	Macintosh for Designers BFA-1
AG221B	Basic Photo for Gr. Designers I
AG101A&B	Graphic Design I
AG110	Skills for Visualization
AG104	Design Issues

Second Year:

AG221A	Basic Photography for G.D. II
AG215A&B	Typography I & II
AG201A&B	Graphic Design II
AG310	Image Making I
AG275	Digital Production for G.D.

Third Year:

AG301A&B	Graphic Design III
AG315A&B	Typography III & IV
AG330A	Beginning Web Design
CS171*	Historical Survey of Graphic Design

At least one program elective

Fourth Year:

AG401A&B	Graphic Design IV
AG450	Prof Practice for G.D.

At least two program electives

B. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

At the start of the third semester of residence, MFA and Advanced Certificate candidates will submit a thesis proposal for approval by the faculty. The major portion of graduate students' time and energy during the final year of residence will be spent working on the thesis project, which should be directed toward both practical investigation and theory. Required courses are:

First Year:

AG510A&B	Graduate Seminar I
CS171*	Historical Survey of Graphic Design
AG461B	Graphic Design Theory
AG570	Typographics

Second Year:

AG461A	Graphic Design Theory
AG520A&B	Graduate Seminar II

At least one program elective

C. MASTER OF FINE ARTS THREE YEAR PROGRAM

Students who are accepted to the MFA program will spend a provisional first year preparing to continue in the regular two-year MFA program. Continuation in the two-year program is contingent upon successful completion of work in the provisional year, which includes a required core studio/seminar (AG550A&B Visual Literacy), elective courses in Graphic Design recommended by the mentor, and a year-end evaluation by the graduate faculty and core instructor. Students who successfully complete the provisional year as well as the regular two-year program will earn the MFA degree in three years.

III. PHOTOGRAPHY AND MEDIA PROGRAM REQUIREMENTS

A. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS.

First Year

AP101A&B	Foundation Photography
	Technical Workshop Series:
AP101C	New Lab
AP010A	Black & White Techniques
AP010H	Camera & Film, Intro to Lab
AP010K	Digital Photographic Imaging

Two workshops in the Practicum
(Photo and Media offerings)

Second Year

AP201	BFA Think Tank
AP010	At least one workshop each semester from the AP010 Series (A-M)

AR800 Undergrad Independent Studies
Two workshops in the Practicum
(Art School wide choice)

Third Year

AP110	Visual Semiotics
AP310A,B, or C	Undergraduate Critique
CS172A&B	History of Photography or
CS570 (series)	Photo or Media History
AR800	Undergrad Independent Studies

Two workshops in the Practicum
(Art School wide choice)

CS370	Modern Art History

At least three semester of:

CS172A&B	History of Photography or
CS570K	Photographic History

At least two semesters of
Undergraduate Independent Study (AR800)

Fourth Year

AP490	Fourth Year Critique \ and Seminar
AR800	Undergraduate Independent Studies

Two workshops in the Practicum
(Photo and Media offerings)

NOTE: All Photography undergraduates are required to participate in group exhibitions in their third and fourth years. Students are expected to exhibit independently as well.

B. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

AR900 Graduate Independent Study

AR950A&B	Graduate Independent Study (as preparation for MFA project)	
AP510	Graduate Seminar	(2 semesters)
AP520	Graduate Critique	(2 semesters)

The following courses are required but may be waived if an equivalent undergraduate course has Been taken. Release from these requirements required the approval of the mentor and director(s).

CS370	Modern Art History	(2 semesters)
CS172A&B*	History of Photography **or**	
CS570K	Photographic History	

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

ID200A&B COLLABORATION LABORATORIES:

ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS — **2** — **I**

A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theater works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.

* Enrollment open to the Institute by permission of instructor.
* Priority to graduate and upper division undergraduates.

ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS — **2** — **II**

A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.

* Enrollment open to the Institute by permission of instructor.
* Priority to graduate and upper division undergraduates.

ID300A&B INTERDISCIPLINARY CRITIQUE — **2** — **II**

A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.

* Enrollment required for Interschool Grant recipients.
* Priority to graduate and upper division undergraduate students.

ID350 COLLUSIONS & COLLISIONS — **2** — **I**

When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.

* Open to the entire Institute.

ID360 RE: INVENTING THE WHEEL AN INTERDISIPLINARY HISTORY SURVEY — **2** — **II**

A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.

* Open to the entire Institute.

ID550 ARTS PEDAGOGY: ARTISTS PREPARING — **2** — **I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TO TEACH IN THE COMMUNITY
This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.
* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

CS171A&B HISTORICAL SURVEY OF GRAPHIC DESIGN 2 I,II
Two semester sequence. This slide/lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.
* Enrollment limited to 30 by permission of instructor.

CS270A INTRODUCTION TO THE VISUAL ARTS 2 I
FROM ANCIENT TIMES TO THE 13TH CENTURY
Was there a time without images? The course examines the turning points in the emergence of the early civilizations on all continents, the religious and political mobilization of space, image-making and decoration as acts of power and desire.

CS270B INTRODUCTION TO THE VISUAL ARTS 2 II
FROM THE 13TH TO THE 18TH CENTURY
A comparative examination of the visual arts in Europe, America, Africa and Asia. How rational was the Renaissance? The relation between representation and subjectivity, belief and disbelief, social status and cultural mobility, history and imagination. The uses of public space.

CS352 ART AND POSTCOLONIAL THEORY 2 I
Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one had, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of “good” art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

CS370A&B MODERN ART HISTORY IN REVIEW 2 I,II

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Fall 2004: The new definition of art emerging at the crossroads of social revolutions, modernization and wars. Major and minor turning points in late 18th and 19th century art, and the early 20th century avant-garde (the protagonists, the movements, the manifestoes). The relation to tradition and the new public. The presence of women in art.

Spring 2005: The impact of the two World Wars. Art as commodity or as a weapon of change? Artists as art critics, the margins as center (gender, sexuality, ethnicity). The status of art and the artist's role in the context of post-modernism, the digital revolution and globalism.
Required of Art School students (second year or later).

CS475 **FIGURING THE ANIMAL, RETHINKING THE SUBJECT** **2** **II**

This course will explore issues of animal representation in the visual arts across the continents from the earliest manifestations to the present. Stressing the expression and content plane rather than the familiar art historical concept of "style," this course will pay attention to the specific forms of imagination, belief systems and natural histories characteristic to the time when the images or artifacts were produced. A wide selection of examples ranging from alchemical symbols to African masks as well as more recent art will be introduced. Connecting past and present, the course addresses questions about human subjectivity, species identity and language.
* Permission of instructor required.

CS570G **L.A. GRAVEYARD OF DOCUMENTARY** **3** **I**

This course will examine the relationship between urban space and representational genre, arguing that normative notions of documentary are derived from urban spaces very unlike L.A. Thus the widely held notion that documentary is an exhausted and epistemologically suspect genre is worth re-examining in relation to a particularly recalcitrant object, the vast, often represented, but socially "unpicturable" space of urban and suburban and industrial Southern California. Photographic (and related "documentary") work considered will include Edward Weston, Max Yavno, Weegee, Gary Winogrand, Lewis Baltz, Robert Adams, Judy Fiskin, Michael Asher, Ed Ruscha, Eleanor Antin. The course readings will tend strongly toward fiction, not because of any belief in the notion that the fictional staging of photographs is a way around the apparent dead-end of documentary. Rather, we will examine novels—ganging from Chester Himes to Thomas Pynchon—for their spatial lessons, which often intersect in interesting ways with those available from photographs and films. Other readings will include urban and architectural history, notably Mike Davis and Reyner Banham. Field trips will be scheduled.
* Permission of instructor required.

CS570H **MONTAGE** **2** **I**

"montage practice sought not merely to represent the real…but, also, to extend the idea of the real to something not yet seen." In the 1930's montage strategies were used in filmmaking, photography, and writing for the purposes of art, advertising, criticism, journalism and propaganda. In this course we will study the expanded vision and the radical realignments of the models of authority and influence which resulted from the disruptions of perspectival and political space. Course may be used for photo history requirement. We will discuss the methodology and application of montage in the 1990's for the manifestation of the **not yet seen** as well as its uses for criticisms of the **already seen**.
* Permission of the instructor required.

CS670A **ART HISTORY & ITS OBJECTS** **2** **II**

Art history is an undisciplined discipline in search for novelty while resisting drastic change. This seminar will explore the origins, the ideological motivations and methods, as well as the

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

impact of cultural studies on the field. A wide range of examples selected from many periods and different cultures will be introduced, including both traditional and eccentric modes of writing. Some familiarity with art history is desirable. The seminar is directed to MFA students as well as upper level BFAs by permission of instructor.

ART PROGRAM COURSES

AH010 **WHAT MAKES IT ART?** **2** **I**

A survey of Modernism and Postmodernism within the context of Western art history. We will start with an attempt to understand earlier artists and movements to see how various concepts have been developed, challenged and dropped. The main part of the course will look at the art of the modern period, and the radical changes made to the understanding of art and its place in the world. In the final weeks we will look more closely at the work of the last thirty years, in order to understand the currents of thought and action that push artists to make the decisions they make. The point of the course is to demonstrate how factors like geography and history shape the art made in a particular period, so that we can begin to analyze what might work as a viable art idea today.

AR010 **INTRODUCTION TO THE MOVING IMAGE** **2** **I**

A praxis course on motion image based art forms with emphasis on historical relations to early "video art", "underground film" and the European avant-garde. We'll also cover basic technical aspects and concepts relating to video production specially (shooting and editing with video tape). Required assignments include a 5 page minimum paper, two videos and several short readings. Full participation in discussion, consistent attendance and completion of all assignments is expected.

* Enrollment limited to 12 by permission of instructor.

AR012A **INDEPENDENT PROJECTS WORKSHOP: EDITING AND FINAL CUT PRO** **1** **I**

Students must have a project in some stage of production to be worked on throughout the course. This is a six-week workshop, which will provide the student with a thorough knowledge of Final Cut Pro editing software. Some editing technique will be presented and discussed with an emphasis on student project goals.

* Limited to 12 students by permission of instructor.

AR030A-D **PRINTMAKING WORKSHOPS** **1** **II (*)**

Skills included in these workshops may cover lithography, etching, photographic, processes, silk-screen, woodblock, and offset.

AR050 **SURVIVAL WORKSHOP** **1** **II (*)**

A series of special subject workshops will be offered to meet the specific needs of artists for practical career development. The workshops will address such issues as copyrights, taxes, legal rights, grants, alternative funding sources, residencies, basic business, pricing and negotiation skills. Attendance at all sessions required.

AR060 **WELDING AND METAL FABRICATION WORKSHOP** **1** **II (*)**

This workshop will provide a general overview of metal fabrication tools and fabrication possibilities. Welding and cutting demonstrations and lessons.

* Enrollment limited to 12 students.

SCHOOL OF ART COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

AR101A&B **FOUNDATION SEMINAR** **3** **I,II**

Two-semester sequence. This team-taught class will address students' work by locating individual concerns within contemporary art practice. This will be accomplished primarily through group and individual critiques which encourage questioning and experimentation. Critical readings and informal slide lectures will provide a basis for becoming informed about art issues and history.

AR111A-D **MACINTOSH FOR ARTISTS** **1** **II (*)**

A survey course with a hands-on approach toward developing a Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and a brief introduction to motion.

* Permission of instructors required.
* Approved for Critical Studies credit.

AR128 **SUPER SHOP WORKSHOP**

AR128D LOWLY MECHANISM **1** **II**

Your computer is fast, but can it open a tin of cat food? This workshop has materialized to find ways to change impulses into some kind of action in the un-virtual world.

* Enrollment limited to 16 students.

AR128F KIDDEE POOL FOUNTAIN **1** **I**

6 week workshop experimenting with the fountainesque, with strong emphasis on safety, but an eye toward style, we will take advantage of economical, off-the-shelf products to produce liquid sculpture.

AR150 **CONTENT AND FORM** **3** **I,II**

This course will study Libidinal Economy by Jean Francois Lyotard. Lyotard investigates in this provocative little book a postmodernism that critiques the importance of language in any theoretical assessment of culture and identity. Using Freud and Marx, Lyotard develops a theory of deconstruction that bases aesthetic, psychological and political judgments upon the body as the site of originary moment of signification. Lyotard critiques the sign. He proposes the idea that events are not governed by concepts or theories. His notion of the figural introduces the idea that writing is an event as well as a functional use of language. This proposition makes Lyotard somewhat controversial because it attacks conventional notions of politics. For example, he has trouble with theories of the politics of representation. Any theory of politics stands as a grand narrative that assumes a reciprocal relationship between that theory and events. Since he deconstructs the semiotic sign, grand narratives are false constructs to him. Language does not represent events because it is an event itself. In this class I will give two studio problems, each is based upon our readings. We will critique the solutions in class. The critiques are designed to bridge the theory/practice polarity. In this way the student will not only become familiar with the idea of the postmodern but establish a bridge between it and studio practices. Since we are investigating Lyotard, the problem of the relationship between theory and practice, form and content, becomes quite complex. Lyotard is against theory. He recognizes, however, the significance of discourse. So this bridge will be constructed from the complex performativity of discourse (sign) and event (the phenomenon prior to language).

AR200A **DRAWING WITH COLOR/PAINTING ON PAPER** **2** **I**

This is A BEGINNING PAINTING and DRAWING CLASS, where the formal and technical issues of painting and drawing are emphasized. This is a hands-on course, designed to familiarize students with the specific material possibilities of the medium. Support structures, painting

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

methods, observational drawing and painting, and color theory will be addressed. Be prepared to work in class within structured parameters. Attendance and promptness is crucial: working in the classroom is required. Emphasis is on quick technical exercises not individual finished products.
* Course is limited to 14 students.
* Permission of instructor required.

AR200B **PRACTICAL PAINTING** **2** **I,II**

A traditional how-to class in painting. We will discuss and implement stretcher building, stretching and preparing the canvas, underpainting, final coat, glazes, varnishes. As a dividend, we will discuss perception along the way, i.e., how to see what you're looking at. The class will decide the extent to which we discuss content.

AR200C **SCULPTURE: WHAT'S AT HAND** **2** **I**

Cutting, nailing, splicing, adapting, mingling, gluing, joining, tearing, paring…and so the list goes. This course will proceed from the basic aspects of making sculpture in order to understand how newly created objects form meaning by their physical attributes. Part studio course, part critique, we will work on assignments in the Supershop in order to familiarize ourselves with tools and construction methodologies while pondering the meaning of what's at hand. This course is part of the AR200 series and is therefore limited to BFA 1 and 2 students unless space is available.
* Enrollment limited to 15 students by permission of instructor.

AR200D **ALTERNATIVE PRACTICES: CONTEXT REVOLT** **2** **II**

An investigation into site specific work, public art projects, alternatives to the mainstream and net art will be investigated. Opening up possibilities for the production of work beyond the white cube, or using the white cube in challenging ways will be addressed. Issues of public space, ethics of public practice, and the responsibility of the artist will be discussed, as well as knowledgeable tips for how to generate projects on a budget. You do not have to be already making this kind of work to participate in the class.

AR200E **TIME BASED STUDIO** **2** **II**

This praxis course introduces students to various time-based media including video, film, performance, and sound art. While learning basic practical aspects of each medium, students are exposed to historical and theoretical issues specific to time-based works of art. Students will be required to complete assignments, present works in class and participate in critiques. Further requirements include weekly readings and writing.
* Enrollment limited to 15 students.
* Recommended for BFA2 and higher.

AR200F **PRINTMAKING: PRINT AND DIGITAL MEDIA** **2** **I,II**

This class will introduce students to the Print and Media Lab resources. It will be project driven, meaning that the integration of individual students studio practice will be stressed technically and critically. Screenprinting, pre-press and output options in will be the basic technical skills covered during the semester. Discussion and criticism will be a large component of the class;

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

contextual analysis of studio practice outside of the studio will be a continuing theme, as well as issues of "publishing".
* Limited to 16 students.

AR215A&B POST-FOUNDATION PROGRAM I AND II
(Required of all second year students and most undergraduate students.)

AR215A SKEPTICAL BELIEFS 3 I
This seminar is an introduction to basic theories of modern and contemporary art. Readings will be assigned each week and then discussed in class. Attendance is mandatory and participation in discussions required. One paper on the readings will be assigned.

AR215B PASSIONATE PRACTICES 2 II
We will discuss students' work in progress in addition to viewing other artists' work through films, videos, and slides. When appropriate, we will take field trips to sites and exhibitions of special interest. This class is designed to constructively involve students in questioning and experimentation. Students will be expected to share in class discussions and participate in the class show at the end of the semester.

AR220 PAINTING WORKSHOPS 1 II (*)
Intensive critique for advanced painters. Each workshop will consist of seminar, discussion and individual studio visits.

AR222 EXPANSIVE FIELDS: THE WORKING PROCESS 2 I,II
This class is recommended for upper-level undergraduates interested in developing their working process and exploring new modes and methods available to their art production. Students working in all forms of media are encouraged to participate. Class meetings will include student presentations, slide and video lectures, studio visits, group critiques of work in progress, discussions of assigned readings, and field trips to local museums and galleries. In class drawing sessions will add to the mix, focusing on drawing as a tool for formulating new ideas. The requirements of the class include an active involvement in your work and participation in class discussions. At the end of the semester, there will be a class show incorporating drawings, work in progress, and completed works. This is a two semester class and may be taken for one or both semesters.
* Enrollment is limited to 16 students by permission of instructor.

AR225 ADVANCED PAINTING SEMINAR 3 II

AR225A EYE CANDY/HEAD GAME II
This is a graduate level seminar that focuses on the theoretical debate surrounding the function of artistic production. Should artwork be made for sensory and aesthetic experience, or should it address specific socio-political ideas? Can it do both? To what extent does artistic production exist apart from a historical context, as Formalism asserted, and Post-Structuralism contested? The course incorporates various historical and contemporary readings on aesthetic and semiotics. Readings, discussions, slide lectures, and student presentation and writing will provide a structure for in-depth inquiry into these questions.
* Enrollment limited to 14 students by permission of instructor.

AR230 SEMINAR IN CRITICAL THEORY

AR230C UNSEEN, UNSAID, UNDONE:. 3 II
LIMITED CATALOG OF ENDLESS THINGS
This seminar will investigate the spaces between existing representations, and will speculate on the methods of finding those useful gaps and margins which allow us to counter the given with

other models of knowledge. Materials will include cinema, readings, and the practices of certain artists. Various aspects of visual culture will be considered, including those located in sites of display. Active participation is expected. Informal projects will be presented at the end of the semester.

* Limited to 20 students, preference given to graduate students and upper level undergraduates.
* Permission of instructor required.

AR230R PLEASURE/TEXT: READINGS IN PSYCHOANALYSIS **3** **II**

Engaging certain fundamental ideas in psychoanalytic theory, we will delve deep into a group of writings, in order to examine closely the relations between meaning, identity, memory, and desire. It is my intention to read a small number of texts closely, and these texts will be determined in part by the needs, demands, and desires of the students. In any case, we will read parts of Freud and Lacan, as well as some Roland Barthes and others. Course requirements: attend seminar, complete readings, produce filing card with notes on readings, participate in discussion, and make final project, hopefully an art project that in some way demonstrates a grappling with the ideas we have encountered in the seminar.

* Permission of instructor required.
* Approved for Critical Studies credit.

AR230V TACTICS AND STRATEGIES **3** **I**

This is a continuation of Research, Action and Aesthetics (Spring 2004). This class will focus on activism and action. Guest speakers and field trips (possibilities include non-violent training, activists, lawyers, journalists, artists, curators, etc.) will help develop a variety of models for engaged practices. Exhibitions and agitprop inside and outside of CalArts will be organized, carried out and then discussed.

* Enrollment limited to upper level undergraduate and graduate students only.
* Permission of instructor required.

AR230W STARTING WITH ADRIAN PIPER **3** **I**

Starting from Adrian Piper's work and writing recent practices in art and culture will be researched and examined. This class is primarily concerned with the period from the late 1980's to today's pluralistic and globalized art world. We will look at identity politics and multiculturalism as manifested in shows like the 1993 Whitney biennial with an eye toward understanding these tactics as necessitated by historical conditions. The subsequent anti-intellectual backlash of the mid-nineties found in un-critical uses of beauty, design, relational aesthetics and the market will be addressed. With this recent history in mind we will discuss out contemporary context of post colonial, post-black, post postmodern practices as advanced by shows like Documenta 11 and Thelma Golden's Freestyle.

* Enrollment limited to upper level undergraduate and graduate students.
* Permission of instructor required.

AR230X CAMERA ON, CAMERA OFF **3** **I**

This seminar class is structured like a think-tank in which we will study the genre of performance and consider nuances of public and private human gesture and behavior. We will consider how distinctions between life and art have been questioned and blurred through the medium of performance. We will look at "performance" in a range of areas, including art movements, politics, the circus, comedy, and personal accounts. We will consider how and what these

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performances reveal about our culture and ourselves. The class is divided between (1) lectures and screenings, (2) readings and discussions, and (3) three projects and critiques.

AR233 IS FEMME A FOUR LETTER WORD 3 I

Feminism and Erotica in art and culture. This is a pro-sex seminar for visual artists. By reading assigned texts and responding to class discussion, we will examine 20th century feminism and its discontents. We will look towards our 21st century as we redefine the needs and desires of contemporary art as it relates to sex, gender, and the often contrary politics thereof. Special guests to be announced. Not for the faint hearted.

* Suggested for graduate and upper division undergraduates.
* Permission of instructor required.
* Open to the Institute

AR240 THE OPEN SEMINAR/CRIT 2 I,II

AR240A OPEN SEMINAR 2 TBA

Beginning with a short presentation by each student of work they are currently involved with, we will define areas of research that attend to relevant issues. The student will explore and then distill this research into a second presentation, open to various media such as slides, video, music, poetry, literature, which extends the initial inquiry into historical precedents as well as contemporary practices. Readings and group interaction will be essential to the success of the class.

AR240B OPEN CRIT 2 II
WHO DO YOU THINK YOU ARE?

Open critique of works that begin with the study of the self – all mediums. This open-crit class is structured like a think-tank in which we will consider character, persona, identity, and self from several perspectives, including artwork, psychology, philosophy, and personal account. We will begin with a study of "the self" from psychological perspectives, followed by experimental projects, screenings, and discussions of work from various mediums. Then, the class will be devoted to critiques during which substantial attention will be given to intention and process, theoretical perspective, art-historical context, and objective description. Each student must present three works. Students will learn to critique, present, and write about others' work. Each student is required to attend class sessions, present three pieces, participate in critiques, write about other students' work, read assigned essays and write brief responses.

* Class limited to 20 students.
* Permission of instructor required.

AR251 RECONSIDERATIONS: CRITIQUE/SEMINAR 3 II

This course follows the format of an open critique. Each student will have the opportunity to give a presentation of his/her work to the rest of the class. After each class the presenters will meet with the instructor individually to discuss the issues and ideas raised during the presentations. There will also be assigned readings and discussion of topical issues.

* Permission of instructor required.

AR300 ART SCHOOL MFA-1 INCOMING STUDENT WORKSHOP 0 I

A workshop for incoming MFA students (open to all programs). This workshop will be organized and run by two MFA-2 students. The purpose is to provide an opportunity for new graduate students to meet each other and become informed about the Art School. Various items will be discussed, such as studio and gallery sign-up, importance of the mentoring system,

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scholarship rankings, mid-residence reviews, etc. In addition, students will have the opportunity to talk to each other about their work and ideas. The workshop will be held at the beginning of the semester. Times and places TBA. Check in the Art Office for posters.

AR360 VIEWPLANE: THE ARTIST AS EYE WITNESS 2 II

This working forum for visual artists of all disciplines seeks to investigate and encourage artwork that belies the denial of innocent-bystander. Assuming the arrogance of artist as "expert witness" we will examine material from real life including but not limited to; personal documents, diaries, testimonies, legal briefs, family portraits, mug shots, confessions, case histories, and laundry lists. Feminist strategies and other historical art precedents will be analyzed and debated

* Enrollment limited to 12 by permission of instructor.

AR372 MODE OF OPERATION 3 II

This seminar style class, co-taught by two faculty members, examines "mode of operation" as a platform to consider contemporary discourses around issues including abstraction, formal structure, appropriation, narrative, medium specificity, etc. Faculty will have individual meetings with students in the class. Students are required to do readings, writing assignments and in class presentations as well as participate in class discussions.

* Enrollment limited to 30 students.
* Prerequisite: BFA-3 or higher.
* Permission of instructors required.

AR375A POSTCRIT 2 I,II

This class is set up to allow exchanges with other artists, about work/in progress. There are no limits on the kinds of discourse used in presenting work. Participants should be prepared to be open-minded and collegial. This is a forum which anticipates insights, digressions, and detours.

* Enrollment limited to 14 students by permission of instructor.

AR385 CONSIDERING TIME 2 II

This critique class provides a context for upper term students to present and discuss time-based work from various media including video, film, digital animation and sound.

* Enrollment limited to 14 students.
* BFA-4 or higher
* Permission of instructor required.

AR386 POWER OF CRITIQUE 2 II

Each student presents work to the class and leads the discussion during the presentation.

* Enrollment limited to upper level undergraduate and graduate students only.
* Permission of instructor required.

AR395 OPEN CRITIQUE FOR UNDERGRADUATE ART STUDENTS 2 I

A critique class especially for undergraduate art students. Come prepared to show and discuss work at all stages of development. Course requirements: regular attendance and passionate participation.

AR400 VISITING ARTIST FORUM 2 I,II

Purpose: to create a lively reading and discussion group which will explore ideas raised by contemporary visual artists and theorists. This forum will preview and discuss materials that visitors provide about their work prior to each visitor's lecture. Ideally this will generate informed and thoughtful participation during the lecture responses. Attendance and participation required, with some written commentary.

* Enrollment limited, permission of instructor required.

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* Highly recommended for MFA-1 students entering the Art Program.

AR410 POST STUDIO ART 5 I

The focus of the class is on group and individual analysis of theory as it is applied to each student's practice. The course, therefore, is dependent upon enrolled students' production. Relevant aspects of critical theory will be addressed by the group in order that specific issues may be developed. In this process sources such as readings will be used. The class is open to both static and non-static forms of art.

* Enrollment limit 25.
* May be repeated for credit.
* Permission of instructor required.

AR420 LOOKING FOR POLITICAL ECSTASY 3 II

Feminist theorist Kaja Silverman provides a psychoanalytic examination of the field of vision in her book The Threshold of the Visible. While offering extended discussions of the gaze, the look, and the image, Silverman is concerned above all else with establishing what it means to see. She shows that our look is always impinged upon by our desires and our anxieties, and mediated in complex ways by the representations which surround us. These psychic and social constraints lead us to commit claims to "create an aesthetic model capable of assisting us in the seemingly impossible task of loving bodies which are both different from our own, and culturally despised." Linking Benjamin's notion of the aura with Brecht's notion of alienation, she attempts a new set of formal parameters for political representation. At the heart of this model is a provocative rethinking of idealization; she argues that love has a crucial role to play not only in the psychic, but in the political domain as well. This course will use the above text as a guide for considering the relationship of theory to practice in the works of modern and contemporary artists as disparate as Duchamp, Ulrike Ottinger, Harun Farocki, Cindy Sherman, Isaac Julian, Mary Kelly, Theresa Hak Hyung Cha, Kara Walker, and others. This is an upper level and graduate seminar for visual artists of any medium. No papers assigned, but participation in readings and discussions required. We will view films and slides and look at student work when appropriate.

* Prerequisite: Previous studies in Freud/Lacan & permission of instructor.
* Enrollment limited to 12.
* Suggested for graduate and upper division undergraduate students.

AR505 R & D: RESEARCH AND DEVELOPMENT 2 I

Research and Development, Reflection and deployment, Reinvention and defense… This working forum for visual artists prepares CalArtians to be the best authority on their own work. Students will learn several ways to answer the time-honored and very scarey cocktail party, art opening question, "So you're an artists…and what do you do?" Recommended for first year graduate students and seniors preparing for their graduation reviews. Students will debate critical positions, reconsider context issues relating to the influence of contemporary artists, and analyze student work as presented in the class.

* Enrollment limited to 15.
* Permission of instructor required.

AR510 SCULPTURE SEMINAR:

AR510B SITE VISITS: THE EXPANDED FIELD 4 II

We will drive a lot (keeping in mind Tony Smith's experience on the New Jersey Turnpike) to visit both remote and local sites. Our sites will range from Michael Heizer's Double Negative in the Nevada desert near Las Vegas to Noguchi's California Plaza at the South Coast Mall in Costa Mesa.

* Enrollment limited to 12 MFA students (upper level BFA if space available).
* Permission of instructor required.

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AR510E ARTICULATION **2** **II**

Through students' presentations, this class provides a forum for them to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art.

* Enrollment limited to 12 students by permission of instructor.

AR510F RIGOR OR VIGOR? **2** **I**

Rigor and vigor as descriptive qualities will be used as the framework to survey contemporary art practices in this seminar class. We will look at examples of artists and essays that allow us to speculate on concepts of inner logic, coherence, consistency, experiment, subjectivity, lived experience and chaos.

* Upper level BFAs and MFAs only.
* Enrollment limited to 16 students by permission of instructor.

AR515 GETTING YOUR SHIT TOGETHER **2** **I**

Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), and hints on how to negotiate the art world as well as the whole world. Visitors and guests, field trips and "behind the scenes" peeks. Attendance required, with some required projects that will enable you to become a very savvy exhibiting artist, curator, critic, organizer, arts administrator or other arts related endeavor. Professionalism and the responsibility of the artist will be addressed.

* Enrollment limited to graduating MFAs and BFAs only.

AR520 MFA-1 CRITIQUE **3** **I**

This course is designed for incoming MFA-1s, with the idea that we can view and discuss each other's work. The key concept is to experiment with various critical methods (e.g. the artist explains what s/he thought s/he was up to, we explain where the work exceeds or falls short of that intent; OR the artist says nothing at all, while we hypothesize about what the work might mean; OR someone else presents the artist's work; ETC.). These "methods" are arbitrarily assigned, and therefore the class changes its approach every week. In addition, Leslie Dick promises to produce a profoundly illuminating art historical anecdote each week.

* Permission of instructor required.

AR530 GOING PUBLIC **2** **II**

What happens to the work of art after it leaves the studio? How does it circulate, get distributed, exhibited? How is it received? Is the discourse of the art idea and of the art object significantly different once they move into a larger world? What roles do curators, critics, gallerists, collectors, non-paying viewers play in the construction of what is currently visible and understandable as art? Does the existence of hybrid actors like artist-critics and artist-curators function as a corrective to the system, or as an enabling factor? These are some of the questions discussed in this class, based at the gallery at REDCAT (Roy and Edna Disney/CalArts Theater) The class will consider various forms of distribution, different types of gallery, exhibition and journal, and will include a variety of visiting speakers.

* Recommend for upper level BFA and MFA.
* Permission of instructor required.

AR620A&B ISSUES IN CONTEMPORARY MEDIA:

AR620A ADVANCED MOVING IMAGE CRITIQUE **3** **I**

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IN CONTEMPORARY MEDIA
In this praxis course, students are, first, required to individually produce and present moving image work. Second, students are required to work together as a class to develop a theme for a group exhibition to be realized at the end of the semester. Contemporary moving image discourse and curatorial practices are examined throughout the semester as well as practical considerations in mounting an exhibition.
* Enrollment limited to 15 students.
* Prerequisite: Intro to Video (AR010) or equivalent.
* Permission of instructor required.

AR620B EIGHTIES VIDEO ART **3** **I**
For this seminar class, single channel videos and video installation produced by various artists in the eighties are closely studied as a means to consider the evolution of video art and its movement into mainstream art in the eighties. Each class is organized around a particular theme such as identity, media theory or conceptual art. Screenings both addressing and complicating these themes occur in class. A portion of class is reserved for in-depth discussions of screened material and texts read prior to class. Students are encouraged to introduce new topics as they pertain to the subject at hand.
* Enrollment limited to 30 students.
* BFA-3 or higher.
* Permission of instructor required.

AR800 **U/G INDEPENDENT STUDY: SCHOOL OF ART** **2-16** **I,II**
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * May be repeated for credit.

AR900 **GRADUATE INDEPENDENT STUDY: SCHOOL OF ART** **2-16** **I,II**
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * May be repeated for credit.

AR950A&B **GRADUATE INDEPENDENT STUDY** **5** **II**
(AS PREPARTION FOR MFA PROJECT)
Beginning with the incoming class of Fall 2004. In the final two semesters of residency, Graduate students are required to participate in a two-semester Independent Study sequence in order to prepare for a final exhibition or project. AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.

CS352 **ART AND POSTCOLONIAL THEORY** **2** **I**
Especially designed for students who can believe that there is no conflict in discussing aesthetic and social ideas, this critical theory course will study the development of postcolonial theory from its beginnings found in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one had, and aesthetic judgments on the other. We will show how such strategies perpetuate age old binary oppositions that privilege insular theories of artistic production, and how postcolonialism, being a radical critique of culture, undermines such hierarchies by functioning as an ethics of radicalism in general, especially as it applies to art. Included in this investigation is a

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discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of "good" art with universal values. These exhibitions attempted to rewrite our idea of history by implementing a postcolonial critical strategy which maps out an alternative historical view, an aesthetical and ethical landscape that is not bifurcated by racial difference, a critical space where notions of identity politics are not clearly differentiated from aesthetic radicalism. This course will consider that invention in art is not only part of modernism and its interest in transcendental judgments, but essential to both postmodernism and postcolonialism.

GRAPHIC DESIGN COURSES

AG101A&B **GRAPHIC DESIGN I** **6** **I,II**

Two-semester sequence. An introduction to the basic literacies necessary for creating public communications. This class trains beginning design students to see with eyes of a graphic designer; introduces essential skills for making and thinking about design; and engages students with the visual and verbal vocabulary of design.

* Required class for first year Graphic Design Students. Not open to Institute.

AG104 **DESIGN ISSUES** **2** **I**

An exploration of the theory and practice of Graphic Design. Readings, discussion and research will map out an introduction to the design profession, its history, theory and practices.

* Required of first year Graphic Design students.

AG110 **SKILLS FOR VISUALIZATION** **2** **I**

A workshop in the basic concepts and techniques of drawing and its applications in graphic design. Formal techniques will include perspective, sketching, color theory and technical applications of tools.

* Required of first year Graphic Design students.

AG111A **MACINTOSH FOR DESIGNERS** **3** **I**

A survey course with a hands-on approach toward developing a Macintosh literacy. Hardware and software instruction includes the operating system, scanners, digital still and video cameras, image manipulation, drawing, text & font management, page layout and an introduction to motion.

* AG111a required of first year Graphic Design students.
* Permission of instructors required.

AG201A&B **GRAPHIC DESIGN II** **6** **I,II**

Two semester sequence. This class furthers the basic design skills acquired in the first year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design process to develop work that both communicates and is compelling to an intended audience.

* Required of second year Graphic Design students.
* Not Open to Institute.

AG215A&B **TYPOGRAPHY I & II** **3** **I,II**

Two semester sequence. An introduction to the fundamentals of typography. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion; book and magazine layout design.

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* Required class for second year Graphic Design Students.
* Not open to Institute.

AG221A&B BASIC PHOTOGRAPHY FOR GRAPHIC DESIGN 3 I,II

Two semester sequence. An introductory course in photography covering the practical application of technical skills toward making concepts visual. Course content will include lectures and demonstrations of technical information, slide presentations of important historic and contemporary work, along with class discussions of readings covering various theoretical schools of thought. Students will make analog and/or digital photographs, which will be critically discussed in group critiques.

* AG221A required of first year Graphic Design students.
* AG221B required of second year Graphic Design students.

AG275 DIGITAL TYPE DESIGN 2 I,II

The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bézier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. Each student also develops a logotype system that utilizes Font Lab™ in creating an identity concept. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning. Seminal developments in type design are discussed in the form of a survey of important type designers as each student researches an assigned type designer.

* Permission of instructor required.

AG301A&B GRAPHIC DESIGN III 6 I,II

Two semester sequence. A variety of projects focus on issues concerning graphic design and its relation to popular culture via various means: posters, publications, broadcast, printed and electronic matter. The course introduces students to the realm of the practicing professional designer and calls on them to both conquer, and simultaneously question, that world.

* Required class for third year Graphic Design Students.
* Not open to Institute.

AG315A&B TYPOGRAPHY III & IV 3 I,II

An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition for print and interactive environments.

* Required of third year Graphic Design students.

AG321A IMAGEMAKING II 2 I

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

AG321B IMAGEMAKING I 2 II

Imagemaking I provides a structure for an exploration of basic techniques and processes used to create images. Traditional techniques such as drawing, printmaking and collage are intertwined with photography and digital technology. The course pays special attention to current trends in

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graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Imagemaking I challenges the students ability to generate inventive images and visual form.
* Required of second year Graphic Design students.

AG330A&B BEGINNING WEB DESIGN 2 I,II
The class covers the essential methodologies, processes, conceptual skills, and knowledge of software vital to the design, programming, and implementation of websites. The class covers user interface (navigation issues), interactivity, and animation using Macromedia's Flash and Dreamweaver as the primary development tools.
* Required of third year Graphic Design students.

AG350A&B GRAPHIC DESIGN WORKSHOP 2 I,II
With faculty supervision, students design and produce posters and collateral material for CalArts events, along with theoretical projects that address specific design and production problems. The course meets once a week for a design critique of projects in various stages of production. Students in this course must accept responsibility for working on tight production schedules and as a cooperative group in order to meet the CalArts deadlines.
* Prerequisite: Third year, fourth year or graduate status in Graphic Design program.

AG370 ADVANCED WEB DESIGN 2 II
This class covers specialist areas related to working on the Macintosh in relation to new media. Through practical projects topics discussed vary from HTML to Digital Audio, to Flash and web design, the emphasis of the class is on the relationship between technology and design.

AG401A&B GRAPHIC DESIGN IV 6 I,II
Two semester sequence. The class focus 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 and driven. Emphasis in the second semester is placed on the development of both print-based and electronic/motion portfolios.
* Required class for fourth year Graphic Design Students. Not open to Institute.

AG450 PROFESSIONAL PRACTICE FOR GRAPHIC DESIGNERS 2 II
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.

AG461 GRAPHIC DESIGN THEORY

AG461A DESIGN THEORY II 2 I
An examination of theoretical and critical practices relevant to design. The course will consist of readings, discussion, and written evaluations. This is not a studio class.
* Prerequisite: AG461B
* Required of MFA-2 students.
* Approved for Critical Studies credit.

AG461B DESIGN THEORY I 2 II
A survey course of design theories from the 19th Century to the present. The focus is on making connections between philosophical investigations and the aesthetic foundations of design. Readings include essays on aesthetics, architecture, industrial design, modernism, postmodernism, popular culture and technology.

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* Required of MFA-1 Graphic Design students.
* Approved for Critical Studies credit.

AG475 DIGITAL PRODUCTION FOR GRAPHIC DESIGNERS 2 I

This course will provide the information and techniques necessary to prepare pieces of graphic design for offset printing. Course projects will introduce traditional and digital pre-press procedures, techniques and nomenclature The class will visit a range of companies who specialize in all areas of production and printing including high resolution out, separating, scanning, offset printing, paper, binding and die-cutting. Focus will be on all phases of creating and preparing digital files for high resolution output and offset printing, including specifying project requirements, obtaining cost estimates, paper selection and press checks. The history of printing and typography will be introduced.

* Required of second year Graphic Design students.

AG510A&B GRADUATE SEMINAR I: GRAPHIC DESIGN 6 I,II

Throughout the year, the seminar is structured around a sequence of studio projects intended to expand theoretical and practical approaches to design. Studio problems will become the focus of critiques, lectures, and presentations connecting class production to larger issues in design. The goal is not only to develop personal direction in terms of the problem, but to expand the student's understanding of the entire context of design. In the spring, the sequence of studio problems continues; students assume responsibility for making presentations based on research throughout the year.

* Not Open to Institute.

AG550A&B VISUAL LITERACY 6 I,II

An interdisciplinary approach to design studies which emphasizes the basic principles of graphic design, visual logic in terms of composition, typography, information design and meaning making. The course rapidly builds upon the basic foundations of design knowledge, leading to projects that involve complex concepts and methodologies.

* Not open to the Institute
* Required of all 3 year MFA students.

AG560 BEGINNING MOTION GRAPHICS 2 I,II

This course explores basic concepts and methods for creating motion graphics for broadcast and cinema. Through a series of hands-on projects the techniques and tools of motion are examined and conquered, but also questioned and experimented with. Work is created using both analogue and digital methods, and is deliberately focussed on using graphic means to make graphic communication.

* Permission of instructor required.

AG570 TYPOGRAPHICS 2 I,II

This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.

* Required course for MFAs or by permission of instructor.

AG580 ADVANCED MOTION GRAPHICS 2 I

This upper level class examines, and creates, highly sophisticated motion graphics for film and broadcast. The work produced for this class is examined, discussed and understood, in a critique

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environment. Students are encouraged to develop individual strategies and voices that can be used to convene compelling graphic narratives in unusual and unexpected ways. This is accomplished through the application of refined typographic and imagemaking skills, as they apply to the motion environment.

* Prerequisite: Beginning Motion Graphics
* Permission of instructor required.

AG601A&B GRADUATE SEMINAR II: GRAPHIC DESIGN 6 I,II

The main purpose of this seminar is a weekly discussion of theoretical and critical issues in design, particularly relating to independent projects and the final graduate project.

PHOTOGRAPHY AND MEDIA COURSES

AP010A-N TECHNICAL WORKSHOP SERIES: PHOTOGRAPHY 1 I,II

A series of ten workshops offering a range of problems, exercises, and demonstrations in specialized photographic and digital media techniques. Topics include, but are not limited to, printing, camera technique, lighting, digital imaging, and digital video. See program requirements.

AP010A	**Black and White Techniques**	**I**
AP010B	**Color (Printing)**	**I,(*)**
AP010C	**View Camera (4&5)**	**(*)**
AP010E	**Mural – Photo Printing**	**(*)**
AP010F	**Final Cut Pro**	**I,II**
AP010K	**Digital Photo (Photo Shop)**	**I**
AP010M	**Advanced Digital Photo (Photo Shop)**	**II**
AP010O	**Medium Format & Studio Lighting**	**(*)**

AP020 VISITING ARTIST WORKSHOP

AP020 A TBA 2 I
10 weeks

AP020B TBA 2 II
10 weeks

AP020C VISITING ARTIST, EXAMPLE AND PRACTICE 2 II

AP101A&B FOUNDATION PHOTOGRAPHY 5 I,II

Two-semester sequence. For first year photography students. An intensive introduction to the art of photography. 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.

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AP101C **NEW LAB** **2** **I**

New Lab is a semester long Technical Workshop for BFA-1 and BFA-2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this workshop is to orient incoming students to the CalArts Photography Facility and its production possibilities. The coursework includes a hands-on approach to photographic and image techniques widely used in the Program. All aspects of production from image techniques widely used in the Program. All aspects of production from 35mm to Medium Format cameras will be presented, digital orientation and production and support techniques designed to offer a base of support in the area. Inclusive in coursework: camera technique, darkroom technique, film characteristics, format choice, exposure controls, introduction to lighting and documentation. The intent of New Lab is to expedite student access to the culture of technical production within the Photography and Media Program.

* Required for BFA-1 students and BFA-2 transfer students.
* Open to others if space allows.
* Permission of instructor required.

AP110 **VISUAL (?) SEMIOTICS** **2** **I**

This course is designed to introduce basic ideas of structuralism (and some of it discontents) as they have been applied to the analysis and criticism of "the visual". After a brief but thorough explication of both Piercean and Saussurean semiotic theories, we will follow the arguments about visual signs and sign making through a selection of readings from the work of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel Foucault, Rosalind Krauss, Kaja Silverman and Jeremy Gilbert-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate in discus-sions. 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.

* Approved for Critical Studies credit.

AP201 **BFA THINK TANK** **2** **I**

Think Tank is a studio and contemporary issues forum for Undergraduates. It is a course in which the faculty and students will present contemporary issues in Photography & Media practices and is centered on developing student's individual interests and work. Think Tank is a BFA-2 requirement, open to BFA-3 students and highly recommended for transfer students.

TOPICS IN PHOTOGRAPHY AND MEDIA:

AP210Q ANTI-ILLUSION **2** **I**

Through extensive historical survey of the use of alternative media, this seminar course traces the influences of the seminal 1969 radical exhibition Anti-Illusion: Procedures/Materials, presented at the Whitney Museum of American Art, and alternative film and video of the same era, establishing links between contemporary ideas and their origins to current use. Anti-Illusion: Procedures/Materials introduced a new generation of artists: Michael Asher, Carl André, Lynda Benglis, Phillip Glass, Eva Hesse, Robert Morris, Bruce Nauman, Richard Serra, Keith Sonnier, Richard Tuttle, Joel Shapiro, and Michael Snow, to name a few. The artists "deny a viewing of their works outside the non-illusionistic limits they have prescribed", the curators, perhaps for the

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

first time in a museum, had no presumptions about how the work should be seen. The class will be structured into small groups, each assigned an area of research to examine and compare the positioning and interpretation of such works within the context of contemporary art, turning an eye towards the resurgence of works made by a new generation of artists.

PROBLEMS IN PHOTOGRAPHIC PRACTICE: 1-5 I,II

AP220J OBJECT AND IMAGE: 2 I
SOMETHING FOR NOTHING

How do you make things to photograph them? And how does this differ from making an object to stand on its own? This course examines the photographic problem of illusionism. We will look at the difference between the representable and the real.

AP220L MONTAGE 2 I

We will discuss the methodology and application of montage for the manifestation of the **not yet seen** (example: science fiction distopias) as well as its uses for criticism of the **already seen** (example: activist cultural criticism). This studio course will investigate multiple techniques for the production of montage (cut and paste, editing, computer technologies, etc.) Students using film, video, writing, installation or photography are encouraged.

AP220V GENDERED GEOGRAPHIES 2 II

Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. We will discuss literature from gender theory, feminist art criticism, architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia. Interpreting place and home through architectonic, electronic and political boundaries, artists can image a radical creative space, which will sustain the subjective. These spaces will be real or imagined, uncover histories previously repressed or construct experimental narrative through various artistic and literary practices in order to interrupt and appropriate political territories. An understanding of the gender politics of place will inform the relationship of knowledge to position to vision. Throughout the project we will return to the question, ' Who is seeing and what is being seen?' This is a studio course in which students will make their own projects related to the discussion topic. Students are encouraged to work in the media of their choice: photography, video, performance, installation, and so forth.

AP220W COMPONENTS 2 II

Designed for students working in photography & image media who are looking to incorporate time-based media into their work, this course will provide an innovative forum for interdisciplinary research in the arts while using the classroom as an opportunity for studies in theory and technique of the components of an installation. Each student will focus on their independent practice, by way of incorporating the process of invention to create new aesthetic experiences. The creation and manipulation of moving images, sound, text, music, voice, performance, and new methods of integration with other technologies will be discussed. Each student will create an installation for exhibition and will document the process as a record of their practice.

UNDERGRADUATE CRITIQUE:

AP310A 2 I

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

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

students will be required to discuss their own work and the work of their classmates. Preparation outside of class is required.
* May be repeated for credit.

AP310B **2** **II**
This course presents weekly group discussion and analysis of student work. The instructor determines the schedule of presentation. This is a somewhat more critical discussion and evaluation of on going student projects. Second and third year undergraduates are expected to develop autonomous and sustained bodies of work, and to share practical criticism with their classmates. The idea is to effect a utopian idea – an art world in which people communicate clearly and freely. Preparation outside of class is required.

AP310C OLD-NEW-DIGITAL-NETWORK-PHOTO **2** **I**
A critique class for students to present and discuss and critique a cross section of media practices including photography and video installation digital and analog media, Internet, screen-based and flat work. The class is open to all students across the institute, however it is oriented towards 2nd through 4th year undergraduates & graduate students in Photography and Media, & Integrated Media students. The course fulfills an Undergraduate Critique requirement in the Photography & Media Program.

PROBLEMS IN PHOTOGRAPHIC PRACTICE:

AP320B **INTERVENTIONS** **2** **II**
An IM, Photography and Media Art, school wide (cross listed) course. A practice class where students apply the strategies of the software hack and game "mods" (altering the existing code in a game engine to alter elements such as the look of the space, the gender of characters, or environment), as the latest iteration of the Situationists' concept of "Detournment", to the larger cultural arena – the gallery, the mall, the Internet, the museum, the city, the suburbs, or the streets, in turn, making art out of their interventions.

AP401 **PHOTOGRAPHY FOURTH YEAR SEMINAR/CRITIQUE** **3** **II**
An intensive seminar on critical issues combined with critical discussion of final work toward the BFA degree.
* Required of BFA-4 students, but may be taken by BFA-3 students.

TOPICS IN PHOTOGRAPHY AND MEDIA:

AP410A **PRACTICING EXHIBITION** **2** **I**
This is a class that will treat contemporary exhibition practice as a set of options and effects. After a look at some histories of exhibition and installation practices, we will, using the textbook of the season's exhibits on view in L.A., critically consider the effects of site, order, array and finish on the experience of artwork in public.

PROBLEMS IN PHOTOGRAPHIC PRACTICE:

AP420A **SPILL YOUR GUT! (VIDEO DIARY)** **2** **II**
Open crit for makers of film and/or video works.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

AP420B **GLOBALIZATION AS A DOCUMENTARY CHALLENGE** **2** **I**

A practical course on the detection and representation of global systems, flows, and crisis points.
* Permission of instructor required.

AP510 **GRADUATE SEMINAR: PHOTOGRAPHY:**

AP510A GLOBALIZATION AND THE WORLD IMAGE **3** **I**

Course will begin with consideration of the contemporary implications of the German literary historian Michael Nerlich's idea of a premodern and precapitalist "ideology of adventure." In this context, we will consider medieval tests such as Chretien de Troyes *Perceval* (as well as Eric Rohmer's film adaptation of this early romance) in relation to the recent war film *Three Kings.* Photographic works discussed will include Ed van der Elsken'' *Sweet Life*, David Duncan's *Yankee Nomad*, Edward Steichen's *Family of Man*, and other works by Albert Renger-Patzsch, Tacita Dean, Fischli and Weiss, and Armin Linke. These works all refract notion of the *global.* Additional theoretical readings will include excerpts from Hegel's *Philosophy of History*, and from Adam Smith, Marx, Heidegger and Buckminster Fuller.

AP510B GRADUATE SEMINAR ON BEAUTY AND THE SUBLIME IN THE VISUAL ARTS **3** **II**

We will consider the recent rehabilitation of "Beauty" and the Sublime" in light of their historical antecedents. The main texts under consideration will be *The Invisible Dragon*, by Dave Hickey, *Beauty and the Contemporary Sublime*, by Jeremy Gilbert-Rolfe, and *Chromophobia*, by David Batchelor. We also draw from writers such as Immanuel Kant, John Ruskin, Adolph Loos, Amelia Jones, among others. Participants will be responsible for guiding the group'' discussion of the readings with supporting materials such as slides and additional readings that extend or contradict the positions in the main text.
* Open to upper division undergraduates by permission of instructor.

AP510D VISITING ARTIST/SPECIAL TOPICS **3** **II**

AP520A&B **GRADUATE CRITIQUE: PHOTOGRAPHY** **3** **I,II**

Group discussion and analysis of each student's work, with critique conducted by the instructor, visiting artists, and faculty from the School of Art. Students are expected to present new work regularly. Two semesters required of graduate photo students.
* May be repeated for credit.

AR800 **U/G INDEPENDENT STUDY: SCHOOL OF ART** **2-16** **I,II**

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * May be repeated for credit.

AR900 **GRADUATE INDEPENDENT STUDY: SCHOOL OF ART** **2-16** **I,II**

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * May be repeated for credit.

AR950A&B **GRADUATE INDEPENDENT STUDY (AS PREPARTION FOR MFA PROJECT)** **5** **II**

Beginning with the incoming class of Fall 2004. In the final two semesters of residency, Graduate students are required to participate in a two-semester Independent Study sequence in

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

order to prepare for a final exhibition or project. AR950A is centered on developing a thesis statement and on developing a historical/theoretical context in which to recognize their work. AR950B is specifically aimed at developing this thesis further in conjunction with a final exhibition or project and is to be considered in the graduation review process.

CS570G **L.A. GRAVEYARD OF DOCUMENTARY** **2** **II**

This course will examine the relationship between urban space and representational genre, arguing that normative notions of documentary are derived from urban spaces very unlike L.A. Thus the widely held notion that documentary is an exhausted and epistemologically suspect genre is worth re-examining in relation to a particularly recalcitrant object, the vast, often represented, but socially "unpicturable" space of urban and suburban and industrial Southern California. Photographic (and related "documentary") work considered will include Edward Weston, Max Yavno, Weegee, Gary Winogrand, Lewis Baltz, Robert Adams, Judy Fiskin, Michael Asher, Ed Ruscha, Eleanor Antin. The course readings will tend strongly toward fiction, not because of any belief in the notion that the fictional staging of photographs is a way around the apparent dead-end of documentary. Rather, we will examine novels—ganging from Chester Himes to Thomas Pynchon—for their spatial lessons, which often intersect in interesting ways with those available from photographs and films. Other readings will include urban and architectural history, notably Mike Davis and Reyner Banham. Field trips will be scheduled.

CS570H **MONTAGE** **2** **I**

"montage practice sought not merely to represent the real…but, also, to extend the idea of the real to something not yet seen." In the 1930's montage strategies were used in filmmaking, photography, and writing for the purposes of art, advertising, criticism, journalism and propaganda. In this course we will study the expanded vision and the radical realignments of the models of authority and influence which resulted from the disruptions of perspectival and political space. We will discuss the methodology and application of montage in the 1990's for the manifestation of the not yet seen as well as its uses for criticisms of the already seen.

* Permission of the instructor required.
* Course may be used for photo history requirement.

IM1011A **PIRATES, HACKERS, FREE NETWORKS, AND THE CULTURE AND POLITICS OF THE COMMONS** **2** **II**

A Critical Studies, IM, Photography and Media Art, topics in Photography and Media History school wide (cross listed) course. A beginner's guide to the cultures of open source, free software, and copyleft, the digital commons, peer to peer activities, software hacks, computer game modifications, and net art. The class will take a close look at these and other current Internet related trends, and will examine their impact on art, culture, and politics. Currently this includes a look at new restrictive technologies and laws that equate openness with danger, and attempt to create scarcity out of abundance, and projects by artists, activists, writers, programmers, and scholars working against these efforts. (see previous syllabus at http://calarts.edu/~line).

* Approved for Critical Studies credit.

BFA PROGRAM

GENERAL CRITICAL STUDIES REQUIREMENTS

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

While the Critical Studies curriculum offers a great deal of choice and flexibility, students must fulfill the following requirements to earn a Bachelor of Fine Arts degree:

In total, all Calarts students seeking the BFA must complete 48 units in Critical Studies (24 classes), in addition to the units required by their individual schools. This amounts to a minimum of 6 Critical Studies units (3 classes) per semester.

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

Year Level	Minimum CS Units Completed
End of First Year (BFA1-2)	12 units
End of Second Year (BFA2-2)	24 units
End of First Semester, Third Year (BFA3-1)	30 units
End of Second Semester, Third Year (BFA3-2)	36 units

Any student failing to meet the above year-level requirements will be placed on Academic Warning. Any student failing to accumulate a minimum of 20 Critical Studies units or whose performance is judged to be consistently unsatisfactory by the end of their second year of residence may be transferred to the Certificate of Fine Arts program (see Institute Policies and Procedures for details).

Critical Studies faculty conduct a mid-residence review of each student's performance in Critical Studies to determine the status of that student's qualifications for the BFA.

THE CRITICAL STUDIES CORE CURRICULUM

In their first year at CalArts, all students are required to complete the 3 unit class "Writing Arts" (first or second semester). Only students who come to CalArts with AP English credit or Freshman Composition units from a college or university are exempted from the Writing Arts requirement.
ESL students who scored below 550 (213 on computer based test) on the TOEFL are required to take "Critical Writing for Non-Native Writers" before enrolling in Writing Arts.

Within their first two years, students are required to complete the Core Curriculum, which consists of classes (including Writing Arts) in eight different subject areas—Critical Intellectual Skills, Quantitative, Humanities, Social Science, Cultural Studies, Science, Metier Studies and Other Metier Studies. Critical Intellectual Skills and 3 of 4 (Humanities, Social Science, Cultural Studies or Science) must be foundation level. Conducted as seminars by experienced faculty, foundation classes (100-200 level) are designed to introduce students to the key modes and genres of critical thinking and writing they will be working with during their studies at CalArts. In most of these subject areas, students have at least two foundation classes to choose from.

ELECTIVES: UPPER DIVISION AND SPECIAL TOPICS CLASSES

After completing the Core Curriculum, students are free to take Upper Division and Special Topics classes in areas that correspond most closely to their own interests, in order to earn the total of 48 Critical Studies units they need to graduate.

Upper Division courses (300-400 level) assume students are already familiar with the modes of thought and writing associated with a given subject area. They frequently focus on questions that are particularly relevant to the theory and practice of art. Special Topics courses (500 level) allow students to study a specific theme or set of ideas in greater depth, often from a multi-disciplinary perspective. MFA Special Topics classes (600 level) are also open to BFAs with permission of instructor.

CRITICAL STUDIES SUBJECT AREAS

	Required Units* (must be fulfilled by a foundation class)		Maximum Units Allowed
l. Critical Intellectual Skills			
Writing Arts	(3)*		
Quantitative/Computer	(2)		
Languages for the Institute	(0)		
2. **Creative and Critical Writing**	(0)		(8)
3. **Humanities**	(2)*	3 of	
4. **Social Sciences**	(2)*	4	
5. **Cultural Studies**	(2)*	of these	
6. **Natural Sciences**	(2)*	areas	
7. **Metier Studies**	(2)		(14)
Other Metier Studies	(2)		

NOTE:

Students may take a maximum of 8 units in Creative and Critical Writing and 14 units in Metier Studies.

Students may transfer or take a maximum of five semester units in foreign languages at accredited institutions outside CalArts during their period of residence (for elective credit only).

INDEPENDENT STUDIES

Students **who have completed their core curriculum requirements** have the option of working closely with a Critical Studies instructor on a well-defined academic project for course credit (1-2 units). Independent Studies allow for further research and development of themes and ideas students have encountered in Critical Studies courses and/or in their metiers; they are not meant to replace Critical Studies courses. Independent Studies may comprise **no more than 10 units** of the total 48 needed to graduate.

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

CRITICAL STUDIES POLICIES REGARDING COURSE WORK

If a student is unable to complete the requirements for any CS course by the end of the semester, he or she may ask the instructor for an incomplete in lieu of a grade. At the instructor's discretion, a HP, P or LP grade will be awarded only if missing work, completed to a satisfactory standard, is submitted by the end of the following semester. Otherwise the student will receive a No Credit.

A student will be assigned an "NX" for any CS course after **three absences** without reasonable excuse.

INSTITUTE-WIDE MFA OFFERINGS

Critical Studies also offers MFA-level Special Topics classes (600 level) which are open to all MFA students throughout the Institute, and to upper level BFAs by permission of instructor. These classes give insight into contemporary criticism and arts practice, with graduate-level readings and assignments.

MFA students who scored below 600 on the TOEFL (250 on computer-based test) are required by their schools to take "Critical Writing for Non-Native Writers" (see Critical Skills category in course offerings).

MFA WRITING PROGRAM

The 2-year School of Critical Studies MFA Writing Program offers three options for study: the Writing Program--the choice of most students; Interschool Writing; and Integrated Media (IM). Genre experimentation and emphasis on a critical context characterize each of these options. The Program is deliberately small, and students are encouraged to work closely with a mentor.

In addition to more traditional genres--such as the personal and analytical essay, the critical review, fiction and poetry--courses are offered in: cultural commentary, new fiction, experimental criticism, writing for performance, and writing for interactive and mixed media.

A founding premise of the program is that "creative" writers require critical concepts and analytical tools and that those who regard themselves primarily as “critical” writers should be exposed to a wide range of literary styles and strategies. Moving away from established models of both “fine writing” and “academic writing,” the Program faculty makes no attempt to draw a hard and fast distinction between “creative” and “critical” modes. Students may choose courses from either area and, in a majority of cases, will be expected to combine courses from both. All writers are also expected to attend closely to questions of form and aesthetics.

The Writing Program has been designed for candidates keen to develop their confidence and range as writers and to benefit from CalArts’ uniquely eclectic, experimental atmosphere. In many cases, students are intellectually capable of Ph.D. work, but prefer writing to a focus on research or an academic career. The Program is also attractive to students who seek a challenging critical alternative to existing creative and technical writing programs.

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

1. Maintain two years of residence (minimum).
   The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.

2. Complete a minimum of 37 semester units.
   To ensure graduation in a timely manner, students are expected to complete at least 10/11 units in the 1st semester and at least 9 units per semester in the following semesters.

3. All students will be required to take Workshops, Special Topics courses and Electives each semester, as well as attend the Wednesday night Visiting Artist Series.
   Definitions:
   Workshop – any MFA Writing Program workshop
   Special Topics – any MFA Writing program reading class listed under Special Topics in the MFA offerings or any 500-600 level Critical Studies course listed in the general Critical Studies offerings.
   Elective- any class in the Institute. Could be a workshop, a special topics class, or suitable courses offered by faculty in other schools in the Institute or Independent Studies with any qualified CalArts faculty.

4. There will be no required Thesis Seminar. Second year students can workshop their thesis in workshop classes or enroll in a Thesis Crit class which considers only thesis work.

5. The Visiting Artists Series is a required class for everyone in the program, for which students receive 2 units of credit and will also function as a forum for MFA-2s who wish to present their theses. They will be scheduled as visiting artists.

6. Textual Strategies will be required in the fall for all incoming students.

7. Mentoring, Mid-Residency Reviews, and Thesis Completion
   All mid-residency and final reviews will be conducted by mentors.
   Mentoring MFA-1s – It is suggested that MFAs mentees meet with their mentors 3 times in the fall semester, once to discuss courses, once to submit samples of work and once to discuss their work. Mentors and MFA-1 mentee should meet three times in spring semester, once to discuss courses, once to discuss work, and once to conduct the mid-residency review and possible thesis proposals.
   Mentoring MFA-2s – It is suggested that MFA-2 mentees meet with their mentors three times in the fall, once to discuss courses, and two times to discuss the thesis. Mentors and MFA-2 mentees should meet four times in spring semester, once to discuss courses, two times to discuss drafts and thesis revisions and once to conduct the graduation review.

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 metier 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 one of the Special Topics courses or one of the Electives required each semester may be from the student's other school.

MFA Writing Program, Integrated Media

Students who choose Integrated Media (IM) are enrolled as and must complete the same requirements as for the MFA Writing Program. However, one of the Special Topics courses or one of the Electives required each semester may be from IM. Additional requirements--including IM seminars and critiques, specified Critical Studies courses, and electives from throughout the Institute--are set on an individual basis in consultation with the Office of Integrated Media.

MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

YEAR ONE

SEMESTER ONE		SEMESTER TWO	
CS628 Textual Strategies	(3)	MFA Workshop	(3)
MFA Workshop	(3)	MFA Workshop or Special Topics	(3/2)
MFA Workshop or Special Topics	(3/2)	Elective	(3/2)
Visiting Artist Series	(2)	Visiting Artist Series	(2)

YEAR TWO

SEMESTER THREE		SEMESTER FOUR	
Workshop, Special Topics or Thesis Critique	(3/2)	Workshop, Special Topics or Thesis Critique	(3/2)
Elective	(3/2)	Elective	(3/2)
Visiting Artist Series	(3/2)	Visiting Artist Series	(3/2)

INTERSCHOOL & IM MFA WRITING PROGRAM, MINIMUM REQUIREMENTS

(Critical Studies coursework)

YEAR ONE

SEMESTER ONE		SEMESTER TWO	
CS628 Textual Strategies	(3)	MFA Workshop	(3)
MFA Workshop	(3)	MFA Workshop, Special Topics, or Elective	(3/2)
Visiting Artist Series	(2)	Visiting Artist Series	(2)

YEAR TWO

SEMESTER THREE		SEMESTER FOUR	
Workshop, Special Topics or Thesis Critique	(3/2)	Workshop, Special Topics or Thesis Critique	(3/2)
Workshop, Special Topics or Elective	(3/2)	Workshop, Special Topics or	(3/2)
Visiting Artist Series	(2)	Visiting Artist Series	(3/2)

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

CRITICAL STUDIES COURSE OFFERINGS

KEY TO THE CRITICAL STUDIES NUMBERING SYSTEM:

The first two letters, CS, stand for Critical Studies. The first numeral refers to the course level. Numbers 100-400 refer to the lower to upper division undergraduate courses. 500 refers to 'Special Topics', 600-700 designates graduate level courses, 800 refers to undergraduate Independent Studies and 900 to graduate independent studies. The second digit indicates one of the seven categories of Critical Studies courses. The last digit is the identifying number for a specific course within a particular category.

An asterisk (*) denotes a foundation course. Students must take at least one of these courses in each required category (see chart above) to satisfy Critical Studies core requirements. All other courses are **electives**, any combination of which may be taken to fulfill remaining Critical Studies requirements. Upper level course numbers range from CS310-CS479. BFA Special Topics (CS500-CS579) vary by semester. Certain courses marked TBA (under semester offered) form part of the Core Curriculum and may be offered alternate years. Please check the Schedule of Classes for specific course offerings.

The courses listed in this catalog are subject to change; some courses are offered alternate years. Students should check the current Schedule of Classes or contact the School of Critical Studies for updated information.

1. CRITICAL INTELLECTUAL SKILLS

Critical Thinking and Essay Writing Skills

CS110 * **WRITING ARTS: MAKING SENSE OF PLACE** **3** **I,II**

How do we make sense of place? How do we order, and dis-order, the spaces in which we live, work, learn, play? In this introduction to critical thinking and essay-writing, incoming students are encouraged to interrogate their new surroundings--from CalArts, to Santa Clarita, to Southern California and beyond. Course readings consist primarily of cultural studies texts dealing with various permutations of postmodern space, including freeways, malls, theme parks, planned communities (such as Valencia), and the Internet, among others. An intensive schedule of writing assignments is designed to thoroughly familiarize students with the essay-writing process.

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

Required for all BFA-1s.

CS110A* **WRITING ARTS FOR NON-NATIVE WRITERS** **3** **II**

A “sheltered learning” section which provides extra support for ESL students taking Writing Arts. Students must take “Critical Writing for Non-Native Writers” (see Languages) before they can be admitted into this section.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Quantitative, Computer and Research Skills

AG111A **MACINTOSH FOR DESIGNERS** **1** **I**
See description in the School of Art section.

AG111B **MACINTOSH FOR ARTISTS** **1** **II**
See description in the School of Art section.

AR111A-D **MACINTOSH FOR ARTISTS** **1** **II**
See description in the School of Art section.

CS114 **IRREVERENT RESEARCH** **2** **I,II**
Discover and reinvent what "research" means to visual and performing artists. Learn to search and evaluate a variety of library and Internet resources. Areas covered include: searching library catalogs; using full-text subscription databases such as Lexis-Nexis and FirstSearch; and advanced searching on the World Wide Web. Learn how to find and use news sources, biographical sources, picture resources and print and electronic reference sources. All students will complete an annotated bibliography on the topic of their choice which includes print and electronic resources, Internet resources, and/or film, video and sound recordings, if appropriate. Critical evaluation of the nature and source of information will be emphasized. This class will help you with all of your other classes.

CS210 **THE DIGITAL MOMENT** **2** **I,II**
The world of computer technology changes quickly. At certain times, pieces come together in a moment of beauty and meaning. The purpose of this course is to expose students to such moments, and teach them how to create them. This class is an introduction to communication with the internet and digital screens. Half of the class is skills-based: students will build animations, images, websites, and composite videos using the current tools. The remainder is theory-based: a collection of readings, websites, and current events in and around the digital sphere with an emphasis on current events. Students will build several small projects and show them in class for critique.

CS211 **MATHEMATICAL SPACES** **2** **II**
Mathematics is at once poetic language and empirical science. Imaginary realms of structure can be created in a few words, and definitive yes/no answers can be had about them. This course will focus on various areas of mathematics that deal with spatial forms that are clear and visual – Plane Coverings, Topological Manifolds, Planar Triangulations, and L-Systems. Each subject will be approached via simple, intuitive visual structures. In the process of generalizing and investigating these forms, we will ask definite questions to isolate the particular flavor of truth found throughout mathematics. Students will create and play with these structures in class assignments. There is no specific mathematical prerequisite, although background in logic and spatial reasoning will be very useful.

CS311 **MATH AS ART** **3** **I**
The course concerns itself with a fundamental understanding of number theory through a cataloguing of the different kinds of mathematical proofs (induction, existence, uniqueness, counter example, etc.). The emphasis throughout will fall on the implications and applications of mathematical systems for artists. Class assignments will include practical exercises in mathematical problem solving designed to stimulate art production and demonstrate mathematical elegance.

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

CS313A **THE ART OF STRUCTURED PROGRAMMING: INTRODUCTION TO C** **2** **I**

An introduction to the art and science of computer programming, using the "top-down" approach to problem analysis and program design. Students learn essential programming concepts including data types and storage, operators and expressions, statements, loops, functions, pointers, and strings, by writing original programs in the powerful C language, fundamental to professional programming and other programming languages.
Prerequisite: strong computer background; scripting or programming experience recommended.
Permission of instructor required.

CS313B **THE ART OF STRUCTURED PROGRAMMING: TOPICS IN C AND OTHER LANGUAGES** **2** **II**

A continuation of the concepts introduced in CS313A, with an emphasis on practical analysis and design. Topics covered will include a discussion of object-oriented programming as applied in C++ and Objective-C, as well as relevant technical and cultural reading assignments.
Prerequisite: CS313A or equivalent programming experience.
Permission of instructor required.

CS314 **DIGITAL ELECTRONICS** **2** **TBA**

This course first looks at number systems and bases, including decimal, binary, and hexadecimal, and their underlying similarities. This leads to an investigation of digital logic expressed through the permutations of basic "gate" structures: AND, OR, their negations and combinations. The balance of the course deals with the practical implementation of these principles, first via switches, diodes, and transistors, and then digital logic ICs. Weekly homework assignments include the design of simple digital circuits.
Prerequisite: Strong math and computer background.
Permission of instructor required.

CS315 **BASIC ELECTRONICS** **2** **TBA**

An introductory course in analog electronics, covering fundamentals of electricity (current, voltage, resistance, and power); Ohm's Law and DC circuit analysis; AC power, inductance, capacitance, and impedance; power supplies, diodes, and LEDs; transistors and operational amplifiers; and design of simple circuits. The course proceeds primarily by solving electronic problems using algebraic formulas. Weekly assignments.
Prerequisite: Strong math background, including algebra and exponential notation.
Permission of instructor required.

CS316 **LIVING THROUGH SYSTEMS: OUR TECHNOLOGICAL SKIN** **2** **I**

Technology has become pre-eminent within culture, mediating human communication, dominating the production of artifacts, and providing a framework for understanding the self. It is hard to reach out culturally – whether to another human, an object, a social group, a text, or a model of reality, without first negotiating a technological barrier. This course looks at issues surrounding information from a number of perspectives – technical, social/organizational, philosophical, and personal. Subjects include: reflections of computer architecture in the fabric of society; the concept of humanity as unique in the face of artificial life; political instantiations of system models such as recursion; interface hardware, the internet, and the disenfranchisement/opportunity that follows. The course will close with a review of cultural responses to these technological changes within the arts. Portions of the course will be conducted via technology, directly engaging the issues as they are discussed.

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CS417 **AUDIO ENGINEERING SEMINAR** **2** **II**

An advanced course for upper-division BFA and MFA-students having substantial experience with professional audio equipment. Covers a variety of technical topics in audio engineering including: decibel calculation, reference levels; metering, impedance, grounding, AC power, balanced lines, resonance and room acoustics; objective audio equipment evaluation, test equipment, auditory perception and psychoacoustics, critical listening, and subjective evaluation; and digital audio theory. Each student produces a final research paper modeled after those published in Journal of the Audio Engineering Society. Offered alternate years.
Prerequisites: BFA-3 or higher year level; CS268, plus CS314 and/or CS315.
Permission of instructor required. Limited enrollment.

TP212A&B **STATICAL ENGINEERING FOR THE THEATER: STRENGTH OF MATERIALS** **3** **I,II**

See description in the School of Theater section.

Workshops **LIBRARY ORIENTATION: WORKSHOPS** **0** **I**

1-hour workshop
Tuesday, September 14th, 5 p.m. to 6 p.m., Library Entrance
Thursday, September 16th, 4 p.m. to 5 p.m., Library Entrance
A complete tour plus a brief look at electronic resources made available by the library.

30 minute workshops
Tues., Sept. 7 2:30-3:00 or 3:30-4:00
Thurs., Sept 8 11:30-12 noon or 12:30-1:00

Sign-up not necessary. If you have questions see Coco Halverson in the Library or call 291-3024.

******* **COMPUTER LAB ORIENTATION WORKSHOPS**

20 minute workshop
Tues., Sept. 7 2:00-2:30 or 3:00-3:30
Wed., Sept. 8 11:00-11:30 or 12:00-12:30

Sign-up not necessary. If you have questions see Coco Halverson in the Library or call 291-3024.

******* **Library Orientation Workshops**

Languages for the Institute

(NOTE: Courses listed under Languages for the Institute may be taken for ELECTIVE credit only.)

CS112 **CRITICAL WRITING FOR NON-NATIVE WRITERS** **2** **I**

Writing requires much more than a knowledge of grammar and vocabulary. It involves principles of style, organization, flow, and critical thinking. Writing also requires an understanding of culture since writing is not done in a vacuum but always in the context of a particular audience. This course includes readings and discussions on issues in American culture, which students are required to explore through various writing assignments. Recommended for non-native speakers of English as preparation for Writing Arts and other Critical Studies courses. Required of international students as specified.

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MP302A,B,C	**VOCAL DICTION** See course description in School of Music section.	**2**	**I**
CS510C	**EWE LANGUAGE** See description in the School of Music section.	**1**	**I,II**

2. CREATIVE AND CRITICAL WRITING

CS220 **FICTION WORKSHOP** **2** **I**

Fall 2004

This course focuses on narrative, primarily the short story, and its relation to poetic, critical, and anti-narrative texts. It is structured around three significant questions: What is the meaning of realism and the real? In a culture dominated by reification, what is the meaning of "personal" expression? How is any form of representation ideological?

CS221 **FICTION WORKSHOP** **2** **II**

Spring 2005

In this course we will explore subjectivity as it encounters formal hurdles and seductions, subjectivity as it encounters and consumes the world. We will explore various strategies to subvert – and complement – the traditional narrative "I" and/or authorial voice. We will consider the tonal implications of the first person. The purpose of this course is to expand the student's palette – not to dismiss or devalue "traditional" narrative forms.

CS222 **SCRIPTWRITING** **3** **I,II**

A workshop for students seriously interested in writing narrative scripts of any length or genre. Exercises will focus on style and language, format, structure, location and characterization. Students will critique their own works as well as professional scripts. Each student must complete a significant portion of an original creative project.
Enrollment limited to 12.

CS223 **INTRODUCTION TO CREATIVE WRITING** **2** **I,II**

This is an introductory creative writing workshop in which we'll explore some rudiments of fiction, nonfiction, and poetry through a series of in-class exercises, formal assignments, and small excerpt readings of contemporary literature. Some previous creative writing experience would be helpful but is not necessary. This course will, however, be reading and writing intensive, and attendance will therefore be mandatory.
Limited Enrollment.
Permission of instructor required.

CS320 **STUDIES IN ADAPTATION: PROSE/SCREENPLAY/FILM** **2** **I**

In Los Angeles screenplays are as ubiquitous as traffic jams and sunshine. This course proposes to take the screenplay form seriously, by treating it as a text in itself and by comparing that form to various prose genres as well as the medium of film. This is not a course designed for aspiring scriptwriters. Instead, its aim is to critically examine the similarities and differences between the prose, script, and film forms. The creative work this examination stimulates may manifest itself in any medium. However, comparing the same story in a variety of adapted forms will necessarily lead to an interrogation of certain commonly held beliefs about the script and film in

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regards to how they differ from fiction or the memoir. Point of view, three act structure, action vs. dialogue, sound vs. image, the continued prejudice against voice over and flashbacks, these are a few of the topics that will be discussed.
Permission of instructor required.

CS420 **POETRY WORKSHOP: BONES, MEAT & SKIN** **2** **I**

This workshop is for students interested in writing their own poetry. Students who want to explore the craft of poetry as well as the potential for personal expression will be best served by this class, which will include discussions of form, content and external. We'll also be reading work ranging from concentrated haiku to roomy poetic sequences.
Open to undergraduates in all disciplines.
Limited enrollment.
Permission of instructor required.

Special Topics in Creative and Critical Writing

CS520B **ADVANCED WRITERS' SEMINAR: MEMORY, MEDIA AND THE CITY** **2** **II**

After five weeks studying memory theory and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, plays, installations where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators," or how the ambient, expressionist setting is developed, various tricks for interviewing, researching, cannibalizing from the newspaper or from one's own diary entries, building drafts where the ironies of memory are essential.

CS621 **MFA SPECIAL TOPICS: THE NOVEL AS CULTURAL CRITICISM** **3** **II**

In his notorious 1989 *Harper's* essay, Tom Wolfe indicted twentieth-century American novelists for not writing the big books of great social discourse in the tradition of Zola, Thackeray, Dickens and other nineteenth-century masters. Typically, Wolfe was looking in the wrong place. Indeed the novel-of-ideas/ the novel-of-social-discourse was and continues to be alive and thriving, albeit not conserved in the realist, picaresque, serial form Wolfe prefers, but rather reinvented in complex mandarin fictions of ambitious scope and style. In this seminar, intended as an intense reading course for writers, we will examine and define the twentieth/twenty-first century novel of cultural criticism, tracing its origins in Dostoyevsky, Ellison, Murdoch, Gaddis, and Pynchon, and studying in depth the novels of its chief purveyor, Don De Lillo. Reading De Lillo alongside Joan Didion and Philip Roth, we begin to understand the ways the novel both can relay alternative political histories and exist as an ongoing register of the zeitgeist. Reading Richard Powers, we can appreciate the synthetic potential of the novel to juxtapose diverse realms in one narrative (i.e., science and commerce), and reading Colson Whitehead, we can understand how vast and problematic subjects such as race in America can be investigated through the reworking of particular mythologies. In 1996, also in *Harper's*, Jonathan Franzen ratified a perceived demise of the Great American Novel, citing an improbability of achieving any relevance in an age of "overnight obsolescence." And yet that assertion can only be contradicted as we study a range of other writers' fiction (which may include David Foster Wallace, Joanna Scott, Alex Shakar, Arthur Phillips, and Franzen himself), treating a vertiginous array of topics (fashion, art, architecture, sports, journalism, medicine, industry, etc.) Finally it will be necessary to question the antiquated conception of the "American novel" and measure the influence of authors like Kundera and Murakami on many of the writers named above, as well as recent practitioners who redefine novelistic narrative itself (such as W. G. Sebald and Aleksandar Hemon).

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Open to all MFA students in the Institute by permission of instructor.

CS626 MFA SPECIAL TOPICS: TERMINAL FILM 3 II

An MFA seminar for writers (and other MFA's with permission of the instructor), Terminal Film is a course that studies the transformation of traditional film genres (musical, horror, sci-fi, western, detective/gangster/noir, melodrama) from their classical incornation through their demythologized limits and beyond to a proposed "terminality" of their cinematic and spectatorial projects. Watch the spectacle of families, gangsters, cowboys, private eyes, monsters, and spider women evolve from a golden age of formulaic stability to a future of post-modernity, post-history, and post-you. Demanding theoretical readings will be accompanied by weekly lectures and screenings. Students will be expected to produce a final creative or critical project.

CS629 MFA SPECIAL TOPICS: PARAFICTION 3 I

How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of "beside-ness" lies the focus of this course. We can, of course, speak of many para-"sites": para-phrase, para-normal, para-legal, para-military, para-medic, para-lysis, para-psychology, para-phernalia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, para-doxically, a nauseating sense of deviation and displacement from any set of stable rules or orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, criticism, but therein lies the rub. This multiply-voiced effort at paradigmatic exposure and escape risks self-exposure—the exhibitionism and/or alienation authorship carries with it. The attempt at imposed meaning and narrative order is hard, embarrassing, ethically and aesthetically problematic. We cite ourselves from multiple sites of authority and point of view because we can never fully *be* or restore ourselves. We are prosopopeiac parasites—tragic or absurd impersonators. This crisis *in* writing as the crisis *of* writing, with all of its perverse pleasures and anxieties, performs paraficton. The initial offering of this course will consider the writing of Julian Barnes, Marcel Benabou, Mary Caponegro, Elizabeth Hardwick, David Markson, Harry Mathews, W.G. Sebald, and Leonid Tsypkin. Students will be expected to address an additional work from a suggested reading list in a parafictional presentation to the class.

CS720 MFA WORKSHOP IN LYRIC ESSAY 3 I,II

CS720A READINGS

This is an advanced workshop focused on the poetic leanings of the essay. The first half (or more) of the course will be spent reading a sampling of the historical models of the form; the latter half (or less) will be spent writing and workshopping. No previous essay writing experience is necessary, however it is recommended that students take this course if they wish to take the following workshop in the Spring. Priority will be given to those students first enrolled in the Fall semester's course.

Open to MFA students in the Institute by permission of instructor.

CS720B WORKSHOP

This is an advanced workshop focused on the poetic leaning of the essay. Priority at registration will be given to those students who first took Lyric Essay: Readings.

Open to MFA students in the Institute by permission of instructor.

CS721A-01
CS721B-01 MFA WORKSHOP IN NARRATIVE 3 I

An intensive writing workshop devoted to narrative in all forms, dissolving the boundary traditionally drawn between fiction and nonfiction and juxtaposing the short story, novella, and novel with memoir, travelogue, and narrative nonfiction. Through the presentation of student

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works-in-progress alongside required reading, we will both look at the ways in which a story unites varied narrative forms and examine ways in which different modes pull apart according to varying expectations (What can the novelist get away with that the journalist can't? What authority is conferred upon the journalist but not the novelist?) Discussions will focus on the narrowing and expansion of central themes, experimentation in approaches, appropriation of models, the mediation of the lyric and the polemic, strategies in structuring, the derivation and development of movements and character, tonal manipulation, the idea of variation and reinvention within a work, revision, and research methods, as well as topics generated by student manuscripts. Authors studied may include Amis, Baldwin, Carre, Carson, Chatwin, Coetzee, Cunningham, DeLillo, Didion, Naipaul, Ondaatje, Paternitti, Seth, and Winterson.
Open to all MFA students in the Institute by permission of instructor.

CS721A-02
CS721B-02 **MFA WORKSHOP IN NARRATIVE** **3** **II**

An intensive writing workshop devoted to narrative in all forms, dissolving the boundary traditionally drawn between fiction and nonfiction and juxtaposing the short story, novella, and novel with memoir, travelogue, and narrative nonfiction. Through the presentation of student works-in-progress alongside required reading, we will both look at the ways in which a story unites varied narrative forms and examine ways in which different modes pull apart according to varying expectations (What can the novelist get away with that the journalist can't? What authority is conferred upon the journalist but not the novelist?) Discussions will focus on the narrowing and expansion of central themes, experimentation in approaches, appropriation of models, the mediation of the lyric and the polemic, strategies in structuring, the derivation and development of movements and character, tonal manipulation, the idea of variation and reinvention within a work, revision, and research methods, as well as topics generated by student manuscripts. Authors studied may include Phillip Lopate, Joan Didion, James Baldwin, Tobias Wolff, Annie Dillard, David Foster Wallace, Geoff Dyer, and Dave Egers.
Open to all MFA students in the Institute by permission of instructor.

CS723-01 **MFA WORKSHOP IN POETICS** **3** **I**

Poetry asks us into awareness, as readers and writers, calling us to see and listen and speak in ways that mean beyond the common currencies of language used normatively. In this class we will read and write and engage in conversation about poetry and poetics. Through individual and collaborative writing exercises, as well as continued attention to our own independent projects, we will endeavor to work outside our most readily available writing modes, and to develop ways of thinking poetry and talking critically that will ignite us, again and again, to re-awaken. Writers (mostly young and all living) we are likely to read include Ammiel Alcalay, Taylor Brady, Renee Gladman, Lyn Hejinian, Bhanu Kapil Rider, Deborah Richards, Lisa Robertson, Leslie Scalapino, Rodrigo Toscano, and Circumference Magazine (dedicated to poetry in translation). Previous experience writing poetry not necessary. Note: you may take this class whether or not ou define yourself as a poet and whether or not what you write would traditionally be considered 'poetry.' Translators welcome.

CS723-02 **MFA WORKSHOP IN POETICS** **3** **II**

Everyone knows there is no right way to write poetry. But surely some poems are better than others. Each successful poem succeeds in its own way, finding new and creative ways to talk to us, while also staying somehow familiar, and human. So how can we learn to write better poems, if the rules are always changing? In this workshop course we will try to understand the

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many mysterious ways poems succeed and fail by: listening to others talk about our poems in a constructive yet challenging environment; hearing how our different poetic decisions—many of which might have been unconscious, or instinctive—affect our readers; reconsidering what we have done, how we can do it more confidently and ambitiously; and learning what further possibilities we can pursue. Focuses of the class will include strategies for generating new work, for revising, and for publishing finished work.

CS724 MFA WORKSHOP IN NON-FICTION WRITING 3 II

In this seminar we will investigate and workshop all forms of non-fiction writing including autobiography, memoir, critical essay, travelogue, and ethnography, but most importantly works that combine the above. Ethnography has evolved a tradition that merges description and transcription with journal writing and first person narratives of first contact; journalism has long been infused by travelogue and seeing in novelistic terms; critical essays have been exploded most prominently by memoir. In this convergence and collision of genres, new forms have emerged, most of which perform a kind of stylistic self-consciousness. Similarly, the very notion of non-fiction has been questioned as modernist conceptions of truth have given way to fiction (that tells the truth better than non-fiction) and to deconstructionist experiments that challenge notions of voice, authority, identity, linearity, and coherence. We will investigate several seminal texts that mark shifts (and expansions) in the very definition of non-fiction and read each other's work in light of the possibilities and hazards such shifts suggest. While the seminar will focus on reading and responding to student writing, other readings include works by Roland Barthes, Peggy Phelan, Patricia Williams, Tom Wolfe, Carlos Castaneda, Susan Griffin, and Dick Hebdige.

CS725 MFA WORKSHOP IN NON-FICTION 3 I

This course would explore the surprisingly wide boundaries of non-fiction and encourage students to redefine their concepts of the essay. I see the essay as a broad genre that can encompass a number of narrative forms, including reportage, criticism, satire, and (intelligent) memoir. I am always trying to help people think of essays not as dry artifacts of the college application process but as vibrant means of communication. In other words, non-fiction represents an outward act. To write an essay is to offer up a set of ideas to the reader and, through research or polemic or humor or personal anecdote (or, ideally, all of these), provoke a response that goes beyond 'what a nice story' or 'what lovely sentences.' To that end, I would help students learn how to state their opinions both courageously and judiciously and, in the case of personal narrative, to relay the events of their lives in ways that tend to touch readers most deeply (i.e. the details that are the most embarrassing are usually the details that will win over the readers.) I am not advocating prurience or exploitation, merely fearlessness in the face of criticism or controversy. After all, stand-up comedians are some of our best essayists. Documentary films, too, are forms of essay, and I would probably incorporate into the curriculum certain films as well as reading material. Documentaries by Michael Apted, Barbara Kopple, and Ross McElwee come to mind as useful tools for exploring expository techniques in non-fiction. Reading assignments might include the work of Pauline Kael, David Foster Wallace, David Shields, and Francine Prose, to name a few of my favorites. Overall, of course, this is a workshop so the primary discussion would concern students' own work.

MC375 MUSIC AND LANGUAGE 2 II

This section of Language and Music will explore the function of metaphor in language, the music of language, and music AS metaphor. The course will consist of lectures by Victoria Stevens and Mort Subotnick, group discussions and critiques of works including those by students. Emphasis will be on present work and new genres, especially where technology has

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been a leading force in change. The projects for the course will be original works. Collaboration will be encouraged.
Permission of instructor required.
Open to all MFAs in the Institute and upper level BFAs by permission of instructors.

3. HUMANITIES

Literature

CS131* **POETRY TODAY** **2** **I**

An introduction to modern poetry primarily written in English, with an emphasis on revolutionary and experimental work. Beginning with the reaction to the Romantic tradition by Walt Whitman, Edgar Allan Poe, and Emily Dickinson, the course focuses on the reading and analysis of work by poets who challenged aesthetic and cultural conventions, creating new directions in twentieth century poetry. Discussions will include poetry by such innovative writers as Yosef Komunyakaa, Carolyn Forche, Gwendolyn Brooks, Muriel Rukeyser as well as William Carlos Williams, T.S. Eliot, and Sylvia Plath among others. We will also consider how their differing political and artistic views influence later protest poetry, including the Beats and much later, The New Formalists and the language poets.

CS133* **INTRODUCTION TO LITERATURE: THEMES OF MODERNITY** **2** **I**

This course will look at key aspects of contemporary society and their effects on, and relations to literature. It will focus on the difference between modern and older traditions of writing, to show how 'literature' is a historically changing social-technology that effects the way people both live in and see the world. We begin by examining the radical shift in the relationship between people, words and things that brings 'literature' in its modern guise into being. Topics covered include: 1) the senses of defamiliarization, estrangement, and fear of imitation, 2) the shock and/or banality of the 'now', 3) (sub)-urbanization, the impact of the crowd and the new shopping experiences opened by the mall and the net 4) the sense of violence and automatism produced by mass production and the ever-growing detachment of people in the workplace, 5) the effects of change, speed and the new slowness on society and psyche, 6) the impact of new technologies on conceptions of biology, work, reproduction, death, and self-hood, 7) contemporary utopias and dystopias, 8) the relations between high, low, and mass cultures, including questions of the everyday, the banal, the obscene and the mundane, 9) post-colonialism and its effects on the experience of modernity. These will be discussed in terms of their impact on both the content of literature, and its forms and styles.

CS134* **INTRODUCTION TO LITERATURE: BEYOND GOOD AND EVIL** **2** **II**

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

CS136* **WORLD LITERATURE** **2** **II**

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The course focuses on reading, analyzing and reacting to a set of 'masterworks' of world literature translated into English. We will read Dante's *Inferno*, Flaubert's *Madame Bovary*, Ibsen's *A Doll's House*, and Achebe's *Things Fall Apart*. The chief aim of the class will be to master the fundamentals of formalist analysis. Responses to the literature will be both 'critical' and 'creative,' and students will be encouraged to apply their reading to their various artistic endeavors.

CS232 LOOKING ASKANCE AT PREVAILING SYSTEMS OF VALUATION, WRITING WITH INDIFFERENCE TO NARRATIVE CONVENTION: A STUDY OF SHORT STORIES BY WOMEN **2** **II**

Women short story writers often locate the profound by way of the "superficial" build fictions around 'passive' protagonists, use humor (often in the form of understatement) to disguise the harrowing, and conflate the trivial with the grand. In this class, we will study writing that devalues the 'heroic' and relocates the dramatic 'solution' somewhere less classical. Additional themes will include aloneness and the (mis)management of maidenhood. The class will not seek to claim an exclusive critical territory for women short story writers, but will instead focus on their work as a way of illuminating a broader textual phenomenon, and as a way of helping students locate episodes from their own experiences which may translate into fiction, memoir, or personal essay. To these ends, the class will include a sampling of material not fitting its formal category, but which nonetheless shares a sensibility with the central texts; the writing assignments will be split between creative and critical. Texts may include works by Jean Rhys, Edith Wharton, Flannery O-Connnor, Alice Walker, Mary Gaitskill, Jhumpa Lahiri and Heidi Julavits, as well as by Haruki Murakami, Michaelangelo Antonioni, Nicole Holofcener, Stephen Crane and Anita Loos.
Permission of instructor required.

CS233 ASIAN AMERICAN LITERATURE **2** **II**

In this course students study the novels and poetry written by Asian American authors. In order to understand the development of the literature, we will also read essays relevant to the events, issues and concerns attending the historical interactions between Asian Americans and other peoples in North America.

CS331 POST-MODERN STUDIES AND POPULAR CULTURE **2** **I**

Post-modernism is a word that is bantered about on MTV2, but what exactly is it? This class will introduce students to the foundations of post-modern philosophy. We will examine works by Nietzsche, Deleuze, and Foucault. Students will be encouraged to incorporate these ideas into their own artistic production. The 'texts' examined will include TV, movies, video games, fashion, and graphic novels. Each class will consist of a discursive presentation, followed by an in-class exercise or analysis of art; students will also be required to give one or two class presentations. Despite the above structure, I wish to create an open, playful environment. After all, post-modern thinkers wish to problematize all hierarchies—including (or especially) that of teacher/student.

CS333 LADY MURDERESSES: FEMINISMS FOR A POSSIBLE FUTURE **2** **II**

This course introduces a range of feminist perspectives through an examination of great female figures. Starting with Eve we focus on why a woman can do no right, and a lady's place is in the way. Our heroines will be drawn from all ages, from ancient times to modern, and will include saints, whores, heretics, mothers, mystics, murderers and superheroes – Antigone,

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Medea, Lilith, Hildegard of Bingen, Teresa of Avila, Joan of Arc, the Pabin Sisters, Loreen Bobbit, Valerie Solanas, Countess Castiglione, Veronica Franca, the Slits, Hole, X-Ray Spex, and The Power Puff Girls, etc. Themes covered will include: 1) the question of what a woman is and what she wants, 2) woman's double role as adult-lover and parent-mother, 3) her problematic relation as 'other' to a subject perceived as essentially masculine, 4) the specific nature of feminine experience under modernity, and why this is excluded within many definitions of art, 5) the distinction between the feminine and the mother, and the fears and fantasies surrounding this maternal figure, 6) 'girl-power' and the question of a post-feminist ethics and politics. Readings will be a mixture of theoretical and biographical materials.

CS335 **KATHY ACKER, LITERARY ICON** **2** **I**

Novelist Kathy Acker holds a unique place in contemporary literature. Writing radically experimental work which incorporates high theory, pop culture, autobiography and classic literature, Acker blazed new paths for women and experimental writers. Rife with politics, class, sex and family trauma, her work challenges traditional expectations of what texts can and should do. Acker also fashioned herself into an underground celebrity resembling the characters of her work, and for many people became more known as a public figure than as a writer. This course is a survey of eight of her thirteen novels, and offers an in-depth view of an iconic contemporary writer.

CS431 **QUEER BOOKS** **2** **II**

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 things 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.

CS433 **REMIXING JEMIMA:** **2** **II**
POETRY AND CONTEMPORARY MYTHOLOGY

This class will investigate the creation, revision and recapitulation of myths through verse. We'll see what happens when Uncle Tom, Mr. Moto and Tonto break bread; hear the last words of a silenced Biblical concubine and consider the mythologized spaces of the Third World, the Cotton Plantation and the Supermarket. Assignments will range from essays to revisiting myths from the perspective of the 'villians.'
Open to upper level undergraduates in all disciplines.
Limited enrollment.
Permission of instructor required.

CS437 **ILLNESS AND METAPHOR;** **2** **I**
PUBLIC HEALTH IN HISTORY

Human societies have always debated issues of public health over conflicting perceptions of the common good, individual rights, civic defense, and personal well-being. Who determines the social fate of people who are sick, and who defines what constitutes a diagnosis of illness? This course will trace some histories, from ancient times to the present, of the public response to physical and mental illness, especially epidemic disease. We will survey some competing claims of moral authority and professional expertise among representatives of church, state, organized

medicine and dissenters. Consulting literary, historical, and artistic sources, we will examine ways in which illness is "socially constructed." We will also consider some of the ways in which modern medicine and its alternatives have both deflated and created myths, and how medical terms such as infection, contagion, and cancer are used metaphorically in political discourse. Beyond our weekly readings (on reserve in the CalArts library) and two brief book reviews, course participants will be encouraged to trace representations of illness in their respective métiers and incorporate our questions and findings into their current arts practices.

Special Topics in Literature

CS530B **IRONY AND POSTMODERN SENSIBILITY** **2** **I**

This course will interrogate the structures of feeling that underlie postmodern culture in the United States. It will focus mainly on the genre of the novel, but it will also sample popular music and television culture as points of comparison. In critical discourse, postmodernism is frequently discussed in terms that imply the absence of feeling, and the reliance of postmodern culture on various forms of irony is often singled out as a politically and aesthetically empty set of gestures. Nevertheless, from its beginnings in the early Cold War era to its current iterations, postmodern culture has self-evidently been a meaningful experience for those to whom it appeals despite its involvement with and commentary upon such matters as the death of the subject and the semiotics of absence. In terms of social history, the course will interrogate who likes postmodern culture and why. In other words, it will examine the ways in which identity politics and various forms of cultural capital (generally granted by organized, large-scale institutions) shape an audience's experience of characteristic postmodern gestures. Particular gestures to be examined include: radically open-ended irony; self-reflexive rhetorical and narrative structures; extensive intertextuality, including the juxtaposition texts from 'high' and 'mass' culture; and tropes of absence and of excess.

Philosophy

CS135* **HISTORY OF THE PHILOSOPHY OF THE SUBJECT** **2** **II**

A survey course from ancient to modern covering the concept of a "subject" in Western philosophy. Covers the ethical, aesthetic, cognitive and political dimensions in which Western society as a whole has created this "subject" and the transformations of the concept. Traces the emergence of "theories" of subjectivity, e.g. the person who can will, the person who can obey, the dissenter, the person subject to nature, the person who is said to be "subject" to the involuntary, the "subject" of history. Analyzes contemporary notions of the "subject" as a pure linguistic "being," among other ideas.

CS137* **WORDS & THINGS: PHILOSOPHY & LANGUAGE** **2** **I**

An introduction to how words and things are connected—through invention and convention, use and abuse, expression and representation. While language is a conceptual medium, we use it to offer every possible feeling and the most varied interests for understanding; how is this done? The use of language to produce belief, opinion, knowledge, which are different things, emphasizes issues of rhetoric or persuasion—from how new interpretations are offered that upset existing uses of concepts to the overbearing redundancy of most cliched uses of language.

CS330 **NIETZSCHE AND HISTORY** **2** **I**

An introduction to the main concepts introduced by this remarkably fertile philosopher. Emphasis on notions of philosophy and culture, pivoting on such ideas as the force and energy of production as opposed to the passive aggressions of ''slave' [mass and elite]cultures. Nietzsche's critical conceptions of tragedy, language, and politics—their mixtures—will be

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discussed through reading such texts as *The Birth of Tragedy, Use and Abuse of History*, and the *Genealogy of Morals.*

CS332 HISTORY AND THEORY OF AESTHETICS 2 II

A one semester survey of the contested concepts that have been used to argue for the autonomy of aesthetics: representation, truth, illusion, aesthetic device, form and content, and so on. Focus on key texts from Plato, Kant, Wittgenstein, etc.

CS430 JUDGING APPEARANCES: 2 II
THE PUBLIC IN ART AND POLITICS

Appearances have a bad reputation. Since Plato, criticism of a given reality has often assumed the shape of a denunciation of "mere" appearances in favor of "true"essences. This attitude is problematic because it implies the automatic self-attribution of the privileged position regarding this old dichotomy. Of course, it is true that appearances show themselves to be false with astonishing frequency, but the fact of the matter is that, to quote Merleau-Ponty,*'s The Visible and the Invisible*, "when an illusion dissipates, when an appearance suddenly breaks up, it is always for the profit of a new appearance… The dis-illusion is the loss of one evidence only because it is the acquisition of another evidence." The central problem is that the plurality of perspectives that characterizes the human world always deals with phenomena that are located somewhere *within* the humanly perceived world itself. These phenomena are the things and events we judge. However, every time somebody has claimed for him or herself the right to determine—and has had the force to impose—what should be taken to be the essence of beautiful art or good political order, this plurality of the world has been at stake. This course has thus two goals: 1) we will inquire into the ideas of appearance, vision, representation, and judgment; and 2) we will do the latter by engaging in a close reading of Merleau-Ponty's aesthetic theory.

Special Topics in Philosophy

CS530A 'PATAPHYSICS: THE ART & SCIENCE OF EXCEPTIONS 2 I

Is 'art' a form of knowledge? And can such knowledge change the world or the way we live in it? This course takes Alfred Jarry's utopian notion of an 'imaginary science' as the model for just such a vision. We begin with the notion of the Avant-garde – its histories, its multiple definitions, and its repeatedly announced demise, to ask whether the term is still in any way relevant. Following this, the course will focus on C. Bök's tropes of exceptionality – the anomalous, the syzygia, and the clinamen – three events that involve a monstrous encounter. An overriding concern will be the question of the relationship between the 'exceptional' and the 'ordinary'. The seminar introduces a range of critical frameworks, and focuses on work that mixes traditional arts media with methodologies from science, politics and other non-aesthetic arenas of life, including post-colonial regions and so-called 'outsiders'.

CS530C QUESTIONS OF WAR: RELIGION, HISTORY, POLITICS 2 II

The past century has been perhaps the most brutal and bellicose in history. Why does war, with its attendant destruction, violence, and disjunctures seem to be an activity so essential to humankind? What have been the chief motivations for war throughout time? How are boundaries drawn between groups that create regimes of exclusion, a key prelude to war? What elements must coalesce in order to cross the threshold into armed conflict? What is it about the human animal that produces deadly conflict? Is there a way to think beyond war? This course will address the concept of war from a number of angles, beginning with an overview of ancient approaches, from the Iliad to the Crusades. It will then examine a number of key thinkers on the subject, including Machiavelli, Hobbes, Darwin, and contemporary strategic theorists. Next, a

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close analysis of the United States and its approaches to war, beginning with Manifest Destiny and following the various wars that have been fought up to the present moment. As a coda, several alternatives to war will be considered, including the work of Lao-Tzu, Gandhi and Dr. Helen Caldicott. Some of the key themes of the course will be the strictures of faith, patriarchy, class struggle, paranoia, hegemony, nihilism, terrorism, and the shift to nuclear weapons. The course will also use extensive examples from film and literature to illustrate some of the key points about war, its genesis, and current approaches to the subject.

CS530P **MODERN FRENCH PHILOSOPHY: DELEUZE & GUATTARI** **2** **II**

Graduate level course on post-68 French philosophy. Writers discussed include Barthes, Foucault, Derrida, Baudrillard, Bourdieu, Deleuze and Guattari. Close readings offered of key texts. Some background in modern philosophy or related discipline required.

CS630F **PHILOSOPHY & REPRESENTATION: THE POLITICS OF REVIEWING** **2** **I**

Graduate course that introduces critical concepts as to the functions and effects of reviews of art and intellectual products. Focusing on the 'centers' of Los Angeles and New York, this course is a 'probe' of how the review operates on different thresholds—as knowledge for the public, as politics of representation, as 'food' for the canonization of things and ideas. Critical theories of reviewing are offered, e.g. Bourdieu, Foucault.

4. SOCIAL SCIENCES

CS140* **THE CONTRACT & THE REVOLUTION** **2** **I**

This course is an introduction to the study of politics. After the Renaissance and the Reformation started to undermine the theological basis of the Feudal political order, European societies developed the central forms of legitimacy and political imagination that have dominated the West until the present. The constellation of institutions, practices, and theories that we call "modern democracy" was indeed theorized during the sixteenth, seventeenth, and eighteenth centuries. During these centuries, authors such as Machiavelli, Hobbes, Locke, Montesquieu, and Rousseau created the vocabulary that later inspired the foundation and self-understanding of most of the political orders in which we now live. It is in this conjuncture that the ideas of the contract and the revolution became the central organizing concepts of modern politics. During the semester we will thus read the major works of the mentioned authors and engage in an analysis of the historical and conceptual transition from theological "body politics" to what we will call "democratic social flesh." Moreover, during the semester we will use the newly acquired vocabulary to engage in the interpretation of the current state of domestic and global politics. Are the institutions, practices, and theories developed by the founders of modern democracy in crisis? Is it possible to think of "regime change" as something currently taking place both in the U.S. and the international order? We will also inquire, in short, on the meaning and status of politics in the contemporary domestic and global worlds.

CS142* **EMERGING AMERICAN MODERNITY: 1890-1949** **2** **I**

After the close of the frontier in 1890, the U.S. begins to participate in modernity with other Western cultures. The country builds tremendous wealth, embraces rapid technological change, confronts the corporation, experiments with prosperity, develops democratic consumerism and consumer rights, receives millions of immigrants, turns towards urbanization and globalization, assesses colonialism, and faces global depression and two world wars. It emerges with a very

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influential artistic culture. At the same time the nation perfects racial segregation and "white" supremacy, helps to divide the world among Western powers while it trumpets democracy and liberation, reasserts rural folk values, eliminates Native American cultures, uneasily negotiates urban unrest from immigrants, creates concentration camps, and reluctantly lives with the growing strength of workers within national politics and economics. The course will address a number of these essential themes in American social and cultural history through the development of two art forms: film and music. Artists in film explore what is new due to technological processes and freedoms; many in music investigate what are American musical forms. The new audiences and entrepreneurs created by these artistic efforts are as important as the art forms themselves. The history of global strategic relationships and clashes (politics and war) from the American perspective will be emphasized. Democracy in the U.S. was little more than 50 years old in 1890, the most deadly war in the U.S. history, fought to eliminate slave labor to eradicate “slavery” from the U.S. Constitution, ended only 35 years before our starting date. The course will examine the enhancement of democracy and the development of freedoms of agency and opportunity within the U.S. and without. Do you think the U.S. became an imperialist nation? In what ways does the 2004 Presidential election contribute to a deeper understanding of these issues?

CS143* **THE AMERICAN CENTURY: 1950 - PRESENT** — **2** — **II**

Description available at registration.
Permission of instructor required.

CS145* **LATIN AMERICAN MEGA-CITIES** — **2** — **II**

In recent years there has been an astounding increasing in urban populations in Latin America, with Mexico City and Sao Paulo numbering more than twenty million apiece. What has caused this rapid shift to urban living, and what impact has this had on the countries of the region? As manufacturing has left the center city, replaced by the advanced service sector linked to global processes, how has the life of these cities changed? Most of the cities of the South, including Latin America, have been experiencing a dualization, where the gap in income between rich and poor has continued to grow, reconfiguring the city in crucial ways. Beginning with a brief overview of the history of the city in the region, including the Aztecs and Mayans, this course will use a broad spectrum of analysts to examine the profound shifts taking place in the major cities of Latin America, with a focus on Mexico City, Buenos Aires, Sao Paulo, and Havana. Finally, how has the city been a source of creative production by the artists of the region, both historically and at this moment in time?

CS146* **THEORIES OF MIND: INTRODUCTION TO PSYCHOLOGY** — **2** — **I,II**

There is new, compelling evidence that emotions form the foundation for our intellectual abilities and our behavior. This evidence leads to many questions such as: What is the relationship between thinking and emotions? How do early experiences influence the mind’s construction of an interpretation of reality? How does that interpretation affect the development of personality and behavior? These and many other questions will be covered in this introductory course on the major ideas in psychology from its inception to the present day.

CS147* **RITUAL** — **2** — **II**

All over the world, rites of passage have been performed to acknowledge critical stages of change and/or unexpected ruptures in the lives of individuals and groups of individuals. Ritual

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is conventionally understood as a means to restore a new balance, a new order, at times of transformation. This course provides a critical understanding of ritual at a time when the very concepts of "balance" and "order" are profoundly contested as bourgeois, monologic mandates of hierarchical social structures. We will study ritual models (and "anti-models") of several anthropologists, read selected cross-culturally case-studies, investigate the relations between ritual practice, creativity, and "healing," and analyze ritual performances in our own contemporary, late-capitalist culture(s). How do tourism, popular sport, shopping, and self-help crazes reflect ritual forms and functions? How does ritual performance hold up to scrutiny in the light of avant-garde and postmodern performance aesthetics?

CS241 **SUBURBAN/EXURBAN LANDSCAPES** **2** **II**

Suburbia has been called the "quintessential physical accomplishment of the United States." In this course, we will explore one of the most ubiquitous and classic of American environments and contemporary cultural form—the suburb. We will consider the growth of American suburbs in general and focus on suburban California and the unprecedented sprawl in the Santa Clarita Valley in particular. Suburbia will be analyzed from a variety of perspectives; geography, history, literature, film, journalism, photojournalism, sociology, architecture, and material culture. We'll pose questions about the meanings and the social, political, economic, racial, and gender implications of suburbia. Students will examine the differences between suburban stereotypes and the lives and experiences of the people who actually live in suburban places. We will also investigate the stringent criticisms of suburban life and why, if suburbia is such a poisonous environment, why do so many Americans strive so hard to live there? For the final project students will dip in Valencia, and conduct original research or cultural criticism on an aspect of suburban/exurban landscape or lifestyle through artistic renderings, movies, photographs, paintings, city planning documents, maps, computer simulations, and architecture and share their reports by hosting them on the class Web site. This course contains a strong information technology (IT) and "new media" component.

CS242 **MEGACITIES OF ASIA** **2** **I**

"If the future of humanity is irrevocably linked to the city, then this future – geographical, political, economic and cultural – will be apparent above all in Asia as recent trends indicate." Habitat II. Today, Bangkok, New Delhi, Calcutta, Seoul, Jakarta, Osaka-Kobe, Manila, Bombay, Madras and Karachi each count at least ten million inhabitants. Beijing has fifteen million and Shanghai twenty million. As for the megalopolis of Tokyo, thirty million inhabitants (one fourth of Japan's population) are concentrated along a 150-kilometer urban corridor which leads to the Osaka-Kobe ensemble. In this course we will seek to explore various images of Asian megacities from multiple perspectives' geographical, urban planning, historical, political, social, economic, and cultural. A different relationship between urban and rural space exists in Asia. The countryside, not the city, is the point of reference. It is regarded as a stabilizing environment, while the city is seen as a place of loss and alienation. We will examine such issues as the dialectic between the rural and the urban life, duality between village and city, between the nature-inflected way of life in rural Asia and the consumerist passions of Asian cities. How are these cities, people and cultures depicted from within these Asian cultures and in the United States? How have Asian cities, people, and cultures been represented in Hollywood and Asian cinema? How do global economic interests affect migration, labor and Asian peoples, cities and cultures? Methods of research will include use of the Internet, travel guidebooks, Asian ethnic communities in Greater Los Angeles, cultural events, film screenings and reading materials. There will be two field trips to explore urban Asia in LA.

CS244 **IMAGING CULTURE:** **2** **I**
REPRESENTATION AND VISUAL ANTHROPOLOGY

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

CS340 GLOBAL JUSTICE 2 I

How is the question of justice related to the curious human practice of living together? Why do we punish? When do we restitute instead? What do we share with those with whom we share a village, a country, or the world? Are justice and membership aspects that intermingle in any social order? How has all this changed during the twentieth century? How could it change in the twenty-first? This course will discuss the urgent problem of international criminal and social justice in a not-too-early stage of global community formation—a stage in which the lack of international institutions and policies is already showing all its explosive dangers. The semester will be divided in two parts: the first part will be devoted to the question of international criminal law and the second to the subject of social justice. In the first section, readings and discussions will deal with some theoretical aspects of the relationship between criminal law, moral principles, and social order. We will debate the particular circumstances and general principles involved in cases such as the Nuremberg trials in the aftermath of the Second World War, the Eichmann trial held in Jerusalem in the early sixties, and the persecution of members of the military juntas in the Latin American Southern Cone during the eighties. The last part of the course will be devoted to the analysis of the current conditions of social membership and economic justice in our increasingly globalized world.

CS341 PSYCHOPATHOLOGY: READING THE SYMPTOM 2 II

An overview of major categories of psychiatric diagnoses: ADD, substance abuse and addiction, obsessive-compulsive disorders, depression, manic-depression, anxiety, phobias, post-traumatic stress disorder, dissociative disorders (multiple personality disorder), paraphilias, personality disorders, schizophrenia and autism among them. These traditionally designated psychopathological symptoms and behaviors will be critically examined with regard to current medical and psychological understanding as well as other ways of interpreting and understanding them as forms of communication and survival within cultural and developmental contexts. Theories of Mind or Languages of the Unconscious are recommended prerequisites. Permission of the instructor required.

CS342 TESTIMONY, MAGICAL REALISM AND THE CARNIVALESQUE 3 I

The course first addresses the contemporary, popular, mediated pathologies of the "social body", and the means by which they are institutionalized. We then focus on three critical, performative strategies that interface with and frustrate the social body: testimony (the coherent, identity-body), magical realism (the hybrid, metaphoric body), and the carnivalesque (the unstable, grotesque body). Readings include several works by Latin American writers such as Menchu, Asturias and Boal, as well as works by Bakhtin, Black Elk, Bhabha, Kristeva and de Certeau. Films include *Triumph of the Will*, *Tangoe*s and *A Question of Silence.*

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CS343 SOCIAL PSYCHOLOGY: THE PSYCHOLOGY OF INDIVIDUALS AND GROUPS **2** **I**

This course is for those who have taken Introduction to Psychology: Theories of Mind, but is open to those who have not taken that course if they choose to attend. This is an advanced course that will explore the relationship between the voice of the individual and the culture in which they are expressing themselves. We will investigate the psychology of the individual in relationship to such social phenomena as: group-think, mob-mentality, conformity, peer pressure and dictatorship with regard to the inter and intro-psychic forces that inform these multicultural and personal experiences.

CS345 GOVERNMENT AND POLITICS IN THE MIDDLE EAST **2** **II**

This course explores the politics of contemporary Middle East since the demise of the Ottoman empire at the end of World War I. Some of the topics examined include the process of state-building, civil-military relations, the rise and fall of various political ideologies, the struggle for economic development, the role of oil, cultural change and modernization, the Israeli-Palestinian conflict, political instability, and the emergence of political Islam. In addition to exploration of each of these themes, there will be in-depth examination of the political history of each of the countries of the Middle East.

CS347 AN INTERROGATION OF MODERNITY AND GLOBALISM IN LATIN AMERICA **2** **II**

How has modernity and its attendant economic form capitalism been dealt with by the various social actors in Latin America, over time as well as in the present moment? In what ways have these groups been able to negotiate, channel, deflect, and transform the forces of ideas and the market into ways that will enhance their communities or networks? How have the nations and citizens of Latin America fared in the midst of the "Neo-Liberal" Revolution? This course will use a number of social and cultural thinkers, including Nestor Garcia Canclini, Deleuze and Guattari, and Jean Franco, to engage in the debates surrounding the conditions in Latin America at this historical conjuncture. The course will then shift to an examination of how artists of various genres and periods, including the plastic arts, literature, film and video, have dealt with these forces.

CS348 THE SIXTIES **2** **II**

In our tendency to characterize time by socially significant decades, the 1960s stands out. It has entered our historical and cultural consciousness as a period of contestation, turbulence—even of revolution. It is typified as a time when art and politics came together as natural allies to express opposition to the political, cultural, and sexual status quo. This course will examine 'The Sixties' from two primary perspectives:

- it will undertake an analysis of the distinctive political events that are now part of our historical memory: the civil rights movement in the U.S., the Cold War, the Vietnam War, the Prague Spring and the Russian invasion of Czechoslovakia, May '68 in France; and
- it will consider the cultural forms and expressions which gave rise to, or expressed changing sensibilities and behavior: films, popular music and art in particular. From French New Wave Cinema to the phenomenon of the Beatles to Andy Warhol, it became impossible to separate art from political and social life.

Throughout the course, we shall be assessing whether a 'counter-culture' really took root in an unprecedented fashion whose legacy we still feel today.

CS349 BORDER & MEMORY IN LATIN AMERICA **2** **I**

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Borders have been in constant flux in the region, from the Southern Cone to the U.S.-Mexican border. Questions of immigration and diaspora have gained increased importance in recent times, as rural populations move to the city and workers and exiles change countries. What are the forces creating these movements, and what do they tell us about global conditions? Who has been responsible for drawing and enforcing the borders in these regions, and how has this impacted the peoples of Latin America? Particular emphasis will be placed on the borders between the U.S. and Mexico, and the U.S. and Cuba. Finally, how are borders created in the memory of citizens and countries of Latin America, and what kinds of artistic production is created in their wake?

CS440 ON WORDS AND DEEDS: THEORIES OF SPEECH & ACTION **2** **I**

As opposed to what happens with those human activities associated with the production of objects with a concrete physical existence, the performance of an actor in a play, a musician in a concert, or a political actor in a public stage are all characterized by something like a vanishing futility. Performative arts and political action share one fundamental quality: their "material" does not last longer than the actual happening. The saying and the acting, always in real time, seem to have no choice but to live in a constant present. This seeming ephemeral character of speech and action lies behind the difficulties that both everyday understanding and theoretical reasoning have had to grasp the fundamental relevance of these two intimately intertwined human activities. The goal of this seminar is to overcome these theoretical limitations by critically reviewing some of the most influential twentieth century theories of speech and action—interpretive, pragmatist, phenomenological, post-structuralist, and discursive-ethical. We will read authors such as Weber, Schultz, Austin, Arendt, Laclau, and Habermas.

CS442 CONTEMPORARY LATIN AMERICAN FILM, TELEVISION, AND VIDEO **2** **I**

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

Special Topics in Social Sciences:

CS540J AMERICAN CAPITALISM I: INTERNATIONAL CORPORATIONS, OLIGARCHS & 'FOLLOW THE MONEY' **2** **I**

The course generally explores American global corporate elite and their relationships to the U.S. The first part of the course will focus on American strategic interests in the word and on which corporations function centrally as our protectors. What happens to the profits generated by these corporate activities? Do they enhance democracy, individual freedom and agency, economic opportunity, participatory capabilities by the public, free and transparent markets, and trust anywhere in the world? Are artists "used" in these corporate activities? Films and selected games from game theory will be included.

CS540K AMERICAN CAPITALISM II: EMPIRE **2** **II**

The course material focuses on definitions of "empire" and imperialism." Video games often create environments that are conducive to conceptualizing and acting to 'build' empires. We

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will assess selected games for their imaginative successes. In addition, a brief study of certain empires before the 17 century will offer fascinating data. Comparing 'empire' in video games and world history to American economic and military power in the world, certain issues stand out: planning to conquer others and wielding indisputable authority; establishing methods for controlling subjected countries/others, overseeing trade and 'free' market transactions such that taxes and income enrich the government (and corporations), and promising 'Pax Americana' along with global prosperity. The course will address multiple perspectives on the definition of 'empire' and the possibility that developments such as democracy, individual freedom and agency, human rights, diversity, economic opportunity, participatory capabilities by the public, free and transparent markets make a contemporary empire impossible.

5. CULTURAL STUDIES

CS150* **AVANT-GARDE & KITSCH** **2** **II**

This course is an introduction to the study of culture. The practice of cultural interpretation could be regarded as the systematic activity of modern societies' self-understanding. In order to start dealing with this phenomenon, we will spend the first half of the semester reading significant fragments of cultural analysis such as Alexis de Tocqueville's *Democracy in America* and Clifford Geertz's *Interpretation of Cultures*. The second part of the course will use some of the ideas and discussions of the first part to better approach different aspects of modern cultural life. One important thing will be highlighted: societies are skillful beings—they can do more than one thing at a time. Societies change while remaining the same. Our interpretative curiosity will thus be turned to this dynamic of change and reproduction by studying a number of examples brought from the realms of art and politics. In particular, we will focus our attention on the ways in which aesthetic creation and political action bring culture out of a potential vicious circle. This vicious circle finds its most clear manifestation in the practice of kitsch: an art and political form that reduces the artists and politicians' work to the task of pleasing the public by following ready-made formulas. But how does culture escape the vicious circle of kitsch? Some would find the answer pretty simple: through the avant-garde, the aesthetic practice that transcends the status quo by pushing its limits toward new artistic and political horizons. This course, however, will show that things are a little bit more complicated than that.

CS151* **THE SACRED AND SECULAR ART OF SOUTH ASIA** **2** **I**

Fashioned by invaders and settlers down the ages, India has absorbed, adopted, and adapted outside cultures and influences, merging each with the other to form a unique individuality and a rich, varied heritage. A heritage that exists in aspect of Indian lifestyles and arts offering an amazing visual feast. In this course students will explore the artistic heritage of the Indian subcontinent. We will analyze not only such key early developments as the great cities of the Indus civilization, the serene Buddha image, the intriguing art of cave sites and sophisticated temple building traditions, but also the luxury of the Mughal court, the palaces and pavilions of Rajasthan, churches of Portuguese Goa, art in the British Raj, and issues taking art into the twenty-first century. Using a contextual approach, we will study the exuberant carvings of Hindu temples along with the myths and legends of Hindu mythology, examine the elegant symmetry of the Taj Mahal, the luminous wall paintings of Ajanta to the vibrant images of illustrated manuscripts. We will consider the meaning of the word "art" in the Indian cultural milieu, the relationship between art and the subcontinent's religious and secular traditions, the status of artists and the impact of trade and travel on artistic development.

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CS152* **CINEMA AND CULTURE IN INDIA** **2** **II**

Cinema is one of India's most vibrant cultural products. In this course we will take a thematic approach and will look at Indian cinema in the milieu of ideas and culture in which they were created and establish connections between cinema and its national, regional, social, political and intellectual context. A range of cinemas; Hindi, Bengali, South Indian as well as Bombay films, will be studied. Despite the fact that often Indian cinema is dismissed as trivia, labeled as "escapist", "mere entertainment", "fantasy oriented" we will argue that Indian films are politically and ideologically loaded. That they are a major cultural and ideological force standing in a dominant position with respect to the way in which social relations and political problems are defined and the production and transformation of popular ideologies addressed. In spite of the existence of kitsch, of inanities and apparent irrelevancies, citing and drawing on works of directors like Satyajit Ray, Ritwik Ghatak, Subash Ghai, Mrinal Sen, Mani kaul, Kumar Shahani, Shyam Benagal, Bimal Roy, Guru Datt, Raj Kapoor, K Asif, Adoor GopalaKrishnan, Anand Patwardhan, and Mani Ratnam, we will contest that the Indian cinema is indeed deadly serious.

CS153* **MUSIC, CULTURE, AND POLITICS IN LATIN AMERICA** **2** **I**

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

CS251* **EUROPEAN STUDIES: (EUROPE IN THE TWENTIETH AND TWENTY-FIRST CENTURIES)** **2** **I**

The twentieth century in Europe was short and bloody (1914-1989). The next century already promises to be filled with a complexity to rival the last. We review key terms from Modernism, and see where they fit in the new transnational civilization of CNN, Balkan conflicts, globalized localism, internet business, gaudy Hollywood cultural imperialism, the visual arts and media in general. Among terms to be visited, then reconceived: Surrealism, Futurism, Dadaism, Constructivism, Situationism; the “flaneur,” the “bricoleur,” avant-garde, etc. We enter the spirit of a continent in world war, and re-imagine a continent in utter transformation, an era of the “electronic Baroque” for cities being turned into Baroque shopping malls. New systems, new grammars: in many ways we have left the twentieth century from both ends, back to Victorianism, and class alienation, forward to digital fantasies and global tourism.

CS252* **EUROPEAN STUDIES: MONSTERS, MADMEN AND THE DOUBLE** **2** **II**

From the period of the French Revolution to the First World War, many European writers, painters, architects, “fantaissistes,” are obsessed with the interior journey, with vanishing, divided, paranoiac, alienated models of the self. Among subjects en route: Romanticism, Symbolism, Aestheticism, Decadence, modernity, “psycho-geographies,” the optical codes and novelties that lead to cinema, background toward Surrealism, Expressionism.

CS258 **PERFORMING ARTS OF SOUTH ASIA AND OCEANIA** **2** **II**

This course will examine the performance practices and literature relating to selected traditions of performing arts in South Asia and Oceania today, with emphasis on the different theories of

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Rasa (sentiment), theories of Natya and Nritya (drama and dance), and the theory of Dhvani (suggestion). Classical dance/dramatic forms in India have been nurtured in different parts of the country and beyond and have taken on the hue and texture of its region. Each dance/dramatic form represents an entire culture, the ethos of the local people and a personalized artistic signature. In this course we will explore the most popular classical styles of Bharata Natyam from Tamil Nadu, Oddissi from Orissa, Kathakali from Kerala, Kuchipudi from Andhra Pradesh, Kathak from Lucknow and Jaipur and Manipuri from Manipur. We will investigate how some of these popular forms reached beyond the great seas into Oceania and how the forms have changed today. Several other forms of traditional dance that fall into the categories of semi-classical, folk, drama, and martial India, will also be explored. Readings include the Ramayana and Mahabharata, (in English), theoretical material from the Natyashastra, and recent writings, to provide an overview of geographical, religious, cultural and historical contexts, and modern thinking on the performing arts in South Asia and Oceania. Audio and video materials will be used to study aspects of performance in practice. The aim of this course is to locate dance/dramatic performance in the larger context of South Asian cultural geography and social history, and to discover some of the theoretical and aesthetic structures of specific performance practice.

CS351 BUYING AND SELLING THE FANTASY OF L.A. 2 II

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

CS352 ART AND POSTCOLONIAL THEORY 2 I

This critical theory course will study the development of postcolonial theory from its beginnings in the writings of Fanon and Foucault to the most recent expressions of Said, Spivak and Bhabha. Through readings, slide presentations, lectures and class discussions we will consider postcolonialism as an alternative to critical strategies that are based in logocentric constructions of alterity, and which inform a split in our understanding of race on the one hand, and aesthetic judgments on the other. Included in this investigation is a discussion of works of art and museum exhibitions that have attempted to demonstrate a fundamental paradox in the traditional conflation of "good" art with universal values.

CS353 POLITICAL THEATRE TRADITION IN 20TH CENTURY USA 2 II

We will explore the theories and practices of performance that constitute the broad and contentious category of "political theatre." This includes a study of experimental theatre, activist performance, historical pageants, community-based theatre, living newspaper, guerilla and street theatre, popular entertainment, radical feminist theatre, gay and lesbian theatre, and performance art. Among the issues to be raised and problematized: breaking the fourth wall, process (performance making) over product (the performance itself), theatre in everyday life, art that breaks the law, and the meaning of "community." We will discuss the work of The Living Theatre, Bread and Puppet, Circus Amok, WoosterGroup, Linda Montano, and Cornerstone among many others. Theoretical writings include the work of Gramsci, Lippard, Crimp, Kaprow, and Lacy.

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CS354 **HISTORY OF SIMULATION** **2** **I**

In this course we will focus on the social history of fantasies that have been built in real space, and the narratives they deliver, choosing examples from theater, film, urban planning, theme parks, world's fairs, malls, animation, live-action cinema, video, electronic games and virtual reality gimmicks, including the literature of cyberpunk and cyberspace.

CS356 **LANGUAGES OF THE UNCONSCIOUS: REPARATION, REPAIR AND RESTORATION** **2** **I**

Theoretically the course follows a self-and-object relational perspective. It explores early and primitive states of mind-being in the development of the personal unconscious and the relationship between consciousness and the unconscious. In what ways are reparation, repair, and restoration possible in individuals who have experienced terror? What about the perpetrators of terror? Can memory and forgiveness exist in the 'same individual?' Questions regarding I-and-you, self-and-other, we-and-they take on very different qualities. By implication the course will touch on the growing number of human beings—infants, children, and adults—in the world who have been and are being subjected to 'the unthinkable,' 'the unspeakable,' and 'the horrific.' The course should enable artists to identify unconscious processes in artistic productions and to gain facility in understanding an artist's ability to communicate unconscious narratives.

Permission of the instructor required.

CS357 **LANGUAGES OF THE UNCONSCIOUS: LOVE, DEATH AND CURIOSITY** **2** **II**

This semester we move from the 'horrific' to learning to identify and understand our earliest, most intense passions and anxieties and how these might be represented in artistic productions. We will examine the development of the Self and the individual's personality. Some of the most important questions for class discussion are: How do we identify the 'selves" who feel and/or acct so passionately? To whom are 'they' responding? How do these kinds of unconscious memories and narratives persist throughout an individual's life and how influential are they in a personal development? Music and films will be included.

Permission of instructor required.

CS458 **PRIMITIVISM AND ITS MYTHOLOGIES** **2** **I**

Explores the primitivist fantasies of the early modernist visual culture and its more recent post colonial revisions, asking questions concerning the genealogy of primitivism, its essentialist claims and the promises of multiculturalism and hybridity. Are the internationalization of museum culture and transnational curatorial strategies adequately responding to the demands of our time? Beyond the normative boundaries and side-taking argumentation concerning primitivism, how do we construct an imaginary that does not lead to exclusion?

Special Topics in Cultural Studies

CS550Q **PHOTOGRAPHY AND TRAUMA** **2** **I**

This course will consider a recent turn in photography theory that has drawn attention to the common structure of photography and trauma; namely, that both deal in images that resist integration into conventional narratives. In his recent book *Spectral Evidence*, Ulrich Baer has described this as 'the striking parallel between those moments arrested mechanically by photography and those arrested experientially by the traumatized psyche—moments that bypass normal cognition and memory'. This course will examine a range of images—of ordinary and

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extraordinary events—that evoke the structure of trauma and ask what kind of response and interpretation they demand of the viewer.

CS550R **CINEMA OF INDIAN DIASPORA** **2** **I**

The Indian diaspora is one of the fastest growing diaspora communities in the world, and has become not only an important market of popular Indian film consumption but an important site for its production as well. In the diasporic production and reproduction of "India" a key element is the "Bombay Cinema" which has been crucial in bringing the "homeland" as well as creating a culture of imaginary solidarity across, the heterogeneous linguistic and national groups that make up the Indian diaspora. In this course we will examine how globalization reconfigures the relations amongst the Indian State, and the Indian diasporic identity and community. We will focus on the diaspora reading of homeland and a wide range of associated issues of tradition, continuity, family, arranged marriage, nostalgia, desire and South Asian sexualities. Besides Bombay cinema, the emphasis will be on the work of filmmakers, directors, producers, and actors of Indian origin living and working outside India. Some of the films and reading will include, Bharati Mukherjee, Arjun Appadurai, Gurinder Chaddha's *Bend It Like Beckham*, American Desi, Jamil Dehlavi's *Immaculate Conception*, Jagmohan Mundhra's *Bawandar*, Dev Benegal's *Split Side Open*, Darshan Bhagat's *Karma Local*, Mira Nair's *Monsoon Wedding and Hysterical Blindness*, Deepa Mehta's *Fire and Earth*, and the films of Hanif Qureshi, Shrinavas krishna and Somnath Sen.

CS650A **ENGAGING THE PRESENT:** **2** **I**
MEDIA AND SPECIAL EFFECTS

This class surveys the relationship between media and power—political power, cultural power and military power. Students are trained to research and develop projects that engage this extraordinary connection between entertainment and government, cultural institutions, tourism, global marketing. Among subjects to be covered: contrasting the narrative structures of animation, special effects, digital media, theatrical immersion, cinema, TV. Setting up a historical model (going back five centuries) that assists in researching for projects using media today. Encouraging presentations, projects and outreach.

NATURAL SCIENCES

CS161* **GENETICS: FROM MENDEL TO MONSANTO** **2** **I**

The study of genetics has had far reaching consequences. Today, scientists can remove a small piece of DNA from an arctic fish and insert it into a plant in the hopes of making crops resistant to a devastating frost. Conservation efforts are now aware that it is not just the number of individuals of a species, but also the genetic diversity within the species that must be maintained. Doctors are looking to a future where they treat diseases by replacing a person's defective genes. The fear of tissue rejection in organ transplants may recombinant DNA. These advances fill us with a sense of awe, but at the same time make us think harder about what really makes us who we are. We will trace the development of genetics from the level of the molecule, up to the level of a population. We will explore molecular technologies and discuss the use of these methods in agriculture and health care. Finally we will look at the extent to which genetics constrains who we are, what we look like and how we act.
Permission of instructor required.

CS164* **ORIGINS OF ANIMAL BEHAVIOR** **2** **I**

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The behavioral repertoire of animals is as amazingly diverse as the behavioral repertoire of humans. Behaviors are no different than any biological trait in that they have evolved by natural selection. The physical and social environments of an animal act as strong forces that shape behaviors to optimize individual fitness, even if that means self sacrifice. Human behavior can be seen as the result of natural selection in much the same way as one would study the behavior of crickets, salmon or peacocks. This course presents the major hypotheses of behavioral ecology and illustrates then with examples from the entire animal kingdom. To examine if these hypotheses help explain or predict human behavior, we will look at the methods and results of recent studies including cooperative social behavior, mate choice and domestic violence.

CS167* **INTRODUCTION TO PHYSICAL SCIENCE** **2** **II**

A survey of the development of ideas, theories and experiments in the physical sciences, from ancient times to the present. The focus will be primarily on physics, but also on its links to and co-development with astronomy, geophysics and a bit of chemistry.
Permission of instructor required.

CS169* **CONSERVATION AND THE ENVIRONMENT** **2** **II**

This course considers the current state of the planets from an environmental perspective. The emphasis will be on the scientific methods and debates behind such topics as global warming, the energy crisis and conservation of endangered species and habitat loss. We will examine the environmental pro's and con's of emerging technologies (pesticides, fisheries and genetically modified foods) that claim to help us meet the food production needs for the ever increasing human population. Once familiar with the science that is central to these complex global issues, informed choices about how to halt or even reverse the current state of the planet can be made.

CS264 **INTRODUCTION TO SCIENCE STUDIES** **2** **I**

This course will introduce students to the theoretically diverse, highly interdisciplinary and controversial field known as “science studies.” From the nineteenth to the mid-twentieth century, historians, sociologists and philosophers of science saw themselves primarily as the “handmaidens” of science. Science was viewed as a mode of inquiry with unique access to universal, transcendent truth about nature. Starting in the 1960s and 1970s, however, scholars of science and technology in many disciplines began to question the legitimacy of science’s knowledge claims. Scientific knowledge and scientific practices began to be analyzed as social and linguistic constructions. Science’s access to nature began to be viewed as highly mediated by culture: both its own subcultures and the larger cultural milieus in which scientists are situated. This course will survey approaches to critiques of scientific knowledge and practice from sociology, history, literary studies, feminist theory, and anthropology. We will also take a look at the backlash against science studies that has become known as “the science wars.”

CS268 **THE REPRODUCTION OF SOUND** **2** **I**

A moderately technical introduction to the science of acoustics and audio systems technology. Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and performance specs; digital audio basics; microphone types and usage; and an overview of recording techniques and equipment. Lecture/demonstration course, not hands-on recording.
Prerequisites: recording experience; good technical and math skills, including algebra.
Permission of instructor required.

CS361 **FUNCTIONAL ANATOMY/ PHYSIOLOGY OF EXERCISE: LOWER BODY** **2** **I**

Provides an understanding of muscular anatomy of the human body related to movements of the Lower Body. The focus will be on the bony levers, joint architecture and muscles involved

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during specific movements. Lecture-demonstrations as well as visual, drawing and palpation methods will be utilized to learn the material.
It is strongly recommended that this course be followed by CS560B which covers upper body.

CS362 **THE HUMAN BODY FROM FOOD TO FUNCTION** **2** **II**
This course will begin with atoms, the building blocks of food, and will end with a complete human body. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. We will see how the body converts breakfast into muscles that can contract and brains that can think. We will see how vitamins help our eyes turn light into imagines, and how minerals help transport oxygen throughout our body in blood cells. We will see how the body can fight off bacteria but sometimes mistakes the food we eat for a hostile invader and learn why some fats are good and some fats are bad.

CS461 **EVOLUTIONARY THEORY** **2** **I**
This class explores the historical development of the theory of evolution from Darwin to the New Synthesis. How are species formed, and what is the evidence that evolution by natural selection is the force generating Earth's biodiversity? How has natural selection on variation created by random mutation lead to complex and extremely adaptive organs such as an eye? Like all scientific theories, new data and new ideas challenge old beliefs. How are biologists responding to these challenges? And finally, how has evolution affected humans, are humans still under the influence of evolution and to what extent do humans direct the evolution of other species?

Special Topics in Physical (Natural) Science

CS560B **FUNCTIONAL ANATOMY/UPPER BODY** **2** **II**
Continues with the study of structure and function related to movements in the upper body. Other topics covered include: cardio-respiratory fitness, muscular strength and endurance, flexibility, stress and injury management, posture and alignment.
Critical Studies credit allowed for Dance Students.
CS361 is not a prerequisite of this course but is strongly suggested as a complement to this course's material.

CS560G **ADVANCED HOLOGRAPHY** **2** **II**
The study of theory and execution of advanced holographic techniques including color-shift, multiple exposure, rainbow, achromatic and multicolor holograms, as well as selected other stereoscopic techniques.
Prerequisite: Introduction to Holography and the permission of the instructor. Lab fee: $80.

CS560H **THE STUDY AND BEHAVIOR OF MATERIALS** **2** **I**
This course will be an overview of the various materials used in today's society. The traditional taxonomy of materials (metals, ceramics, polymers) will be presented, as well as those current high-tech materials that are leading our scientific endeavors (semiconductors, superconductors, active materials, etc.) The structure-processing-property relationship of all materials will be surveyed. There will be an emphasis on materials used in the arts and set constructions at CalArts.

7. METIER STUDIES

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CS171A&B **HISTORICAL SURVEY OF GRAPHIC DESIGN** **2** **I,II**

This course is offered periodically as a two semester sequence. Intended primarily for Graphic Design students, this slide/lecture course covers the development of graphic design from the mid-1800s to 1970. Discussion will focus on the meaning and significance of the work shown. May be applied to Art History requirement by students in Art and Photography.
Permission of instructor required.

CS172A&B **HISTORY OF PHOTOGRAPHY** **2** **I,II**

Two courses. The history of photography is studied through slide lectures, readings and class discussion. The second semester traces photographic modernism from 1917 to its present crisis. Both semesters will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between "fine art" and "applied" photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.

CS174A&B **DANCE & WORLD CULTURES** **2** **I,II**

This course examines the various roles that dance plays in human culture. Through video viewing, readings, writings and discussions, students will gain a critical perspective on dance within religious, social and theatrical contexts. Examples are drawn from American culture as well as from selected countries around the world to provide a greater appreciation for the creative diversity of human expressivity through dance.

CS175A&B **FILM HISTORY I & II** **3** **I,II**

This two-semester course is designed to give an overview of the history of film as art, incorporating all kinds of filmmaking, from narrative, documentary, avant-garde/experimental or animation, to installation, but always with an eye to how each form has been explored for artistic expression. Each semester will be structured through a dual set of concerns; the medium's chronological development, beginning with the earliest projected films by the Lumiere Brothers in 1895, will be presented within the framework of a different formal, aesthetic or social focus. Relevant recent films will be shown out of chronological sequence to help relate historical styles or techniques to modern sensibilities. Students will be able to take one semester without having taken the other, although it is strongly recommended that they take both in chronological sequence. Students will be required to write three short papers each semester, and attendance is mandatory. It is also required that students attend at least three outside film programs from a list recommended by the instructor.

CS175A **FILM HISTORY I – 1895-1950** **3** **I**

The first semester will cover the period starting with turn-of the-century documentaries, trick-films and narratives, and continue through the silent, early sound, World War II, and early noir eras. Areas of concern will include film and the frame, time, space, light, color and narrative syntax. We will explore film as the ultimate dynamic expression of the machine-age, an unprecedented conveyor of the unseeable and previously unknowable. Economic and class issues will also be discussed.

CS175B **FILM HISTORY II – 1950-2003** **3** **II**

The second semester will continue from the early fifties and conclude with several works from the past decade. Each of the focuses from the first semester will be further examined, and new sets of social concerns, such as the rise of independent filmmaking, the introduction of school-taught filmmaking and the study of film history, development of new genres and their self-

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referential spin-offs, and the rise of minority filmmaking and identity politics, will also be subjects for classroom presentation and discussion.

CS178A&B **HISTORY OF WORLD THEATER** **2** **I,II**

A one year course, tracing the development of theatrical traditions from the beginnings (ritual) to the present. The course will have a lecture/discussion format.
CS178A is a prerequisite to B.

CS179 **TWENTIETH CENTURY THEATER** **2** **II**

A one semester course investigating 20th century theatrical theory and practice by examining the work of select directors and companies. The course explores the material through interactive lecture, discussion, analytical writing, and creative exercises (some of them collaborative).

CS270A **ARTIFACTS, IMAGES & RUINS: ART HISTORY FROM ANCIENT TIMES TO THE 13TH CENTURY** **2** **I**

Was there a time without images? The course examines the turning points in the emergence of the early civilizations on all continents, the religious and political mobilization of space, image-making and decoration as acts of power and desire.

CS270B **INTRODUCTION TO VISUAL ARTS FROM THE 13TH TO THE 18TH CENTURY** **2** **II**

A comparative examination of the visual arts in Europe, America, Africa and Asia. How rational was the Renaissance? The relation between representation and subjectivity, belief and disbelief, social status and cultural mobility, history and imagination. The uses of public space.

CS273A&B **MODERN DANCE HISTORY** **2** **I,II**

This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. Through video viewing, readings, writings and discussion, students will gain a critical perspective on the aesthetic and philosophical contributions of the primary artists within this tradition. Attention to movement vocabulary, style and artistic interests and trends will provide perspective on the artistic landscape in which we as contemporary artists are working. This is a year-long course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940's. The spring semester begins with the primary choreographers of the 1950's and continues to the present.

CS275 **HISTORY OF EXPERIMENTAL FILM** **3** **I**

An ongoing survey of experimental or avant-garde film from the beginning of cinema to the present. Traditions to be analyzed include "magic" films of the early 1900's, surrealist, cubist and dadaist cinema of the 1920's, trace films and psychodramas of the 1940's and 50's, the mythopoetic cinema of the 1960's, the structuralist movement of the 1970's and the "new narrative" trend in contemporary experimental film practice. Eroticism, politics and diary films are recurrent themes. May be repeated for credit.
Enrollment preference to advanced students.

CS276 **ANIMATION THEN AND NOW** **3** **TBA**

An international historical survey of animated films, from the early motion machines through the Golden Age of cartoons to the styles. Comparative screenings and discussions focus on aesthetic, practical issues such as parody and satire, timing and gag construction, stylization, and stereotype, and mythology and symbolism.

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

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CS278 **STATIC'S MUSIC - NOISE INQUIRIES** **2** **II**

"Noise" is often used as a metaphor for the undesirable and uncontrollable not only in music but also in society. Yet "noise" as the dirty and boundary-less - as opposed to "harmonically" clear and unambiguous systems and societies - bears - still as a metaphor - the potentials of openness, change or deregulating processes. In this course "noise" is a metaphorical instrument as well as the actual subject of musical and phenomenological analysis: from DJ Pure's *White Noise Orgies* to John Cage's *Silence Noise, from the Noise of the "Real" or the "Sublime" to Atlas's "Noise"*, from Ray Dolby's *Life-Long Fight against Noise* to David Tudor's life-long commitment to it, there is a contradictory and rich palette of related phenomena in the last decade's art and societies. "White noise", "static", and "random noise" are aesthetically—as well as sociologically—not simply undesired but a source of activism and art.

CS370A&B **MODERN ART HISTORY IN REVIEW** **2** **I,II**

Fall 2004: The new definition of art emerging at the crossroads of social revolutions, modernization and wars. Major and minor turning points in late 18th and 19th century art, and the early 20th century avant-garde (the protagonists, the movements, and the manifestoes). The relation to tradition and the new public. The presence of women in art.

Spring 2005: The impact of the two World Wars. Art as commodity or as a weapon of change? Artists as art critics, the margins as center (gender, sexuality, ethnicity). The status of art and the artist's role in the context of post-modernism, the digital revolution and globalism. Required of Art School students (second year or later).

CS373 **POLITICAL THEATRE TRADITION IN 20TH CENTURY U.S.A.** **2** **I**

We will explore the theories and practices of performance that constitute the broad and contentious category of "political theatre". This includes a study of experimental theatre, activist performance, historical pageants, community-based theatre, living newspaper, guerilla and street theatre, popular entertainment, feminist autobiographical theatre, gay and lesbian theatre, and performance art. Among the issues to be raised and problematized: breaking the fourth wall, process (performance making) over project (the performance itself), art in the context of activism, theatre in everyday life, and meaning of "community." We will discuss the work of the Living Theatre, Open Theatre, Bread and Puppet, Performance Garage, WOW, Suzanne Lacy, Boal, Brecht, Gramsci and Lucy Lippard. Students will be required to creat a performance of "political theatre".

CS375 **TRAVEL CINEMA** **2** **I**

This course examines a disparate group of films that enact a specific set of questions related to travel. We will explore a variety of representations, myths, and stereotypes that have shaped the cinematic depiction of 'other' places. The first unit of the course will focus on documentary and hybrid-documentary films from the 1920s and 30s; in later weeks we will look at more recent films from the genres of science fiction, comedy, and the road movie. We will repeatedly ask how each film constructs a world 'apart' from its spectator: how and why is this world different? How does each film construct a sense of place? How do films construct their viewers as located subjects? The course aims to sharpen students' skills in close reading and critical film analysis, and it will introduce a key set of critical issues such as race, geography, and tourism.

CS475 **FIGURING THE ANIMAL, RETHINKING THE SUBJECT** **2** **II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	This course will explore issues of animal representation in the visual arts across the continents from the earliest manifestations to the present. Stressing the expression and content plane rather than the familiar art historical concept of "style," this course will pay attention to the specific forms of imagination, belief systems and natural histories characteristic of the time when the images or artifacts were produced. A wide selection of examples ranging from alchemical symbols to African masks as well as more recent art will be introduced. Connecting past and present, the course addresses questions about human subjectivity, species identity and language. * Permission of instructor required.		
AG461A&B	**GRAPHIC DESIGN THEORY I & II** See description in the School of Art section.	**2**	**I,II**
AH010	**WHAT MAKES IT ART?** See description in the School of Art section.	**2**	**I**
AP110	**VISUAL (?) SEMIOTICS** See description in the School of Art section.	**2**	**I**
AR230	**SEMINAR IN CRITICAL THEORY**		
	AR230C UNSEEN, UNSAID, UNDONE:. LIMITED CATALOG OF ENDLESS THINGS See description in the School of Art section.	**3**	**II**
	AR230R PLEASURE/TEXT: READINGS IN PSYCHOANALYSIS See description in the School of Art section.	**3**	**II**
F 265	**THEORY OF COMEDY** See description in the School of Film/Video section.	**3**	**TBA**
F 314A&B	**FILM TODAY** See description in the School of Film/Video section.	**3**	**I,II**
F 318	**SEXUALITY, GENDER AND DESTRUCTION IN CINEMA** See description in the School of Film/Video section.	**3**	**II**
F 319	**THE ACTIVE SPECTATOR** See description in the School of Film/Video section.	**2**	**I**
F 370	**HISTORY OF DOCUMENTARY FILM** See description in the School of Film/Video section.	**3**	**II**
F 427	**EXILIC AND DIASPORIC CINEMA** See description in the School of Film/Video section.	**3**	**TBA**
F 522D	**DELEUZE AND CINEMA** See description in the School of Film/Video section.	**3**	**TBA**
FC275	**ANIMATION: ART APRECIATION** See description in the School of Film/Video section.	**2**	**II**

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FC317	**COMICS AS ART: AN AESTHETIC HISTORY** See description in the School of Film/Video section.	**3**	**I**
FC371	**STORY FOR ANIMATORS** See description in the School of Film/Video section.	**2**	**I**
FC373A&B	**SCREENWRITING FOR ANIMATORS: THE PICTURE IN WORDS** See description in the School of Film/Video section.	**2**	**I,II**
FC381	**ADVANCED SOUND FOR ANIMATORS** See description in the School of Film/Video section.	**2**	**II**
IM1011A	**PIRATES, HACKERS, FREE NETWORKS, AND THE CULTURE AND POLITICS OF THE COMMONS** See description in the School of Art section.	**2**	**II**
MH116	**PIANO LITERATURE** See description in the School of Music section.	**1**	**I**
MH190	**BLUES BEFORE 1960** See description in the School of Music section.	**1**	**II**
MH200	**MUSIC CULTURES** See description in the School of Music section.	**2**	**I,II**
MH205A&B	**SURVEY OF WESTERN MUSIC HISTORY & LITERATURE** See description in the School of Music section.	**2**	**I,II**
MH210	**ETHNOLOGY OF AFRICAN MUSIC** See description in the School of Music section.	**1**	**I,II**
MH215	**INTRODUCTION TO THE MUSIC OF FLAMENCO** See description in the School of Music section.	**1**	**I**
MH220	**AFRICAN SONG** See description in the School of Music section.	**1**	**I,II**
MH240	**JAZZ HISTORY** See description in the School of Music section.	**2**	**I**
MH250	**SEMINAR IN TRANSCRIPTION** See description in the School of Music section.	**2**	**TBA**
MH310	**HISTORY AND PRACTICE OF ELECTRO-ACOUSTIC MUSIC** See description in the School of Music section.	**2**	**II**
MH315	**SURVEY OF 20TH CENTURY MUSIC** See description in the School of Music section.	**2**	**I**

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MH316	**SURVEY OF 19TH CENTURY MUSIC** See description in the School of Music section.	**2**	**I**
MH317	**J.S. BACH** See description in the School of Music section.	**2**	**I**
MH318	**MEDIEVAL MUSIC: HISTORY, THEORY AND PRACTICE** See description in the School of Music section.	**2**	**I**
MH320	**STUDIES IN ELECTRO-ACOUSTIC MUSIC** See description in the School of Music section.	**2**	**TBA**
MH325	**MUSIC AND THE AGE OF ENLIGHTENMENT** See description in the School of Music section.	**2**	**II**
MH345A&B	**SOLO VOCAL LITERATURE** See description in the School of Music section.	**2**	**I,II**
MH350	**SEMINAR IN JAZZ LITERATURE** See description in the School of Music section.	**2**	**TBA**
MH400	**FOCUSED TOPICS IN MUSIC LITERATURE**		
	MH400-01 MASTERPIECES OF THE SYMPHONY See description in the School of Music section.	**2**	**TBA**
	MH400-02 SEMINAR ON AFRICAN AND AFRICAN AMERICAN MUSIC LITERATURE See description in the School of Music section.	**2**	**II**
	MH400-03 CONTEMPORARY COMPOSER: PRINTED WORDS, MUSIC AND IDEAS See description in the School of Music section.	**2**	**I**
	MH400-04 STRAVINSKY See description in the School of Music section.	**2**	**TBA**
	MH400-05 MUSIC OF JOHN CAGE See description in the School of Music section.	**2**	**TBA**
	MH400-06 MUSIC IN TRANSITION: OPERA, MADRIGAL, SONATA AND MUSICAL ODDITY FROM THE END OF THE RENAISSANCE (1600) TO THE HIGH BAROQUE (1720) See description in the School of Music section.	**2**	**TBA**
	MH400-07 THE MUSIC OF CHARLES IVES AND ARNOLD SCHOENBERG (year long class) See description in the School of Music section.	**2**	**TBA**
	MH400-08 TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC	**2**	**TBA**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	See description in the School of Music section.		
	MH400-09 MUSICAL MAVERICKS IN AMERICA: FROM IVES AND RUGGLES THROUGH NANCARROW AND CAGE (AND BEYOND)	**2**	**I,II**
	See description in the School of Music section.		
MH401	**MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE**	**2**	**I**
	See description in the School of Music section.		
MH415	**HYPER-OPERA: SONG WITHOUT BORDERS**	**2**	**TBA**
	See description in the School of Music section.		
MH420	**MUSIC IMPROVISATION OUT OF THIS WORLD**	**2**	**II**
	See description in the School of Music section.		
MH425	**OVERVIEW OF ELECTRONIC ARTS**	**2**	**TBA**
	See description in the School of Music section.		
MH430	**HER MUSIC**	**2**	**TBA**
	See description in the School of Music section.		
T 005	**THE THEATER**	**2**	**I,II**
	See description in the School of Theater section.		
T 260	**UNDERGRADUATE PLAY ANALYSIS**	**2**	**I**
	See description in the School of Theater section.		
T 445A	**GRADUATE SEMINAR: CONTEMPORARY THEATER**	**2**	**II**
	See description in the School of Theater section.		
T 828	**ARTIFICIAL LIFE**	**2**	**I**
	See description in the School of Theater section.		
TP213A&B	**HISTORY OF THEATRICAL DESIGN & TECHNOLOGY**	**2**	**I,II**
	See description in the School of Theater section.		
TP214A&B	**ARCHITECTURAL STYLES**	**2**	**I,II**
	See description in the School of Theater section.		
TP607	**HISTORY OF FASHION**	**2**	**I**
	See description in the School of Theater section.		
	Special Topics in Metier Studies		
CS570B	**WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA PART VII: WOMEN AND MYSTICISM – WHEN THE MYSTERIES OF THE SOUL SUBLIMATE THE MYSTERIES OF THE BODY**	**3**	**I**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Using film theory and feminist film criticism, as well as texts addressing issues of gender and psychoanalytic theory, post-colonialism and cultural studies, 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 such sexual difference. This class will be a direct continuation of the one taught in the Fall 2003 ('The Mythology of the Female Warrior') but will be open to all. However, a commitment to doing in-depth theoretical research and to writing two theoretical essays following specific guidelines is requested. Female mystics have long haunted the imagination of writers, religious leaders, psychoanalysts and filmmakers. From the sacred priestesses in the religions of Asia Minor to the saintly figures generated by Christianity to the new developments of female mysticism in Third World countries, the woman's body has become a conduit through which the deity speaks to the world. Why is female mysticism drenched in a pervasive sexual imagery? Why do male thinkers use femininity as a metaphor for their relation to the sacred? How does this have an effect on the way cinema has historically represented the body?

CS570D **HISTORY OF VIDEO ART** **3** **II**

An overview of approaches to video by artists, including single-channel, installation and made-for-television works. Weekly screenings and discussions are thematic, with relevant readings. Open to the Institute with permission of the instructor.

CS570G **L.A. GRAVEYARD OF DOCUMENTARY** **2** **II**

This course will examine the relationship between urban space and representational genre, arguing that normative notions of documentary are derived from urban spaces very unlike L.A. Thus the widely held notion that documentary is an exhausted and epistemologically suspect genre is worth re-examining in relation to a particularly recalcitrant object, the vast, often represented, but socially "unpicturable" space of urban and suburban and industrial Southern California. Photographic (and related "documentary") work considered will include Edward Weston, Max Yavno, Weegee, Gary Winogrand, Lewis Baltz, Robert Adams, Judy Fiskin, Michael Asher, Ed Ruscha, Eleanor Antin. The course readings will tend strongly toward fiction, not because of any belief in the notion that the fictional staging of photographs is a way around the apparent dead-end of documentary. Rather, we will examine novels—ganging from Chester Himes to Thomas Pynchon—for their spatial lessons, which often intersect in interesting ways with those available from photographs and films. Other readings will include urban and architectural history, notably Mike Davis and Reyner Banham. Field trips will be scheduled. Permission of instructor required.

CS570H **MONTAGE** **2** **I**

"montage practice sought not merely to represent the real…but, also, to extend the idea of the real to something not yet seen." In the 1930's montage strategies were used in filmmaking, photography, and writing for the purposes of art, advertising, criticism, journalism and propaganda. In this course we will study the expanded vision and the radical realignments of the models of authority and influence which resulted from the disruptions of perspectival and political space. Course may be used for photo history requirement. We will discuss the methodology and application of montage in the 1990's for the manifestation of the not yet seen as well as its uses for criticisms of the already seen.
* Permission of the instructor required.

CS570I **QUESTIONS OF THIRD CINEMA** **2** **TBA**

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

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western "auteur" cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan, but also films that assert a cultural/ political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the "Beur" films in France. Assignment: one paper a week.

CS570P CHINESE CINEMA AT THE CROSSROADS 3 II

Cinema was introduced in China in 1898, in a situation of symbolic and actual violence, as "The Middle Empire" was facing the imperialist designs of the West. It developed in the cosmopolitan city of Shanghai, and was a major vector to convey the tropes of modernity during the Republican era (1911-1949). After 1949, it was used as an ideological tool to implement socialism. With the Fifth Generation of filmmakers (graduating after the Cultural Revolution in 1978) and mostly the Sixth Generation (graduating after June 4th, 1989), the age of "post-politics" was reached—with a return to some of the aesthetic concerns of the "Golden Age" of the Shanghai studios. Moreover, the opening to market economy (re)creates new conditions of film production. By comparing the themes, aesthetics, censorship problems and modes of production of the films produced in 1913-1949 and in the "post-Tiananmen era" we will analyze the relationship between the history of Chinese cinema and China's struggle with modernity and post-modernity. Requirements: one short paper (4-5 pages mid-semester), one long paper (10-12 pages) at the end of the semester.

CS800 UNDERGRADUATE PRIVATE DIRECTED STUDY 2 I,II

Under the direction of a Critical Studies faculty member, students complete study in one of the subject areas of Critical Studies as defined in a contractual agreement made at the beginning of each semester.
May be repeated for credit.

CS900 GRADUATE PRIVATE DIRECTED STUDY 2 I,II

Under the direction of a Critical Studies faculty member, students complete study in one of the subject areas of Critical Studies as defined in a contractual agreement made at the beginning of each semester.
May be repeated for credit.

INTERDISCIPLINARY STUDIES

ID200A&B COLLABORATION LABORATORIES:
ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS 2 I

A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theater works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.
Enrollment open to the Institute by permission of instructor.
Priority to graduate and upper division undergraduates.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

ID200B MULTIPLE PERSONALITIES: 2 II
INTERDISCIPLINARY COLLABORATIVE PROCESS

A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.
Enrollment open to the Institute by permission of instructor.
Priority to graduate and upper division undergraduates.

ID300A&B INTERDISCIPLINARY CRITIQUE 2 II

A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.
Enrollment required for Interschool Grant recipients.
Priority to graduate and upper division undergraduate students.

ID350 COLLUSIONS & COLLISIONS 2 I

When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.
Open to the entire Institute.

ID360 RE: INVENTING THE WHEEL 2 II
AN INTERDISIPLINARY HISTORY SURVEY

A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.
Open to the entire Institute.

ID550 ARTS PEDAGOGY: ARTISTS PREPARING 2 I,II
TO TEACH IN THE COMMUNITY

This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.
Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MFA WRITING PROGRAM CORE CLASSES

CS625 **TEACHING PRACTICUM** **2** **I**

A course for Critical Studies MFA students who lead Writing Arts discussion sessions. Readings in pedagogy, with special emphasis on the teaching of critical thinking and writing, as well as discussion of such practical matters as syllabus design, organizing and implementing classroom activities, and responding to student work.

CS627-01
CS627-02 **MFA THESIS CRITIQUE** **3** **I,II**

This seminar is designed to consolidate a sense of group identity and to provide a regular forum for discussion by faculty and peers of student work and a rigorous but supportive context in which students can learn how to edit, revise, refine, verbally defend and critically view their own writing. This class will meet for three hours every week.
2nd Year MFA Writing Students Only.

CS628 **TEXTUAL STRATEGIES:** **3** **I**
THE CLASS THAT MUST BE OBEYED

This class is required of ALL MFA Writing students in the Fall of their first year of residence, including Interschool students. It functions as an introduction to both the writing program and a writing practice—that complex phenomenon constituted by a set of working methods, a (possibly linked) series of compelling themes, an understanding of how these both have been, and may in the future become, positioned within the vast landscape of modern, recent and contemporary 'writing', and a personal relationship to that field. The aim of the course is less to produce specific finished pieces of work, than to begin to define a practice of one's own. Coursework includes: textually strategic pieces related round a theme, character, or quest(ion), and/or linked by a spatial, temporal or associative trajectory. Texts covered include novels, short fiction, poetry, poetics, visual artist's writings, psychotic revelations, comix, textual theory, philosophy of language and literature, anthropologic and other observational recordings, journalism, and e-works.

CS920 **VISITING ARTIST SERIES** **2** **I,II**

Selected artists and MFA Thesis presentations.
* Required of all MFA Writing, Interschool and IM students.

MFA WRITING PROGRAM ELECTIVES
(Workshops = 700 level/Special Topics = 600 level)

CS720A&B **MFA WORKSHOP IN LYRIC ESSAY** **3** **I,II**

See description under Special Topics in Creative and Critical Writing.
CS720A READINGS
CS720B WORKSHOPS

CS721A01/02 **MFA WORKSHOP IN NARRATIVE** **3** **I,II**
CS721B01/02 See description under Special Topics in Creative and Critical Writing.

CS723-01 **MFA WORKSHOP IN POETICS** **3** **I,II**
CS723-02 See description under Special Topics in Creative and Critical Writing.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS724	**MFA WORKSHOP IN NON-FICTION WRITING** See description under Special Topics in Creative and Critical Writing.	**3**	**II**
CS725	**MFA WORKSHOP IN NON-FICTION** See description under Special Topics in Creative and Critical Writing.	**3**	**I**
CS621	**MFA SPECIAL TOPICS:** **THE NOVEL AS CULTURAL CRITICISM** See description under Special Topics in Creative and Critical Writing.	**3**	**II**
CS622	**MFA SPECIAL TOPICS:** **TESTIMONY, MAGICAL REALISM & THE CARNIVALESQUE** This class focuses on three aesthetic strategies for telling stories that critique dominant discourses of power such as political propaganda, media-speak, advertising. Each of the three engage very different forms and measures of logic, narrative style, symbolism, metaphor, and truth to put alternative versions of experience into circulation. Testimony privileges coherency and identity politics, magical realism treats metaphor as fact, the carnivalesque celebrates instability and grotesquery. We will look at specific works (literary, filmic, performative) that exemplify the above genres and study how they reconfigure cultural memory and challenge institutionalized versions of reality. We will also explore the work of several cultural theorists who investigate creative approaches to subversion and transgression.	**3**	**I**
CS623	**MFA SPECIAL TOPICS: NARRATOLOGIES** A theory and writing course designed for MFA writing students, which combines critical analysis of texts with workshopping of student writing. Readings in the class focus on narrative in an exploded sense, discussing not only key literary theories of narrative put forward by Gerard Gennette, Roland Barthese, Paul Ricoeur, Mikhail Bakhtin and Mieke Bal, but also narrative issues in still and moving pictures, collecting, and hypertext.	**3**	**II**
CS624	**MFA SPECIAL TOPICS: WRITING AS ART** A class on writing in the context of art: writing as art object and aesthetic field, the space of the written word, nonlinear text, strategies of appropriation, excess, poetic terrorism, the paraliterary, metafiction and radical textuality. The fulcrum of the class rests on the thesis that writing is meant to do more than tell a tale; we examine whether it has an objective status, how language informs narrative, and how writing can form the basis for a radical aesthetic and social critique. Among the texts we examine are modernist and postmodern experimental writing, critical essays and critical theory. While occasional writing and a final project will be required, this is essentially a reading and discussion class.	**3**	**I**
CS626	**MFA SPECIAL TOPICS: TERMINAL FILM** An MFA seminar for writers (and other MFA's with permission of the instructor), Terminal Film is a course that studies the transformation of traditional film genres (musical, horror, sci-fi, western, detective/gangster/noir, melodrama) from their classical incornation through their demythologized limits and beyond to a proposed "terminality" of their cinematic and spectatorial projects. Watch the spectacle of families, gangsters, cowboys, private eyes, monsters, and spider women evolve from a golden age of formulaic stability to a future of post-modernity, post-history, and post-you. Demanding theoretical readings will be accompanied by weekly lectures and screenings. Students will be expected to produce a final creative or critical project.	**3**	**II**
CS629	**MFA SPECIAL TOPICS: PARAFICTION** How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of "beside-ness" lies the focus of this course. We can, of course, speak of many para-"sites": para-	**3**	**I**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

phrase, para-normal, para-legal, para-military, para-medic, para-lysis, para-psychology, para-phernalia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, para-doxically, a nauseating sense of deviation and displacement from any set of stable rules or orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, criticism, but therein lies the rub. This multiply-voiced effort at paradigmatic exposure and escape risks self-exposure—the exhibitionism and/or alienation authorship carries with it. The attempt at imposed meaning and narrative order is hard, embarrassing, ethically and aesthetically problematic. We cite ourselves from multiple sites of authority and point of view because we can never fully *be* or restore ourselves. We are prosopopeiac parasites—tragic or absurd impersonators. This crisis *in* writing as the crisis *of* writing, with all of its perverse pleasures and anxieties, performs parafiction. The initial offering of this course will consider the writing of Julian Barnes, Marcel Benabou, Mary Caponegro, Elizabeth Hardwick, David Markson, Harry Mathews, W.G. Sebald, and Leonid Tsypkin. Students will be expected to address an additional work from a suggested reading list in a parafictional presentation to the class.

CS630F **MFA SPECIAL TOPICS: PHILOSOPHY & PREPRESENTATION: THE LANGUAGE OF THE REVIEW** — **2** — **I**
See description under Special Topics in Philosophy (Humanities).

CS650A **MFA SPECIAL TOPICS: ENGAGING THE PRESENT: MEDIA AND SPECIAL EFFECTS** — **2** — **I**
See description under Special Topics in Cultural Studies.

MC375 **MFA SPECIAL TOPICS: MUSIC & LANGUAGE** — **2** — **II**
See description in the School of Music and Creative and Critical Writing sections.
Permission of instructor required.
Open to all MFAs in the Institute and upper level BFAs by permission of instructor.

Also available as Special Topics for the MFA Writing Program:

CS530A **'PATAPHYSICS: THE ART AND SCIENCE OF EXCEPTION** — **2** — **I**
See description under Special Topics in Philosophy (Humanities).

CS530B **IRONY & THE POSTMODERN SENSIBILITY** — **2** — **I**
See description under Special Topics in Literature (Humanities)

CS530C **QUESTIONS OF WAR: RELIGION, HISTORY, POLITICS** — **2** — **II**
See description under Special Topics in Philosophy (Humanities).

CS530P **MODERN FRENCH PHILOSOPHY: DELEUZE & GUATTARI** — **2** — **II**
See description under Special Topics in Philosophy (Humanities).

CS540J **AMERICAN CAPITALISM I: INTERNATIONAL CORPORATIONS, OLIGARCHS & 'FOLLOW THE MONEY'** — **2** — **I**
See description under Special Topics in Social Sciences.

CS540K **AMERICAN CAPITALISM II: EMPIRE** — **2** — **II**
See description under Special Topics in Social Studies

SCHOOL OF CRITICAL STUDIES COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS550Q	**PHOTOGRAPHY AND TRAUMA** See description under Special Topics in Cultural Studies	**2**	**I**
CS550R	**CINEMA OF INDIAN DIASPORA** See description under Special Topics in Cultural Studies.	**2**	**I**
CS560B	**FUNCTIONAL ANATOMY/UPPER BODY** See description under Special Topics in Science.	**2**	**II**
CS560G	**ADVANCED HOLOGRAPHY** See description under Special Topics in Science.	**2**	**II**
CS560H	**THE STUDY AND BEHAVIOR OF MATERIALS** See description under Special Topics in Science.	**2**	**I**
CS570G	**L.A. GRAVEYARD OF DOCUMENTARY** See description under Special Topics in Metier Studies.	**2**	**TBA**
CS570H	**MONTAGE** See description under Special Topics in Metier Studies.	**2**	**I**
CS570O	**ARTISTS VIDEO – A LOOK BACK** See description under Special Topics in Metier Studies.	**2**	**II**
CS570P	**CHINESE CINEMA AT THE CROSSROADS** See description under Special Topics in Metier Studies.	**3**	**II**

RESIDENCE REQUIREMENTS

The four year Bachelor of Fine Arts and Certificate of Fine Arts programs and the Master of Fine Arts and Advanced Certificate of Fine Arts programs require a minimum of two years full-time study with the last semester being in residence.

CURRICULUM REQUIREMENTS

Students entering the program with prior training or experience will be placed at the appropriate level, and may be exempt from certain requirements depending upon level of ability. Coursework in addition to the specifics given here may be required of individual students as a means of accomplishing their particular goals. If assigned, these additional requirements will be discussed at the beginning of the academic year and at mentoring sessions.

The Bachelor of Fine Arts degree is conferred when a student successfully completes the curriculum, performance, choreographic and production requirements of The Sharon Disney Lund School of Dance, and all Critical Studies requirements. Certificate of Fine Arts candidates do not complete Critical Studies requirements; the remainder of their program is identical to that of BFA candidates. Critical Studies requirements are detailed and course descriptions are provided in the Critical Studies section of this Course Catalog. The Master of Fine Arts degree or the Advanced Certificate of Fine Arts is conferred when a student completes with distinction all requirements including a thesis concert in the final year of study. The thesis concert is a fully produced dance concert, generally shared with a fellow MFA candidate, which is rigorously reviewed by the entire faculty. All judgments about eligibility for a degree or certificate are made by the entire faculty of The Sharon Disney Lund School of Dance.

Every student is required to enroll in Modern Technique, Ballet Technique (elective for MFA) and Composition each semester. All new undergraduate students are also required to enroll in the Body Conditioning Mat class and Music for Dancers. Fourth year undergraduate students complete independent projects under the supervision of their mentors.

All choreographic work to be performed at CalArts must be shown to the faculty and student body for critique and guidance prior to performance during the regularly scheduled Showings Class. Showings class is held weekly and attendance is required of all Dance students. Work is shown at every stage, from short, simple phrases to more complex and finished compositions.

Each undergraduate student is required to complete a year-long course in the fundamental skills of theatrical presentation, such as basic principles of lighting design, sound design, costume construction and makeup. Students are also required to take advanced courses in the development of concepts of lighting, costume design and video for dance. In addition to the required coursework in design and technology, each student must complete at least two crewing positions each year. First year graduate students are required to take Video for Dance. Second year graduate students are required to take Digital Dance.

COURSE REQUIREMENTS

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

I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

First Year

D 030-01	Modern Dance Technique
D 031-01	Ballet Technique
D 038	Dance Showings
D 039	Production Crewing
D 105A&B	Music for Dancers
D 113A&B	Composition I
D 126A	Body Conditioning Mat Class
CS174A&B	Survey of World Dance
D207A&B	Production Technology Dance

Second Year

D 030-02	Modern Dance Technique
D 031-02	Ballet Technique
D 038	Dance Showings
D 039	Production Crewing
D 223A&B	Composition II
CS273A&B	Modern Dance History
CS361A	Funct Anatomy/Phys of Ex I
CS560B	Funct Anatomy/Phys of Ex II
D405A&B	Concepts in Lighting Design for Dance

Third Year

D 030-03	Modern Dance Technique
D 031-03	Ballet Technique
D 038	Dance Showings
D 039	Production Crewing
D 333A&B	Composition III
D 458A&B	Video for Dance
ME220	Balinese Gamelan

Fourth Year

D 030-04	Modern Dance Technique
D 031-04	Ballet Technique
D 035	Modern Repertory (Sem. II)
D 038	Dance Showings
D 039	Production Crewing
D 433A&B	Composition IV
D 800	Independent Project

Elective Courses for BFA 1, 2, 3 & 4

D 027	Yoga (not for BFAI)
D 042	Men's Class (not for 1st yr., 1st semester students)
D 044	Pointe
D 046	Pilates Reformer (not for 1st yr. students)
MP220	African Dance
MP230	Balinese Dance
MP240	Javanese Dance

II. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

First Year

D 030-01	Modern Dance Technique
D 038	Dance Showings
D 333A&B	Composition III
D 550	MFA-1 Project (Semester. II)
D 551	Graduate Crewing (Semester. II)
D 552A&B	Production Seminar
D 610	MFA Thesis Workshop
D405A&B	Concepts/Lighting Design for Dance
D 560	Costume Design for Dance
D658A&B	Digital Dance I
ME220A&B	Balinese Gamilan

Second Year

D 030-02	Modern Dance Technique
D 038	Dance Showings
D 433A&B	Composition IV
D 551	Graduate Crewing (Sem. II)
D 552A&B	Production Seminar
D 610	MFA Thesis Workshop
D 650	Thesis Project (one sem)
D 658A&B	Digital Dance II
D 900-01	Independent Project: From PhotoShop to Web

Elective Courses for MFA 1 & 2

D 027	Yoga
D031	Ballet
D 044	Pointe
ID200	Interdisciplinary Collaborative Process
MP220	African Dance
MP230	Balinese Dance
MP240	Javanese Dance

III. INTEGRATED MEDIA CURRICULUM (GRADUATE ONLY)

The core requirements in the curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives chosen from a wide-ranging list of courses currently offered throughout the Institute. The normal length of the course of study is two to three years.

THE SHARON DISNEY LUND SCHOOL OF DANCE COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
D 001	**INSTITUTE DANCE I** Beginning modern dance techniques. * Open to the Institute.	**1**	**I,II**
D 002	**INSTITUTE DANCE II** Beginning/Intermediate modern dance technique. * Open to the Institute.	**1**	**I,II**
D 027	**YOGA** This course will serve as an introduction to Yoga, specifically the physical practice known as Hatha Yoga consisting of Asanas (postures). Yoga can be a very useful part of dance training and we will focus on how the basic yoga postures can improve strength, flexibility, alignment and serve as preventative measures against injury. Yoga is also a wonderful form of stress reduction and we will examine how the way one works in a yoga class can benefit one's approach toward daily dance class, rehearsal and performance. * Limited to 25 dance students with priority given to returning BFA 2,3,4 and MFA students.	**1**	**I,II**
D 030	**MODERN DANCE TECHNIQUE** Intensive training in at least three contemporary dance techniques aimed at developing skills, intellectual understanding, kinetic perceptions and maximum versatility. * May be repeated for credit.	**2**	**I,II**
D 031	**BALLET TECHNIQUE** An adaptation of traditional ballet training methods, stripped of all mannerisms, with focus on body alignment and coordination as they pertain to all forms of dance. * May be repeated for credit.	**2**	**I,II**
D 035	**MODERN REPERTORY** The study and performance of works in the specific repertory of the instructor. * Required of all BFA-4 students. Enrollment by audition only.	**1**	**II**
D 038	**DANCE SHOWINGS** Weekly critique of student works being prepared for performance. * Required of all Dance students.	**1**	**I,II**
D 039	**PRODUCTION CREWING** Analysis and application of technical production skills needed for individual projects. * Required of all BFA Dance students.	**1**	**I,II**
D 042	**MEN'S CLASS** * Open to returning male students only.	**1**	**I,II**
D 044	**POINTE** Advanced ballet technique.	**1**	**I,II**
D 046	**PILATES REFORMER** A Pilates advanced exercise course using the Pilates equipment, specially the Universal Reformer and the Trapeze Table. * Open on to Dance students who have completed the Mat Class and the Basic Reformer work. * By permission of the instructor.	**1**	**I,II**
D 105A&B	**MUSIC FOR DANCERS**	**1.5**	**I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Study of the fundamentals of music and their relationship to the dancer/choreographer.

D 126 BODY CONDITIONING MAT CLASS — **1** — **I**

Intensive weekly sessions in Mat Technique.

* Required of all incoming undergraduate Dance students.

D 113A&B COMPOSITION I — **2** — **I,II**

A two semester course consisting of a series of activities, exercises, and assignments. Designed to stimulate the discovery and development of the creative impulse in movement in the individual student. A significant component of the course is dedicated to the peer review and critique, and the founding of a solid communication base within the peer group.

* Minimum of 3 hours per week outside preparation required.

D 223A&B COMPOSITION II — **2** — **I,II**

In a series of ongoing participatory workshops the following materials are introduced and explored Action, Body, Dynamics, Shape and Space in relationship to the Dance Medium and the Creative Process. Through assignments, observation, discussion, constructive criticism and the formation of supportive group dynamics emphasis will be given to extending creative range and manipulating movement material in authentic and original ways. Contact Improvisation will be introduced as a creative mechanism to support the evolution of student work as they move toward embodied understanding of dance artistry.

* Minimum of 3 hours per week outside preparation required.

D 333A&B COMPOSITION III — **2** — **I,II**

This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: Building the abilities to manipulate movement, work fruitfully with others, 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.

* Minimum of 3 hours per week outside preparation required.

D 433A&B COMPOSITION IV — **2** — **I,II**

D 433A COMPOSERS/CHOREOGRAPHERS WORKSHOP

A problem-solving and experimental workshop in composition for graduate music composers and advanced choreographers involving the creation of studies in space and sound design.

* Minimum of 3 hours per week outside preparation required.

D 433B A process oriented study of scoring in movement preparation, choreography and performance in terms of visual perception.

* Minimum of 3 hours per week outside preparation required.

D 458A&B VIDEO FOR DANCE — **2** — **I,II**

A two semester course. Semester I, hands on learning of basic equipment use. Semester II, analysis & critique of video tapes, small group projects to create dance for the camera.

* Required of all BFA-3 students.

D 550 MFA-1 PROJECT — **4** — **II**

Rehearsal, critique and concert preparation for the MFA-I concert. Includes individual rehearsal and choreographic studio work as well as group critique of discussion.

D 551 GRADUATE CREWING — **1** — **II**

Crewing work for the annual Spring concert which is produced by the entire MFA class.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

D 552A&B **PRODUCTION SEMINAR** **1** **I,II**

Graduate seminar in production techniques necessary to fully mount and produce a complete concert: from basic production scheduling to planning a full dance season, including interdisciplinary projects, touring groups and in-house presentations.

D 560 **COSTUME DESIGN FOR DANCE** **2** **I,II**

This course is designed for the student to understand the dance design process from initial impulse and communication to realization of performance. To develop an understanding of how to costume within the guidelines of the conceptual approach, to explore what types of textures, fabrics, color and shape work well with movement and to take a look at global dance costume from past to present. The above is done by class discussions, visuals, library research, attending concerts and museums exhibits, demonstration and hands-on work in the costume shop.

D 610 **MFA THESIS WORKSHOP** **1** **I,II**

Lecture and discussion focusing on formulation of concepts into clear choreographic ideas, and subsequent crystallization of these ideas into the required thesis project. Specific emphasis on particular skills necessary to produce an evening of choreography. Showings and in-depth critiquing of choreographic and thesis work in progress.

D 650 **MFA-2 THESIS PROJECT** **8** **I,II**

Preparation and presentation of required thesis concert.

D 658A&B **DIGITAL DANCE** **2** **I,II**

Semester I

TIME and S/place: A Digital Studio for Movement

This hands-on project based course continues for two consecutive semesters. Each student is expected to continue working on a series of long-term projects that develops individual technique and leverages creative skill sets. We will focus on learning digital video and sound, HTML and web development and marketing, as well as self-promotion strategies. There is no prerequisite for this course. However, each student is expected to come to this course prepared to commit to a full year of group participation and practice. Final projects will create a completed body of work showcasing dance and movement.

Semester II

TechnoBlitz: Investigations for Digital Media

This course takes a practical approach designed to study the strategies that work together and co-create digital media. We investigate process, technique, how-to, expert strategies, and take field trips to learn how these tools work together and how we can make best use of them. This course is recommended for individuals seeking a broad-based understanding of digital technology and the Internet. We will focus our attention on learning software, understanding hardware, and developing electronic resource resources and strategies to create a rich knowledge base from which we expand creative technique using digital media.

D 800 **INDEPENDENT PROJECT: DANCE** **2** **I,II**

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

D 900-01 **FROM PHOTOSHOP TO THE WEB: INDEPENDENT PROJECT** **2** **I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

This course will emphasize creating graphics and manipulating photographs for use on a personal web page. The result of the class will be a published web page with the emphasis on presenting resumes and portfolio material. Discussions will include new directions of the web, critique of the medium and strategies for presentation.

CS174A&B* **DANCE AND WORLD CULTURES** **2** **I,II**

This course examines the various roles that dance plays in human culture. Through video viewing, readings, writings and discussions, students will gain a critical perspective on dance within religious, social and theatrical contexts. Examples are drawn from American culture as well as from selected countries around the world to provide a greater appreciation for the creative diversity of human expressivity through dance. Dance and World Cultures is a year-long course. CS174 is a prerequisite for CS174B.

CS273A&B **MODERN DANCE HISTORY** **2** **I,II**

This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. Through video viewing, readings, writings and discussion, students will gain a critical perspective on the aesthetic and philosophical contributions of the primary artists within this tradition. Attention to movement vocabulary, style and artistic interests and trends will provide perspective on the artistic landscape in which we as contemporary artists are working. This is a year-long course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940's. The spring semester begins with the primary choreographers of the 1950's and continues to the present.

CS361$ **FUNCTIONAL ANATOMY/ PHYSIOLOGY OF EXERCISE: LOWER BODY** **2** **I**

Provides an understanding of the anatomical structures and physiological functions of the human body as they relate to movements of the Lower Body. The focus will be on the bony levers, joint architecture and muscles involved during specific movements. Lecture-demonstrations as well as visual, drawing and palpation methods will be utilized to learn the material.

* Critical Studies credit allowed for Dance Students.
* It is strongly recommended that this course be followed by CS560B which covers upper body.

CS560B **FUNCTIONAL ANATOMY/ PHYSIOLOGY OF EXERCISE: UPPER BODY** **2** **II**

Continues with the study of structure and function related to movements in the upper body. Other topics covered include: cardio-respiratory fitness, muscular strength and endurance, flexibility, stress and injury management, posture and alignment.

* Critical Studies credit allowed for Dance Students.
* CS361 is not a prerequisite of this course but is strongly suggested as a complement to this course's material.

ME220 **BALINESE GAMELAN: SEMAR PELGULINGAN ("BURAT WANGI")** **1** **I,II**

Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

* May be repeated for credit.

D 207A&B **PRODUCTION TECHNOLOGY FOR DANCE** **1** **I,II**

Introduction to the basics of dance costuming, management, lighting, sound, stage management, scenery and other areas related to dance production.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Laboratory hours are required.

D 405A&B **CONCEPTS IN LIGHTING DESIGN FOR DANCE** **1.5** **I,II**

Two semester sequence. Semester I examines development of concept for lighting dance performances; interpretation of choreography, mood, music and collaboration with a choreographer in the rehearsal process. Semester II involves actual hanging of the equipment and development of cues. Students will complete actual projects for concerts.

* Required of BFA/Cert.-2 and MFA-1 Dance students..

RESIDENCE REQUIREMENTS

The four year Bachelor of Fine Arts and Certificate of Fine Arts programs require a minimum of two years full-time study within the School of Film/Video. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years to complete but with rare exception, the full faculty may allow an earlier graduation. Students must be enrolled the semester their degree is awarded.

CURRICULUM REQUIREMENTS

I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

A. Forty-eight semester units of Critical Studies coursework are required of all BFA candidates; specific Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog. Certificate of Fine Arts candidates are not required to complete Critical Studies coursework; all other curriculum and course requirements for the Certificate of Fine Arts are identical to those for the BFA.

B. All required courses must be completed satisfactorily.

C. Students must submit a progress report each December signed by the mentor. This report must be submitted to the Film/Video School office.

D. Students must complete the program of studies agreed upon by the mentor and the student, and all required courses herein specified.

E. Work-in-progress must be submitted for faculty review at the time of the student's Mid-Residence Review. Final project(s) are submitted at the time of the Graduation Review. Information regarding Mid-Residence and Graduation Review procedures and timing is available in the Film/Video School office.

II. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

A. Graduate students must demonstrate proficiency in graduate-level techniques and concepts. Students must pass the required courses or the equivalent before being allowed access to the facilities and equipment needed for independent work.

B. Graduate students must submit a thesis project proposal at the Preliminary Review, during the third semester of residence. The proposal must be approved by the faculty review committee as sufficiently challenging to merit the Master of Fine Arts degree or Advanced Certificate of Fine Arts. Information regarding Preliminary Review procedures and timing is available in the Film/Video School office.

C. Students must submit a progress report each December, signed by the mentor, to the Film/Video School office.

D. Completed graduate thesis films or videotapes must be presented, and the students must participate in a Graduation Review. Final approval for graduation is awarded by the faculty review committee. Details regarding Graduation Review procedures and timing are available from the Film/Video School office.

III INTEGRATED MEDIA CURRICULUM (GRADUATE ONLY)

The core requirements in the curriculum will consist of Integrated Media practicums and critiques; and specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives, chosen from courses offered throughout the Institute. The normal length of the course of study for School of Film/Video students is three years.

COURSE REQUIREMENTS

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

I. PROGRAM IN FILM AND VIDEO

REQUIRED COURSES FOR UNDERGRADUATE STUDENTS:

BFA-1 (and 1st Year Transfer Students)

F 101	Filmmaking Fundamentals	(Fall)
F 126 *	Video Production Workshop	(Fall)
F 108*	Undergraduate 16mm Workshop	(Spring)
CS175A&B	Film History	(Fall and Spring)
F 153A&B	Structuring Strategies/Artist Presentations	(Fall and Spring)

BFA-2 (and 2nd Year Transfer Students)

F 104A&B*	Film ProductionWorkshop	(Fall and Spring)
F103	Cinematography	(Fall)
F 233*	Sound for Film & Video	(Spring)

*Satisfactory compleition of these classes is a prerequisite to individual access to equipment and use of facilities for independent projects.

Incoming Undergraduate Students are required to take both semesters of Film History (CS175A&B). Students who enter as BFA-1 are required to complete 3 years of film/video history, theory or criticism courses. Transfer students are required to complete 2 years of film/video history, theory, or criticism courses. A list of classes that satisfy this requirement is available at registration each semester.

Undergraduate Students are required to take Undergraduate Critique (F 340) for at least 2 semesters durng their final two years of residence.

Undergraduate Students are required to take at least one visiting artists workshop during their 3rd and 4th year.

REQUIRED COURSES FOR GRADUATE STUDENTS:

F 501	Filmmaking Fundamentals	(Fall)
F 126*	Video Production Workshop	(Fall)
F 103	Cinematography	(Fall)
F 104A&B*	Film Production Workshop	(Fall and Spring)
F 233*	Sound for Film & Video	(Spring)
CS175A&B	Film History	(Fall or Spring)
F 153A&B	Structuring Strategies/Artists Presentations	(Fall and Spring)

*Satisfactory completion of these classes are a prerequisite to individual access to equipment and use of facilities for independent projects.

Graduate Students are required to take at least one semester of Film History (CS175A or B) unless exempted by instructor based on prior education. Graduates are also required to take one semester of Film Today (F114A or B).

Graduate Students are required to complete at least one Film/Video theory, history or criticism class each semester for 5 semesters. A list of classes that satisfy this requirement is available at registration each semester.

Graduate Students are required to take at least one Visiting Artist Workshop preferably in their 2nd or 3rd year.

II. PROGRAM IN EXPERIMENTAL ANIMATION

Students begin with foundation courses designed to introduce a broad range of animation methods and processes. Animation history, the unique history of experimental animation, history of the cinema and hands on practical courses in animation complete students' introduction to directions of exploration that they may later pursue individually. At the advanced level students will elect to study one or more methods of production in TRADITIONAL 2D ANIMATION, 3D COMPUTER ANIMATION, 2D COMPUTER ANIMATION COMPOSITING AND STOP MOTION. There are several technical courses attached to these areas of production. Students must successfully complete these courses in order to gain access to such facilities. The sequence of these and other advanced elective classes is established in consultation with the student's mentor.

Bachelor of Fine Arts Program

The first year of the four year Bachelor of Fine Arts Program in Experimental Animation consists of required classes designed to help the student gain an understanding of principles in animation along with understanding of the history of art, Experimental Animation, foundation courses in animation practices, concepts and Critical Studies.
Each BFA student will present and discuss the work they have produced during a required Mid-Residence review in the fall semester of the student's second year. The mid-residence review will be scheduled by the Film/Video office. This review is supplemented in following years through evaluation meetings with the student and mentor.

In the last year, a BFA student is expected to produce a Senior Project and that project, along with other significant work will be evaluated during the student's Graduation Review in the last semester of residence.

Required Courses for Bachelor of Fine Arts in Experimental Animation

ALL Incoming BFAs

F 153A&B	Structuring Strategies/ Artists Presentations
CS276	Animation Then and Now
FE235	Locomotion (Fall)
FE234	Direct Animation Techniques (Spring)
FE333	History of Experimental Animation (Spring)

BFA-2 (and incoming BFA-3)

FE108	Basic Sound for E/A
FE123	E/A Filmmaking Techniques

BFA-3

CS175A&B	Film History

BFA-4

FE405	Senior Experimental Animation Project

Master of Fine Arts Program

The residence requirement for the Master of Fine Arts Program in Experimental Animation is three years. This residence requirement provides necessary time to:

1. Participate in the full range of studies effecting animation.
2. Be exposed to a comprehensive education in the history, concepts, technique and technology of animation arts.
3. Conceive, design and produce a complete thesis project.
4. Successfully pass a MFA Thesis Graduation Review in the last semester of residence.

This first year of required courses are designed to help students gain an understanding of the principles of Experimental Animation along with understanding of the history of art, History of Experimental Animation, foundation courses in animation practices and Experimental Animation Concepts Survey.

In consultation with their mentor, second year students develop a thesis project to be submitted during the Preliminary Thesis Review (mid-residence review). This review typically occurs during a student's fourth semester or before the end of the fourth week of the fifth semester. During the Preliminary Review students will present and discuss their proposed thesis project with a faculty committee. This meeting establishes an agreement on the goals of the project. The conceptual development of the thesis will parallel studies focusing on advanced technical and conceptual courses that support the production of the thesis.

Third year MFA students typically focus most of their concentration on producing a thesis project under the tutelage of their mentor while participating in the Thesis Production Seminar. The Graduation Review is held near the end of the final semester. Students present the completed thesis project for review by the faculty review committee.

(Students holding a Bachelors Degree in Film, Video or Animation may petition during their first semester of residency to graduate in two years.)

Required Courses for Master of Fine Arts in Experimental Animation

MFA-1		MFA-2	
FE235	Locomotion (Fall)	FE335A&B	E/A Thesis Concepts Sem
F 153A&B	Structuring Strategies/Artists Presentations		
FE234	Direct Animation Techniques (Fall)		
FE480	Ex Periment	MFA-3	
CS276	Animation Then and Now	FE300	Thesis Production Seminar
FE333	History of Experimental Animation (Spring)	CS175A&B	Film History

III. CHARACTER ANIMATION PROGRAM

The Character Animation program is limited to undergraduate study and offers a comprehensive four-year curriculum necessary for the traditional animation artist. Required courses are:

First Year:		**Second Year:**	
FC100A&B	Beginning Animation Trad/CGI	FC105A02	Video Animation Production/Sound
FC105A01	Video Animation and Computer Intro		
FC110A&B	Beginning Life Drawing	FC210A&B	Life Drawing Intermediate
FC140	Color and Design I	FC250A&B	Intermediate Animation
FC155A&B	Beginning Story Development	FC272A&B	Acting for Animators
FC115A&B	Basic Perspective	FC240A	Design Concepts
FC371	Story for Animators	FC270A	Beginning Layout

Third Year:		**Fourth Year:**	
FC105A03	Video Animation & Computer Workshop	FC310A&B	Advanced Life Drawing
FC310A&B	Advanced Life Drawing	FC375A&B	Advanced Animation IV
FC350A&B	Advanced Animation III		

IV. FILM DIRECTING PROGRAM

The Film Directing Program is offered at the graduate level only. It combines studies in film/video and theater practices, including substantial work in writing and editing. Students are expected to complete a core of required classes during the first two years as well as direct a one-act play. Hands-on experience is developed through participation in production crews and casting pools of projects initiated by fellow students. Thesis development begins in the second year. There are few required courses in the third year, which is devoted to thesis production and post-production.

Students must successfully complete a Mid-Residence review at the end of their third semester. At the end of the fourth semester, students will have a Preliminary Review at which time they must receive approval of their proposed thesis project. A Graduation Review of the student's completed thesis project will take place at the end of their final semester.

Course Requirements:

The following courses are required but do not constitute a student's entire program:

F 532 Film Directing Lab (2 semesters)
F 503 Film Directing Program Acting Studio (2 semesters)
F 507 Rehearsal Crew & Performance (4 semesters)
F 512 Film Directing Program Theater Directing Lab (2 semesters)
F 502 Film Directing Program Scene Showings (4 semesters)
F 575 Dramatic Construction
F 523 Film Grammar
F 531 Screenwriting/Finding Your Story
F 578 The Director Prepares
F 577 Narrative Editing
F 536 The Filmmaking Process
F 514 Feature Film Scene Analysis
CS175 Film History
a graduate level critical/theoretical seminar
F 528 Video Production Workshop
F 579 Film Production Workshop
F 290 Editing Techniques
F 103 Cinematography
F 900 Independent Study for the Thesis
F 635A&B Thesis Workshop
F 518 Guest Artist Workshops (4 semesters)

SUGGESTED ELECTIVES:

F 576 Documentary for Storytellers
F 206 Digital Sound Editing
F 314 Film Today

By permission of instructor, other courses in the Film/Video School, as well as throughout the Institute, may be available.

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

F 101 **FILMMAKING FUNDAMENTALS: UNDERGRADUATE** **2** **I**

An exciting range of films and videos are screened, discussed, and critiqued. Students will produce three short films/videos incorporating, but not limited to, personal interpretations of the various genres presented.

* Required of all incoming undergraduates or by permission of instructor.

F 103 **CINEMATOGRAPHY** **2** **I**

A lecture course exploring the basic concepts of film photography.

* Required of and limited to all new graduate students in the Program in Film and Video by permission of instructor.

F 104A&B **FILM PRODUCTION WORKSHOP** **2** **I,II**

Two-semester sequence. Students will learn all phases of 16mm production and post-production. Each student will shoot, edit and complete to answer print a 16mm non-synch film and collaborate on a class 16mm synch-sound film. Lab time is required.

* Required of all incoming Graduate Program in Film and Video students.
* Limited to Program in Film and Video students.
* Permission of instructor required.

F 108 **UNDERGRADUATE 16MM WORKSHOP** **2** **II**

An introduction to the use of 16mm cameras, lite meters and support equipment. Students will learn the basics of 16mm cinematography and shoot a series of in-class exercises designed to experiment with aesthetic, expressive, narrative/non-narrative and structural possibilities. Emphasis is on hands-on experience with non-sync equipment and experiencing the magic of celluloid. Flatbed editing included.

* Required of all incoming BFA students.
* This class is a pre-requisite for all 16mm production classes.
* Permission of instructor required.

F 117 **VIDEOGRAPHICS** **2** **I**

Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and production power of the video studio and the videographics lab, students will learn the basic building blocks of analog and digital video. Students are encouraged to expand that knowledge toward their own personal vision. Topics include voltage image control, blue screen techniques, video to film transfer, video synthesis and more. Required for independent access to video graphics.

* Enrollment limited to 8 students.

F 126 **VIDEO PRODUCTION WORKSHOP** **2** **I**

Limited to Film and Video students, required for video field production equipment and video editing access. Basic NTSC signal information, and operation of dub and edit suites. Short works produced in class will be featured in an end-of-semester screening in the Bijou. PLEASE NOTE THAT STUDENTS ARE REQUIRED TO ATTEND A MINIMUM OF FIVE LAB SESSIONS, AND MUST HAVE THAT TIME AVAILABLE.

* Satisfactory completion required for access to field video equipment and editing facilities.
* Required of F/V students wishing video equipment access working on independent projects.
* Required of all Program in Film/Video students, open to Experimental Animation students.
* Permission of instructor required.

F 127 **EXPERIMENTS IN VIDEO** **2** **II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

This class will utilize the Film/Video School's Video Studio for live events, collaborative experiments, creative compositing, live streaming and anything else the class devises. It's a free-wheeling, exciting way to learn more about video and create new works. Film/Video students who successfully complete this class will gain independent access to the Video Studio.
* Open to a limited number of students outside the School of Film/Video who wish to perform and use video to document.

F 140 FILM TO VIDEO PRODUCTION 3 TBA

A film-making and video production course. Film will be shot on Super-8 Film and transferred to 3/4" video for editing. Ambitious projects will be encouraged.
* Enrollment limited to 16 by permission of instructor.

F 153A&B STRUCTURING STRATEGIES/ARTISTS PRESENTATIONS 1 I,II

A screening and analysis class in which members of the Film/Video faculty, visiting artists, and advanced level students show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis.
* Required of all incoming Program in Film and Video and Experimental Animation students for both semesters.
* May be repeated for credit.

F 201 SOUND TECHNIQUES 2 I

Instruction in audio equipment and techniques used in production and post-production sound for film and video, including microphones, analog and digital recorders, transfer protocols and procedures, linear and non-linear sound editing, ADR/Foley, mixing. Emphasis on common production and post-production problems and their solutions.
* Required for access to timecode DAT recorders
* Prerequisite: F 104A&B or permission of instructor.
* Enrollment limited to 12 students.

F 203 ADVANCED CINEMATOGRAPHY 2 II

A lecture class concentrating on better understanding of the technical processes involved in a creation of film image and the aesthetic aspects of the frame.
* Prerequisite: F 103.
* Enrollment limited to 20 students and priority given to Program in Film and Video students.

F 206 SOUND EDITING 3 I

Introduces concepts of digital audio in electronic post production. Special attention paid to preparing tracks for mix. Students will work extensively with Pro Tools systems, as well as Final Cut Pro and various plugins. The strengths and weaknesses of various sound post-production paths will be explored. Minimum two hours per week of additional lab time will be scheduled.
* Experience with Final Cut Pro helpful but not required.
* Enrollment limited to 20 by permission of instructor.

F 210 DOCUMENTARY PRODUCTION 2 I,II

This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.
* Enrollment limited to 12 by permission of instructor.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Open to Art/Photography students.

F 227 **BASIC ISSUES IN EDITING** **2** **TBA**

Introduction to the aesthetics and politics of filmmaking, with the aim to become aware of the relationship between politics, personal life, directing, shooting and editing. Primary emphasis is on students' own works in progress. Course also includes reading a variety of theoretical and creative/poetic texts, and viewing important films. Students may also be assigned filmic exercises.

* Prerequisite: F 104A&B and permission of instructor.

F 228 **ADVANCED ON-LINE EDITING WORKSHOP** **2** **I**

An intensive course in off-line and on-line methodology and hardware taking the student from creating an edit decision list (edl) through final assembly of projects. Recommended to all students editing on Avid or other off-line systems which produce edls and students interested in becoming on-line video editors. The course will cover the on-line Avid, Final Cut Pro on lining with Kona and Cinewave cards and the Grass Valley on-line suite.

* Prerequisite: F 290.
* Enrollment limited to 8 students by permission of instructor.

F 230 **EDITING AESTHETICS** **2** **II**

The study and practice of editing theory, aesthetics and techniques including an exploration of structure and formats in experimental, documentary and narrative forms, sound elements, film maker's POV, performance, post-production management, guests and field trips. Students are required to bring a work or works in progress that they will be editing over the semester. Constructive feedback will be provided on individual projects.

* Permission of instructor required.

F 233 **SOUND FOR FILM AND VIDEO** **2** **II**

An introduction to the use of sound in film and video. Includes the understanding and use of microphones and sound recording devices, following the audio path from the capturing of sound through to digital sound editing, processing and mixing.

* Required of all incoming Graduate Program in Film and Video students.
* Co-Requisite: F104B or permission of instructor.

F 235 **SOUND T.A. COURSE** **2** **I,II**

Class coincides with work/study in Film/Video Sound Department an provides an intensive introduction to the theory and practice of the modern post-production sound facility. The class covers principles of the sound facility and its components and systems used for transfers, mixing, telecine, sound effects, digitizing, sample-rate conversion, etc.

* Enrollment limited to 12 by permission of instructor.
* Prerequisite: F 106.

F 247 **FILM LIGHTING WORKSHOP** **2** **I**

This class combines the practical and the theoretical objectives and methods of film lighting. The strategies of studio lighting and the hands-on skills of equipment usage will be expanded by visiting cinematographers and field trips to lighting equipment manufacturers.

* Prerequisite: F 103.
* Enrollment limited to 8 and limited to upper level Program in Film and Video students.

F 252 **PROJECT SOUND DESIGN: CREATIVE CONVERGENCE OF SOUND AND IMAGE** **2** **I**

A class for students in post production on advanced projects. Successful film or video depends on the crucial integration of concept, image, and soundtrack. Blends traditional sound design

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

concepts with new forms of expression made possible by the digital revolution in electronic media. The aesthetics of sound are investigated by analyzing creative sound design fundamentals. Successful and creative marriage of image and sound is our goal. Screening and discussion of work by a broad spectrum of film and videomakers as well as work in progress.

* Prerequisites: Completion of a basic sound class. Familiarity and experience with the chosen medium.
* Helpful: Knowledge of Pro Tools, sound software, and basic sound theory.
* Willingness to participate in class projects. Class may be repeated in a sequence.

F 270 SCREENWRITING 3 I,II

A two-pronged approach to screenwriting for both fictional & non-fictional (documentary) narratives -- utilizing the construction of a solid narrative combined with the creation of believable, compelling characters who propel that narrative forward. Primarily a workshop, with the guidance of the instructor and open class discussion, each student will write a first-draft feature-length screenplay over the course of the semester. Writing begins immediately. Additionally, we will explore what makes movies work (or not) by viewing and analyzing films that are examples of great or not-so-great screenwriting.

* Enrollment limited.
* Permission of instructor required, no exceptions.

F 275 DIGITAL ARTS NETWORK (DAN) TA WORKSHOP 1.5 TBA

The Community Arts Partnership (CAP) Digital Arts Network (DAN) is an innovative project that links 10 community-based arts organizations via the internet and computer video teleconferencing systems in order to provide communication technologies and arts training programs to Los Angeles and Santa Clarita youth. Students will be required to attend regularly scheduled meetings beyond contact hours with the youth.

* Permission of instructor required.
* Enrollment limited to students with multimedia backgrounds.

F 290 BASIC EDITING TECHNIQUES 2 I,II

Intensive introductory seminar on the Avid non-linear editing system as well as general post-production strategies. The course is taught "bootcamp" style: for three weeks of the semester, there are lectures from 9-12 a.m., four days a week. Daily attendance is absolutely mandatory, as is a one hour lab time each evening and on the weekend. The first week of the course is an overview of School of Film/Video post-production routes, focusing on methodologies for completing work in 16mm, analog video and digital video. The second and third weeks cover Avid basics. Your commitment to the class will be at least sixteen hours weekly for three weeks! If your schedule does not permit you to attend all the classes and labs, do not enroll: you will be dropped from the class. After passing an Avid access test at the end of the third week, you must complete a short project on the Avid by the end of the semester.

* Prerequisite: F 104A&B (Film Production Workshop),
  F 126 (Video Production Workshop)
* Permission of instructor required.

F 295 ADVANCED EDITING TECHNIQUES 1.5 TBA

Advanced seminar in the Avid and the Avid NT for thesis students. The course will address problems arising from student projects, including sync, nonlinear organization and the generation of EDLs and cut lists.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Prerequisites: F 290 (Basic Editing Techniques), F 104 (Film Production Workshop), F 126A&B (Video Production Workshop).
* Permission of instructor required.

F 297 ALCHEMICAL CINEMA 3 II

This course offers an introduction to the mysteries of photographic film—it's properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an artist's perspective. After learning the basic principles of photochemistry, students will be presented with an array of non-standard techniques, ranging from cross-processing to Rayographs and different methods of film distress—all transforming commonplace materials into cinematic magic.

* Enrollment limited to 12 by permission of instructor.

F 302 FILM LIGHTING CONCEPTS 2 II

Course designed for a practical exploration of film studio lighting techniques and styles. A permanent “Boston Apartment” set is used for the various lighting schemes.

* Limited to upper level Program in Film and Video students.
* Enrollment limited to 8 per section by permission.

F 303 ADVANCED DV WORKSHOP 2 I

Advanced workshop in Digital Video, focusing on post-production. Topics covered will include: advanced Final Cut Pro editing (including file management and organization, color correction, 24 frame film editing and final output), post-production sound and mixing. Technical concerns such as dubbing, importing material from home editing systems and the School of Film/Video DV Production path will be examined in detail. Students must be currently working on a substantial DV project.

* Prerequisite: F 126 Video Production Workshop
* Enrollment limited to 10 Film/Video students by permission of instructor.

F 305 DIRECTING 3 I

A video studio workshop for dramatic narrative directors. This course will deal with the approach a film/video director should take with the actors and crew when working on a dramatic narrative project. In addition to classroom projects, students are required to shoot and edit three short films. Screenings and scene analysis.

* Limited to 10 students by permission of instructor.

F 308 POST-PRODUCTION SOUND FOR VIDEO 3 TBA

An advanced class in sound design and technique. Uses electronic post techniques to create finished sound tracks. Topics include the recording chain, signal processing, synchronization, and computer-based editing and mixing. Students should have projects that will be completed during the semester. Minimum two hours per week of additional time will be scheduled.

* Prerequisite: F206.
* Enrollment limited to 8 by permission of instructor.

F 312 COMPOSITION IN MOTION 3 TBA

This class will explore the aspects of visual composition; first as it was developed by the "Old Masters" and then how it is applied and transformed in the visual design of motion pictures.

* Enrollment limited to 30 students.
* Priority given to School of Film & Video students.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

F 314A&B **FILM TODAY** **3** **I,II**

A screening-discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as problematic or exemplary will be screened, and the basic issues of composition and content they raise will be discussed.

* Open to the Institute by permission of instructor.
* Enrollment limited to 120.
* May be repeated for credit.
* Approved for Critical Studies credit.

F 317 **THE BUSINESS OF FILM** **2** **II**

This course will focus on post-graduate production, how a professional film-video project is financed, produced, distributed, marketed, exhibited. It will survey the contemporary marketplace, its pitfalls and practices, and propose workable strategies and solutions to get work made and seen while protecting your rights as an artist.

* Enrollment limited to 25.

F 318 **SEXUALITY, GENDER AND DESTRUCTION IN CINEMA** **3** **II**

This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction in which the knife, so to speak, is pointed in the "wrong direction".

* Permission of instructor required.
* Approved for Critical Studies credit.

F 319 **THE ACTIVE SPECTATOR** **3** **I**

Is an authentic film culture possible in Los Angeles? What are the conditions that are necessary for the exhibition of alternative media? The class will take students in various alternative film/video venues throughout Los Angeles—in order to discover, analyze and possibly criticize the different solutions that are offered to foster a different kind of viewership. This class is designed for students interested in alternative media production and exhibition.

* Enrollment limited to 12 to 15 students by permission of instructor.
* Approved for Critical Studies credit.

F 324 **SOUND AND THE IMAGE** **2** **I**

An exploration of the aesthetic concerns when combining sound with the image. This class will explore the aural dimension and its profoundly psychological role in cinematic work. The class will include presentations by a number of sound artists, technicians and musicians. 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.

* No Prerequisites required.
* Recommended for all incoming Program in Film and Video students.
* Permission of instructor required.

F 328 **VIDEO STUDIO TA CLASS** **3** **I**

A technical course expanding on basic video equipment, knowledge, practice and theory. Emphasis on transfers between formats, time code principles, equipment safety issues, special techniques in production and problem solving. Video Studio TAs will have access to the Video Studio.

* Required of F/V students who plan to be Video Studio TAs.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Prerequisite: F 126 or by permission of instructor.
* Enrollment limited to 8 students.

F 336 EXPERIMENTAL FILM TECHNIQUES I 2 I

Advanced explorations into various aspects of the filmmaking process. Topics will include thorough examinations of different film stocks, image manipulation techniques and laboratory procedures. This class seeks to inspire and encourage alternative cinematic visions. Advanced Cinematography with an experimental bent. Students will be required to shoot 3 rolls of film.

* Priority given to Program in Film and Video students.
* Prerequisite: F103.
* Enrollment limited to 15 students by permission of instructor.

F 337 EXPERIMENTAL FILM TECHNIQUES II 2 II

This class is a continuation of Experimental Film Techniques I and priority will be given to students who were previously enrolled. However,, this class is open to all and should be taken by any PFV student who is planning to finish a film on film. Experimental Film Techniques II will continue to explore and experiment with methods for manipulating the film image, but will also include a series of in-depth presentations concerning the technical steps involved in completing a film on film. Equal emphasis on shooting and completion processes with lots of experimental film viewing as well. Students will be required to shoot 3 rolls of film.

* Priority given to Program in Film & Video students.
* Prerequisite: F104A&B.
* Enrollment limited to 12 students by permission of instructor.

F 338 MY SOUNDTRACK 1: PRACTICAL SOUND STUDIO 1 II

A practical technical support class for any student in pre or postproduction on a film/video/digital soundtrack. Introduction to the Film/Video Sound Department's facilities and personnel. Opportunity to present your ideas and work in progress for evaluation. We will address the scope of your project, including possible paths, potential difficulties, and technological needs. The aim will be to guide you towards the most efficient and correct choices so that the final outcome will conform with your vision while meeting critical technical standards. The Film/Video Sound Department offers valuable technical support in the form of faculty, staff, Tas, and powerful editing, recording, processing, and mixing tools. This is an opportunity for you to take full advantage of these resources.

F 339 THE ACTIVE CURATOR 3 II

Under the supervision of the instructor, the students will curate a show of independent film/video/new media at the Echo Park Film Center. A theme will be chosen, artists will be asked to submit previews of their work. Regular curatorial meetings will be organized during which the students will screen and discuss the work submitted, before making the final selection. The students will also write the program notes, take care of the publicity and organize all the material aspects of the show (print traffic, technical details, producing the brochure and the posters) and will host the evening. In addition they will receive practical curatorial training by being involved, when possible, in some of the REDCAT film programs, by meeting local curators who will speak to them about showing independent work in LA, and will receive some information about how to deal with film festivals—how to curate a series of independent work for an international film festival, for example.

* Prerequisite: Completion of "The Active Spectator" in the fall 2003 or 2004 or express permission of the instructor.
* Class limited to 15.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

F 340 **UNDERGRADUATE CRITIQUE** **2** **I,II**

A forum for undergraduates to produce and present work. Students working on projects outside of class will show their work in various stages of pre- and post-production for group discussion and critique.

* Required of BFA3&4 Program in Film and Video students.

F 343 **VISITING FILMMAKER WORKSHOP** **1-2** **I,II**

Developing film/video projects with filmmaker in a workshop situation and production of group work.

* Permission of instructor required.

F 358 **ADVANCED VIDEO PRODUCTION** **3** **II**

Abstract imagery, narrative, documentary? This is the place to develop and produce it.

* Prerequisite: F 126, F 303 or permission of instructor.

F 370 **HISTORY OF DOCUMENTARY FILM** **3** **I**

A historical survey of the documentary (or nonfiction) tradition in motion pictures and its major genres: the exploration film the ethnographic reconstruction, the agitprop film, direct the observational ethnographic film, the touroistic film, the historiographic reconstruction, the essayistic film.

* Approved for Critical Studies credit.

F 382 **EXPANDING CINEMA: GENDER ISSUES AND PERSONAL EXPLORATION THROUGH FILMMAKING** **3** **I**

A production workshop for advanced film students with an emphasis on the use of anti-sexist representations/characterizations, and with the use of film as a direct method of self-expression. Each student will product four short (3-4 minute) works dealing with their feelings about: 1) mother, 2) father, 3) sex, and 4) myself. Grading: To receive a HP a student must complete four original assignments and may miss no more than one class.

* Enrollment limited, by permission of instructor.
* May be repeated for credit.

F 385 **PRE-PRODUCTION/PRE-VISUALIZATION** **3** **II**

Explore alternative methods of concept development by participating in mind bending exercises designed to expand creative thought processes. Combine Gestalt based exercises and techniques with practical, time saving applications for project development screen, discuss and analyze student and artist works.

* Open to the Institute.

F 424 **RADICALIZING VISION: AVANT-GARDE/EXPERIMENTAL CINEMA** **2** **I,II**

A class dedicated to viewing and discussing experimental film, a genre intent on stretching the limits of cinematic expression. This class will be taught by a different instructor each semester in order to present a varied survey of contemporary avant-garde film with presentation of historical work as well. With ideas and images ranging from the literal to the abstract, experimental films defy simple categorization and include radical work from traditional genres. Each semester will

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

offer a different focus and the class can be taken repeatedly for credit. Please refer to specific schedule of classes for more detailed semester description.
* May be repeated for credit.
* Permission of instructor required.

F 427 **EXILIC AND DIASPORIC CINEMA** **3** **TBA**
The course will view films and read texts that address the experience of exile and displacement—understood both as a physical and psychic condition. In response to recent world events, the course will focus strongly, though not exclusively, on films concerning the Middle East, and/or from directors now living.
* Enrollment limited, by permission of instructor.
* Approved for Critical Studies credit.

F 430 **VIDEO INSTALLATION** **2** **II**
A laboratory for experiments with the moving image in space. Students will produce group experiments and individual works. We will also explore interactivity within an installation. Completed works will be exhibited on campus.
* Open to Institute with priority given to graduate and Integrated Media students.
* Permission of instructor required.

F 453 **NEW DIGITAL CINEMA: ADVENTURES IN THE MOVING IMAGE** **2** **I**
New Digital Cinema: Adventures in the Moving Image tracks the evolution of contemporary cinema as it intersects with the formerly separate realms of video art, music video, animation, print design and live club events to create an avant-garde for the new millennium. The class will examine the impact of digital technology on narrative structures, animation/live action hybrids, Dogme 95, ""synthetic" cinema, and "ambient" storytelling. Drawing connections to the history of experimental film and video, the class will help create a context for contemporary experimentation and imagine a cinema of the future.
* Permission of instructor required.

F 454 **ADVANCED SEMINAR: TECHNIQUES AND PRACTICES** **2** **I**
Exploration, dialog, and practicum, this course will include examinations of current technology, discussions with recent Film/Video Alumni, and hands-on review of available methods. Syllabus will be shaped by the curiosity and needs of each semester's students.
* Enrollment limited to 16 students.
* Permission of instructor required.

F 456 **LISTENING/SEEING** **4** **TBA**
Each week a different location (either urban, rural, or wilderness) will be visited for the purposes of listening and seeing. At the end of the visit the class will meet within the location to discuss what each has individually experienced. Attention will be given to how the experiences of listening and looking can translate into the making of images and sound. A written journal is required to document what has been heard and seen, and each student will be required to do extensive research on one of the locations visited. Some of the specific sites are: an oil field, emergency hospital waiting room, Death Valley, the Los Angeles Port in Long Beach, San Fernando Road, and 29 Palms military base.
* Permission of instructor required.

F 501 **FILMMAKING FUNDAMENTALS: GRADUATE** **3** **I**
An investigation of the aesthetics inherent to low cost production equipment (8mm video and super 8 film). Students will be encouraged to make personal, experimental works from the point

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

of view of the individual. Class analysis of these works will be directed toward the development of a critical model.

. * Enrollment limited to 15.

* Required of all MFA Graduates in the Program in Film and Video.

F 502 FILM DIRECTING PROGRAM SCENE SHOWINGS .5 I,II

Students will present and/or gather to see showings of both Film and Theater Scenes as the scenes are prepared. Class will meet only when work is ready for viewing.

* Required of all Film Directing Program students.

F 503A&B FILM DIRECTING PROGRAM ACTING STUDIO 4 I,II

Two semester sequence. Emphasis is on the emotional truth of performance, understanding the actor's work and responsibilities, creating and recognizing good performances, script analysis, basic staging and coverage and editing for performance.

* Required of all MFA-1 Film Directing Program students by permission of instructor..

F 507 FILM DIRECTING PROGRAM REHEARSAL CREWS AND PERFORMANCE 1 I,II

Student will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen.

* Required of Film Directing Program first and second year students.

F 510 INTERACTIVE & INTERNET MEDIA 3 I

Introduction to interactive development tools and theories of new media. Recommended for both beginners and those with prior experience. An interactive boot camp, this course will progress rapidly through assignments of increasing power. Required for several advanced courses.

* Permission of instructor required.

F 512A&B FILM DIRECTING PROGRAM THEATER DIRECTING LAB 2 I,II

The translation of the text into a dramatic event that occurs in time and space. The relationship of ground plan decisions to the Event of the scene or play.

F 514 FEATURE FILM SCENE ANALYSIS 2 II

A small group seminar. Short scenes or sequences of not more than fifteen minutes will be analyzed in detail, examining: a) Storytelling; b) Dramatic Structure; c) Mise en Scene and Blocking; d) Decoupage and Design of Cinematography; e) Sound Design; f) Editing. Students will be required to screen, in full, the feature films available in the CalArts Library, from which the scenes are excerpted.

* Permission of instructor required.
* Required of FDP MFA-1 students.

F 515 LINGO PROGRAMMING FOR MULTIMEDIA 2 TBA

Intensive course in Lingo Programming. Students will learn techniques for the control of image, video, text and sound for computer based installation, CD Rom, Internet, or performance art. Emphasis placed on creating responsive works, and pieces that exhibit behavior.

* Prerequisite: F 510 or Permission of instructor.

F 516 ON STAGE: CREATING A THEATRICAL PERFORMANCE 2 II

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

A rehearsal/performance class designed to help developing directors understand the process of mounting a theatrical event through participation in a classroom project structured as a professional rehearsal. The rehearsals will culminate in a public performance.

F 517 **SPECIAL TOPICS: SEMINAR ON REALIST STYLE** **3** **II**

An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme'95, 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/discussion and a screening each week. Students are required to present a one hour seminar based on a 15 to 20 page paper or a short original film.

* Limited enrollment by permission of instructor.

F 518 **FILM DIRECTING PROGRAM** **.5** **I,II**
GUEST ARTIST WORKSHOP

Intensive workshops with visiting artists.

* Required of all MFA-1&2 Film Directing Program students.

F 519 **SPECIAL TOPICS: NOUVELLE VAGUE** **3** **I**

A seminar for graduate students on the subject of the NEW WAVE Cinema of the sixties when young French film critics and filmmakers elaborated on the "politique des auteurs" and invented new ways and new realms of storytelling. Their efforts are still today informing any progressive and reflected working with film all over the world. Given the concept of a seminar it is expected that students conduct own rigorous scholarly research and actively contribute to the discussions with excerpts from readings, through analysis and presentations. After each class there is a screening session up to 3 hours in preparation for the next class.

* Enrollment limited to 10 students by permission of the instructor only.

F 520 **INTERACTIVE CINEMA** **2** **II**

We will examine contemporary approaches to and unexplored possibilities for the use of cinematic elements within an interactive context. Students will have the opportunity to re-use or re-work their own existing footage in combination with additional elements of sound text, video, graphics or animation. Students will complete a semester project. Techniques covered include digitizing video footage, and use of Director software for the creation of a CD-ROM or Internet based project.

F 521 **INTERMEDIATE INTERACTIVE/INTERNET** **2** **II**

Theories and techniques of interactive and internet media. Emphasis is placed on risk taking. Work may be documentary, narrative, animated, text-and-image, all of the above or none of the above. Students will complete a semester project.

F 522 **GRADUATE SEMINAR:**

F 522C NARRATIVE THEORY **3** **II**

A course on means of story-telling for film integrating practical handbook rules with theoretical models based on literary constructions. There will be readings from Eugene Vale,, Gerard Genette, and Northrop Frye and screenings of excerpts from classic and symptomatic films.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

F 522D DELEUZE AND CINEMA 3 TBA

Gilles Deleuze's philosophical reflections on the cinema, which he characterizes as a taxonomy, an attempt at the classification of images or signs rather than a history, will serve as the basis for an inquiry into the composition of basic cinematic forms.

* Approved for Critical Studies credit.

F 522X IMAGINING REALITY 3 TBA

This course will examine a variety of issues regarding the politics and ethics of documentary filmmaking and by extension the politics and ethics of representation. Emphasis will be placed on the relationship of these issues.

F 523 FILM GRAMMAR AND STAGING 4 II

This course will continue the work begun in Dramatic Construction and will examine the relationship between story and structure, and the grammar or syntax of visual story-telling in the dramatic narrative film. For expedience and cost concerns, the work will be done with single-camera video. Students will be rotated through crew positions and some in-class directing assignments. All students will complete several out of class directing assignments.

* Prerequisites: Acting Studio, Editing, Dramatic Construction.

F 526 SCREENWRITING TUTORIAL 2 I

Individual work with students on screenplays or plays. To meet in instructor's office at school or at instructor's home.

* Enrollment limited by permission of instructor.

F 528 VIDEO PRODUCTION WORKSHOP FOR FILM DIRECTING PROGRAM 2 I

This class aims to provide you with a working knowledge of the video production and postproduction equipment and facilities in the Film/Video School. We will also explore the creative use of these video technologies, including discussions of framing, composition, editing and postproduction aesthetics. Classes will include the viewing and critique of significant film/video pieces, as well as readings of selected texts. In addition, students are required to attend a lab once per week. The Video Lab provides an opportunity for students to have hands-on individualized training on the equipment and techniques demonstrated in class. Students will be required to complete a personal video project and to participate in a group project.

* Required of FDP MFA-1 students.

F 529 DRAMATIC NARRATIVE WRITING ROUND TABLE 2 TBA

This is a workshop in which students will meet with the instructor to read and discuss each other's work involving the writing of dramatic narrative screenplays and/or plays.

* Recommended of Film Directing Program students.
* Limited enrollment by permission of instructor.

F 530 ADVANCED INTERACTIVE & INTERNET PRODUCTION WORKSHOP 3 TBA

This course emphasizes production of unusual work through the use of Macromedia Director's lesser known features. Internet and "offscreen" interactive applications figure prominently. Students will use JavaScript to pass data between browsers, Lingo, and CGI Scripts. Topics include: video image capture and recognition, file 1/0, and work with external devices.

* Knowledge of Director and Lingo required.
* Enrollment limited to 10 by permission of instructor.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

F 531 **DRAMATIC NARRATIVE SCREENWRITING I: FINDING YOUR STORY** — **2** — **TBA**

A class designed to help students find stories from their own experiences which my be developed into dramatic scripts. Stories will be tape recorded and transcribed by the student. One or more stories will be selected for development. Students in the class will work on their own stories as well as a selected story told by another.

* Students other than FDP students wishing to enroll in the class may be required to have an interview at which time they will be asked to tell stories.
* Permission of instructor required and enrollment is limited.

F 532A&B **DRAMATIC NARRATIVE FILM DIRECTING LAB** — **4** — **I,II**

Short scenes are assigned to students, either original material or scenes from existing scripts. These scenes are reviewed after editing. Prior to shooting, directors will submit a ground plan as well as planned coverage. Class meets twice a week.

* Required of 2nd year Film Directing Program students.
* Permission of instructor required.
* Prerequisites: Acting, Film Grammar, Dramatic Construction.

F 535 **PRODUCING YOUR THESIS** — **2** — **I**

Focuses on the structure and practice of the industry as it relates to the independent producer/director, including project development, story board, script breakdown, shot list, scheduling, budget, and marketing. Students will have the opportunity to develop their thesis project, while interacting with seasoned producers, writers, agents, directors, editors, casting directors, and other professionals working in the industry.

* Open to the Institute.

F 536 **THE FILMMAKING PROCESS (FILM DIRECTING PROGRAM)** — **3** — **II**

Follows the script from the point of view of a producer from development to Post Production. A course taught on campus and at various studios and post-production facilities off campus. Students will observe the work done in many aspects of film-making and will have arranged lectures, demonstrations, and workshops by working professionals.

* Film Directing Program students or permission of instructor.

F 538 **DIRECTING PROJECTS LAB** — **5** — **TBA**

Students in the class will direct projects in Film/Video and in Theater. They will present work in progress in scene class and will have completed a final project in each medium by the end of the semester.

* Prerequisite: Film Directing 2nd Year Standing

F 540 **SURVEY OF HISTORICAL AND CONTEMPORARY DIRECTORS** — **3** — **I**

This class is designed to investigate the artistic styles and seminal influences of directors past and present. Through the process of researching individual directors such as Meyerhold, Kazan, Brecht, Prince, and Berkhoff, students will explore the artistic and cultural impact of individual artists. Students will perform classical texts using techniques identified with the established director. This experiment introduces different theatrical conceits that teach theater history while offering the student new tools in developing their own work. Course work will also include a presentation of original work informed by the student's research..

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

F 575 **DRAMATIC CONSTRUCTION: THE DIRECTOR PREPARES** **3** **I**

In depth examination of the creation, staging and coverage of dramatic events through the study and analysis of structure, plot, character and the action/objective dialectic in selected Movies and Plays.

F 576 **DOCUMENTARY FOR STORYTELLERS** **3** **II**

The separation of the fictitious and the documentary is artificial mostly for commercial reasons. But in fact, fiction and documentary postulate and imply each other. During the course we will examine the faults of this separation and at the same time we will work out ways to cross boundaries and convert them. Students are expected to develop projects that integrate narrative structures and fictitious situations in documentary working conditions. We will shoot a few projects including improvisational acting and story problem solving on the spot. In the end we will see that the actuality of the shooting can be as determinating for a film as the structure of a story and the scripted characters.

* Enrollment limited to 8 students, by permission of instructor.
* Knowledge of digital cameras and editing software required.
* Required of Film Directing Program MFA-2 students.

F 577 **FILM DIRECTING PROGRAM NARRATIVE EDITING** **2** **I**

From cut-away to continuity, from jumpcuts to invisible editing, from parallel montage to interior montage, from coverage to decoupage: a course on the practice and the theories of film editing. All facets of the editing process will be explored through analysis of film edits and through special assignments and exercises. Students have to bring own work (in editing progress) to the class. Input on editing strategies for individual student projects will be supplied.

* Enrollment limited.
* Required of 2nd year Film Directing students.
* Prerequisite: F 290 Basic Editing Techniques
* Working knowledge of Final Cut Pro required.

F 578 **THE DIRECTOR PREPARES** **3** **TBA**

This class addresses pre-production concerns including script breakdown, casting, ground plans, and coverage, plus students will consider the criteria employed when selecting the creative team including a d.p., art director, light, sound and wardrobe designers.

* Required of MFA-2 students in the Film Directing Program.

F 579 **FILM PRODUCTION WORKSHOP (FDP)** **2** **II**

Introduction to 16mm filmmaking, taught in a two week intensive workshop. Each student shoots and edits a silent 16mm film. Collaborative work on a 16mm sync sound film continues in the Directing Lab.

* Required of FDP MFA-2 students in fall semester.
* Required of FDP MFA-1 students in spring semester.

F 595 **ADVANCED EDITING TECHNIQUES** **1.5-2** **II**

Advanced seminar in post-production issues for FDP thesis students. The course will address scheduling, organization, editing technologies (16mm and Avid), sound design and mix preparation.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

F 600 **PRODUCTION CREWS** **1** **I,II**

Hands-on experience for students serving on production crews of projects initiated by fellow students.

* May be repeated for credit.

F 625 **THESIS WORKSHOP** **4** **I,II**

A practical theory course providing a working environment for film/video thesis 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.

* Required for 2nd or 3rd year graduate students.
* Enrollment limited to 15 by permission of instructor.

F 635A&B **FILM DIRECTING PROGRAM THESIS WORKSHOP** **4** **I,II**

The course is designed as a working environment for 3rd year Film Directing students in order to approach, develop, produce and complete their thesis. Ideas will be tested, scripts will be critically read, crewing and casting will be discussed, the production schedule reviewed, editing structures developed and first public presentation of the work (press kit, poster and photos, interviews) prepared. Half of the course work will happen in individual tutorials, the other half in class meetings every other week. Students have to spend at least 20 hours a week working outside of class on their thesis.

* Enrollment limited.
* Required of Film Directing students – 3rd year.

F 644 **FILM DIRECTING PROGRAM THESIS EDITING TUTORIALS** **1.5** **I,II**

Students will arrange to show and discuss their thesis film edits with the instructor. Work will be shown at various stages. Students should have "dailies" as well as edited scenes available for discussion.

F 800 **UNDERGRADUATE INDEPENDENT PROJECT: PROGRAM IN FILM AND VIDEO** **2-16** **I,II**

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

* May be repeated for credit.

F 900 **GRADUATE INDEPENDENT PROJECT: PROGRAM IN FILM AND VIDEO** **2-16** **I,II**

* May be repeated for credit.

CS175A&B **FILM HISTORY I & II** **3** **I,II**

This two-semester course is designed to give an overview of the history of film as art, incorporating all kinds of filmmaking, from narrative, documentary, avant-garde/experimental or animation, to installation, but always with an eye to how each form has been explored for artistic expression. Each semester will be structured through a dual set of concerns; the medium's chronological development, beginning with the earliest projected films by the Lumiere Brothers in 1895, will be presented within the framework of a different formal, aesthetic or social focus. Relevant recent films will be shown out of chronological sequence to help relate historical styles

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

or techniques to modern sensibilities. Students will be able to take one semester without having taken the other, although it is strongly recommended that they take both in chronological sequence. Students will be required to write three short papers each semester, and attendance is mandatory. It is also required that students attend at least three outside film programs from a list recommended by the instructor.
* Required of all School of Film/Video students.

CS175A **FILM HISTORY I – 1895-1950** **3** **I**

Film History I is a survey of the development of the cinema from its origins in the late 19th century through the onset of the Second World War. The course will emphasize the development of cinema aesthetics through the study of works by major filmmakers, from Lumière, Méliès and Porter to Renoir, Ozu and Welles. Requirements include regular attendance, weekly readings and journal entries and a finalpaper. Purchas of a course reader is mandatory.
* Permission of instructor required.

CS175B **FILM HISTORY II – 1950-2003** **3** **II**

The second semester will continue from the early fifties and conclude with several works from the past decade. Each of the focuses from the first semester will be further examined, and new sets of social concerns, such as the rise of independent filmmaking, the introduction of school-taught filmmaking and the study of film history, development of new genres and their self-referential spin-offs, and the rise of minority filmmaking and identity politics, will also be subjects for classroom presentation and discussion.

CS222 **SCRIPT WRITING** **3** **TBA**

A workshop for students seriously interested in writing narrative scripts of any length or genre. Exercises will focus on style and language, format, structure, location and characterization. Students will critique their own works as well as professional scripts. Each student must complete a significant portion of an original creative project.
* Enrollment limited to 12.

CS275 **HISTORY OF EXPERIMENTAL FILM** **3** **I**

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
* May be repeated for credit.
* Permission of instructor required.

CS428 **SCREENWRITERS ON SCREENWRITING** **2** **TBA**

This class will examine the craft and process of screenwriting from idea to page to screen related first-hand by working screenwriters themselves. Every other week a film will be shown and the following week the screenwriter will join us in the film will be shown and the following week the screenwriter will join us in the classroom for discussion of that film and his/her body of work; as well as such topics as working methods; the actuality of writing inside and outside of the Hollywood system, the perception and the reality of the screenwriter's place in the food-chain. Each session will be topped off by a general audience question and answer free-for-all. Eight films and eight guests (TBA) over the course of the semester ranging from veteran screenwriters such as Frank Pierson (Cool Hand Luke, Dog Day Afternoon) to resolutely dark outsiders like Guin Turner (American Psycho).

CS471 **FILM THEORY** **3** **I**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

The class will review classical and contemporary film theory beginning with texts and screenings in realism, formalism, classical Hollywood cinema, auteurism and then move into structuralist, psychoanalytic, post-structuralist and post-modern film and theory.

CS472 **TV THEORY: TOPICS IN MEDIA THEORY** **3** **II**

This course, taught in the spring semester, will concentrate on post-modern theoretical constructions focusing primarily on television theory and criticism, and in particular on cinematic constructions of TV subjectivity. Films include The Last Picture Show, Network, Being There, King of Comedy, A Face in the Crowd, Tootsie, and others.

CS570A **CAN THE POLITIQUE DES AUTEURS SURVIVE POST-MODERNISM?** **2** **TBA**

The politique des auteurs (improperly translated by auteur theory) was a critical tool designed by the young Turks of the French New Wave (Godard, Truffaut, Rohmer) to investigate a personal filmic language in the work of directors working within the Hollywood studio system (Hawks, Hitchcock, Welles…). It became a weapon to re-evaluate the importance of some European directors (Bunuel, Dreyer, Renoir…), as well as to reclaim some territories left unchartered by a more "literary" approach of the history of cinema (Westerns, film noirs, B and Z movies…). The semester will start with comparing the work of three major directors of the French New Wave to the movies whose influence they acknowledged in their writings. Then we'll explore some of the most paradoxical applications of the politique des auteurs – from the reclaiming of an auteur status for forgotten female filmmakers working in Hollywood (such as Dorothy Arzner), to the investigation of genre films such as horror flicks (Jacques Tourneur, Roger Corman), to the role played by non-Western cinema in readdressing theories of authorship. Please Note: This year, the regulation allowing a maximum of three absences from the class will be enforced.

CS570B **WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA** **3** **I**

PART VII: WOMEN AND MYSTICISM – WHEN THE MYSTERIES OF THE SOUL SUBLIMATE THE MYSTERIES OF THE BODY

Using film theory and feminist film criticism, as well as texts addressing issues of gender and psychoanalytic theory, post-colonialism and cultural studies, 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 such sexual difference. This class will be a direct continuation of the one taught in the Fall 2003 ('The Mythology of the Female Warrior') but will be open to all. However, a commitment to doing in-depth theoretical research and to writing two theoretical essays following specific guidelines is requested. Female mystics have long haunted the imagination of writers, religious leaders, psychoanalysts and filmmakers. From the sacred priestesses in the religions of Asia Minor to the saintly figures generated by Christianity to the new developments of female mysticism in Third World countries, the woman's body has become a conduit through which the deity speaks to the world. Why is female mysticism drenched in a pervasive sexual imagery? Why do male thinkers use femininity as a metaphor for their relation to the sacred? How does this have an effect on the way cinema has historically represented the body?

CS570D **HISTORY OF VIDEO ART** **3** **II**

Students will acquire practical and critical skills through studying and analyzing the development of theoretical discourses that frame past and current issues surrounding the production and interpretation of the electronic image by artists. Videotapes addressing cultural, ethnic, and social concerns throughout the world will be screened, analyzed, compared and

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

contrasted. Includes lectures, screenings, and an introduction to production skills in the basic practices of video techniques. Examples will be shown of the earliest origins of video art and "alternative media" by artists who participated in its evolution—which in many ways started as a revolution—to the current trend of installation art. Includes lectures, readings, and screenings, including seminal and often unseen videos.

* Open to the Institute with permission of the instructor.

CS570I **QUESTIONS OF THIRD CINEMA** **2** **TBA**

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.

* Assignment: one paper a week.

CS570P **CHINESE CINEMA AT THE CROSSROADS** **3** **TBA**

Cinema was introduced in China in 1898, in a situation of symbolic and actual violence, as "The Middle Empire" was facing the imperialist designs of the West. It developed in the cosmopolitan city of Shanghai, and was a major vector to convey the tropes of modernity during the Republican era (1911-1949). After 1949, it was used as an ideological tool to implement socialism. With the Fifth Generation of filmmakers (graduating after the Cultural Revolution in 1978) and mostly the Sixth Generation (graduating after June 4th, 1989), the age of "post-politics" was reached—with a return to some of the aesthetic concerns of the "Golden Age" of the Shanghai studios. Moreover, the opening to market economy (re)creates new conditions of film production. By comparing the themes, aesthetics, censorship problems and modes of production of the films produced in 1913-1949 and in the "post-Tiananmen era" we will analyze the relationship between the history of Chinese cinema and China's struggle with modernity and post-modernity. Requirements: one short paper (4-5 pages mid-semester), one long paper (10-12 pages) at the end of the semester.

ID200A&B **COLLABORATION LABORATORIES:**

ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS **2** **I**

A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theatre works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.

* Enrollment open to the Institute by permission of instructor.
* Priority to graduate and upper division undergraduates.

ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS **2** **II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theatre, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.

* Enrollment open to the Institute by permission of instructor.
* Priority to graduate and upper division undergraduates.

ID300A&B INTERDISCIPLINARY CRITIQUE 2 II

A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.

* Enrollment required for Interschool Grant recipients.
* Priority to graduate and upper division undergraduate students.

ID350 COLLUSIONS & COLLISIONS 2 I

When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.

* Open to the entire Institute.

ID360 RE: INVENTING THE WHEEL 2 II
AN INTERDISIPLINARY HISTORY SURVEY

A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.

* Open to the entire Institute.

ID550 ARTS PEDAGOGY: ARTISTS PREPARING 2 I,II
TO TEACH IN THE COMMUNITY

This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

EXPERIMENTAL ANIMATION COURSES

FE103 OPTICAL PRINTING 2 II

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Optical printer operation emphasizing creative use of rephotographic techniques in hands-on use of equipment. One hour lab required each week in addition to class.
* Enrollment limited to 12 by permission of instructor.
* Open to Program in Film and Video students.

FE104 OXBERRY CAMERA OPERATION .5 I,II

Practical instruction in the operation of the Oxberry Camera stand.
* 6 week workshop.
* Enrollment priority to Experimental Animation students.
* Enrollment limited to 12 by permission of instructor.

FE108 BASIC SOUND FOR EXPERIMENTAL ANIMATION 2 I

Hands-on instruction for the use of audio facilities for creation of soundtracks. Examination and discussion of artistic issues regarding form, function and meaning of sound in both narrative and non-narrative contexts. Students will produce a finished, multilayer soundtrack synchronized with a short animation.
* Permission of instructor required.
* Required of all BFA Experimental Animation students in their 2nd year.
* Co-Requisite: FE123A.

FE117 MOTION CONTROL FOR 3D STOP-MOTION ANIMATION WORKSHOP .5 II

Purpose goal of workshop: Students who complete the workshop should be able to easily demonstrate the writing, saving and loading of a predefined camera "move." The predefined cameramove will include most of the basic elements of Motion Control as it pertains to stop motion animation. Also covered will be the changing of camera/film formats. Most of the educational process will be done through collaborative hands-on experience. Full (on-time) attendance is mandatory.
* Enrollment limited to 8 students by permission of instructor.
* Limited to Experimental Animation students, BFA3/4 and MFAs.

FE118 WORKSHOP IN STOP MOTION TECHNIQUES .5 I

Two-week workshop will cover a variety of techniques used in stop motion animation, and live action special effects (low budget), and covering a multitude of other topics such as set design and building; armature building; dressing techniques; molding and casting. Students will have to supply some materials.

FE122A&B OXBERRY ANIMATION TECHNIQUES 3 I,II

A full 16mm animation production course. Students may use a variety of experimental techniques (cut-outs, objects, cel animation, sand and multiple layers, etc.) to create their projects as well as developing the technical expertise to shoot on the Oxberry.
* Enrollment limited to 15 by permission of instructor.
* Strongly recommended.

FE123 EXPERIMENTAL ANIMATION FILMMAKING TECHNIQUES 2 I

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

A one semester basic introductory course to 16 mm filmmaking technology and technique. Through lecture and demonstration this hands-on workshop utilizes in-class group and individual student exercises as a means to a practical understanding of exposing film, using 16 mm film cameras, editing, working with postporduction sound and finishing a film. Class meets twice per week.

* Required of incoming BFA-2 and BFA-3 Experimental Animation students
* Recommended for all MFA Experimental Animation students.
* **Necessary for access to production and post-production film equipment**
* Enrollment limited to 12 by permission of instructor.
* Co-Requisite: FE108.

FE130 BOOK ARTS 3 TBA

Students work in a workshop atmosphere developing writing and drawing projects from a series of strategies to consider what makes a book. The first half of the semester develops projects from the workshop while the latter half concentrates on the book project itself. This class is well suited for the student who considers the book as a vehicle for documenting a process of how their work develops. Critiques are a valuable part of the class which limits enrollment to 12 students.

FE234 DIRECT ANIMATION TECHNIQUES 3 I,II

Single frame shooting on the VAS IV allows for developing skill for a variety of animation techniques. With weekly exercises students will analyze composition, timing, color issues and how technique affects content. Other formats for testing animation will be reviewed so that students will be able to choose the appropriate testing system for their projects. MFAs in fall.

* Required of all beginning BFA Experimental Animation students in 1st semester.
* Required of all beginning MFA Experimental Animation students in 2nd semester.
* Permission of instructor required.

FE235 LOCOMOTION 3 I

Exploration of the basic principles of movement for the experimental animator. Animation planning with key frames, in betweening, charts and dope sheets. The weekly exercises will emphasize personal expression integrating action reaction, squash and stretch, slowing in slowing out and morphing, leaving space and freedom for different approaches.

* Required of all beginning Experimental Animation Students.

FE255 PHOTOSHOP/PREMIERE/AFTER EFFECTS: HYBRID IMAGING 2 I,II

Hybrid Imaging is a comprehensive, hands-on course introducing the creative power of integrating Photoshop/Premiere/After Effects digital imaging software and current hardware systems available in the F 104 computer lab. Emphasis will be on realizing unique hybrid animation through digital creation/manipulation technology. Video input/output, high resolution 16mm film scanning/recording back to film and understanding how to bridge new technology with traditional drawn/painted/cut-out and other forms of artwork, collectively form and bases for this one semester course. Screenings of experimental and popular media and examination/discussion of pertinent fine art will serve as inspiration or starting points for experimental animation projects. Four static assignments plus one final motion based project offer an opportunity to put into practice the process of producing new images and animation.

* Permission of instructor required and enrollment limited to 16 students.

FE300 EXPERIMENTAL ANIMATION THESIS PRODUCTION SEMINAR 3 I,II

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

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.
* Required of MFA-2 Experimental Animation students.

FE312 VIDEO WORKSHOP FOR EXPERIMENTAL FILMMAKERS 1.5 I

Video for Experimental Filmmakers will cover basic topics in 3/4' video and video editing including: Dub Room Operations, Straight Cut Editing, Waveform Monitor and Vectorscope.
* Strongly recommended of incoming Experimental Animation students.

FE320 BEGINNING STOP-MOTION ANIMATION TECHNIQUES 2 I,II

This introductory class will focus on explorations in different stop-motion techniques, mediums and materials during weekly labs using the video lunch box. These exercises and their critiques in class will be utilized to help students understand the scope of the genre of stop motion.
* Permission of instructor required.
* Enrollment limited to 8 students at the upper level BFA & MFA level.

FE323 INTUITIVE ANIMATION 3 I,II

An advanced experimental animation class. Students will explore the use of animation as a creative tool, as an art form and a distinct and personal language. The class will include modes of representation, free associative animation, timing, use of the film frame, expressive layout, kinaesthetics, observation, economy, the unfinished statement, use of keys, graphic narrative devices, problem solving and use of accident.
* Limited to 12 students per semester.

FE333 HISTORY OF EXPERIMENTAL ANIMATION 3 II

History of Experimental Animation explores the origins and development of experimental animation, with special concentration on the great variety of techniques and styles imployed by the various artists.
* Required of BFA-1, incoming BFAs, and MFA-1 E/A students.
* Approved for Critical Studies credit.

FE335A&B EXPERIMENTAL ANIMATION THESIS CONCEPT SEMINAR 3 I,II

Second year MFA students are expected to take this class. This class will offer each student the opportunity to shape their thesis projects through presentations to a critical audience. Lectures, demonstrations, discussion, scoreboard analysis and treatment consultation during this seminar will introduce and assist students in developing a strong Experimental Animation Thesis. Necessary authorization forms, equipment scheduling necessary for shooting spaces and sound mixes will assist students to a successful completion of their thesis.
* Required of MFA-2 Experimental Animation students.

FE338 INTRODUCTION TO 3D CG ANIMATION 3 I

An introduction to the general principles of 3D computer graphic animation. Students will work with Alias/Wavefront's Maya software to learn the basic processes of creating and animating synthetic objects, materials, lights, and cameras.
* Open to the Institute by permission of instructor.
* Enrollment limited to 24.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

FE341 **DIGITAL APPLICATIONS SEMINAR** **3** **TBA**

The Digital Applications Seminar provides a critical examination of computer graphics and interactive digital applications in the fields of art, science, design, medicine, and entertainment. The class will focus on aesthetic, conceptual, and social issues, the criteria of the various fields, and the impact of the digital medium. No digital background required. Computer advocates and antagonists welcome. Coursework consists of weekly readings, video screenings, and group discussions. There is no lab requirement.

* Open to the Institute by permission of instructor.
* Enrollment limited to 10.
* Recommended prerequisite: FE350 or FC320.

FE345A&B **ADVANCED TECHNIQUES FOR STOP MOTION** **2** **I,II**

In this two-semester course each student will create and complete a stop-motion project. The fall semester will focus on creative elements such as concept, design, writing, pre-production work, shoot and move on to editing and post-production.

* Permission of instructor required.
* Enrollment limited to 10.

FE350 **INTERMEDIATE 3D CG ANIMATION** **3** **II**

An intermediate course in computer graphic animation principles and practice utilizing Alias/Wavefront's Maya software. Students will expand upon the material learned in the introductory course through realizing a set of structured exercises and individual projects.

* Open to the Institute by permission of instructor.
* Prerequisite: FE338.

FE355A&B **ADVANCED COMPUTER ANIMATION SEMINAR** **2** **TBA**

Discussion/seminar will focus on review and critiques of student works, works-in-progress, and review of works by artists working professionally in computer art and animation. Emphasis is on concepts, structure and aesthetic issues.

* Open to the Institute by permission of instructor.

FE375A&B **ANIMATION AND PERFORMANCE IN STOP MOTION** **2** **I,II**

With prior experience in stop motion these students will plan a personal project. Scheduling, testing and shooting of all projects will be covered while scene analysis, timing and concept are studied as well.

* Prior experience in stop motion required with permission of instructor.
* Enrollment limited to 10.

FE380 **LIGHT SCIENCE AND CINEMATOGRAPHY** **2** **I**

This series of lectures and labs will explore universal principles of lighting, lens theory, composition, and film exposure. Experiments will be conducted in stop-motion and photo-stills environments.

* Enrollment limited to 10 students by permission of instructor.

FE381 **CINEMATOGRAPHY TECHNIQUES FOR ANIMATION** **2** **II**

This series of lectures and labs will focus on the photo technical aspects of animation cinematography. From multi-plane to multi-pass we will conduct hands on experiments to broaden the technical palette and visual vocabulary of the experimental animator.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

FE405 **EXPERIMENTAL ANIMATION SENIOR PROJECT** **4** **I,II**

The Senior Project is an independent contract that is undertaken by the BFA-4 student and his or her mentor. The student works throughout the year with the advisor determining its content and presents it at the graduation review.

FE410 **AFTER EFFECTS: COMPOSITING** **2** **I,II**

This course is the complete 2-D Adobe After Effects digital animation creation and manipulation course. Exposing tools and new possibilities in experimental animation creation with sophisticated/complex digital tools will be the focus of this course. Highlighting interrelationships between software, methods of working with parts or hole projects that use traditional plus digital animation, exploring 2-D graphics in 3-D space, blue screen keying, motion tracking, nonlinear motion path animation, obvious and subtle image relationships will be topics included in this one semester course.

* Prerequisite: FE255.
* Permission of instructor required.
* Enrollment limited to 16.

FE416 **DISCOVERING FILM: LANGUAGE THROUGH ABSTRACTION** **3** **II**

Using numerous media, students conceptualize and produce visualization exercises utilizing word/groups, emotions and notion concepts as expressive abstractions. Students study refining and defining film language concepts by distillation of reality through learning to see and create new enlightening experiences.

* Enrollment limited to 12 students by permission of instructor.

FE420 **ADVANCED 3D CG CHARACTER CONSTRUCTION I** **2** **I**

This course provides a focused exploration of 3D character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in "Advanced #D CG Character Construction II" the following semester.

* Prerequisites: FE338, FC320.
* Open to the Institute by permission of instructor.

FE421 **ADVANCED 3D CG CHARACTER CONSTRUCTION II** **3** **II**

This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous semster's work in "Advanced 3D CG Character Construction I", students learn how to rig the model as an appealing, animatable character with intuitive controls.

* Open to the Institute by permission of instructor.
* Prerequisites: FE420.

FE440A&B **FROM CONCEPT TO COMPLETION** **3** **I,II**

A two semester sequential course exploring the process of developing an idea. The course will emphasize the process of development, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.

* Enrollment limited to 15 students by permission of instructor.

FE480 **EX PERIMENT** **3** **I**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

To 'periment,' might mean, "to think with 'the near mind', to rely upon what is already understood and what jibes with preexisting concepts and methods (Latin, peri, near, and ment, mind, thought). To ex periment is to come out of "near mind," to come out of "near thinking," so as to become increasingly able to discover, explore, question, create, and understand in substantially new ways. This course encourages, even "demands," a no—holds-barred approach to art and animation. We will examine, discuss, and question art, writing about art, cinema, and writing about cinema. We will engage in vigorous, rapid, mini-projects and project sequences. Call it brainstorming, only the storm can be exciting, not frightening; it's about moving outside of self-imposed and discipline-imposed rules and limitations. We will negotiate, reinvent, and rudely combine, collapse and subvert many of the strategies and tactics developed by artists (even subversive tactics can be subverted). We will ex periment, move out of what's near and dear, ex ploring (whatever that means) what's feral, raw, or even over-refined. It's a both-end approach: we'll discuss and employ pre-existing concepts and methods, and we'll try what's "wrong" or "ill-suited"…what's "not a good idea." (Within sensible parameters, of course). And, we'll try to make sense of what-actually-works. This is not an escape from, or abandonment of tradition, but a healthy investigating-out, a questioning: it is ex perimentation.

* Required for MFA-1 students in Experimental Animation.

FE510 **SPECIAL TECHNIQUES IN COMPUTER GRAPHIC ANIMATION** — **3** — **TBA**

An investigation of advanced tools and procedures. The conceptual foundation, setup, and effective implementation of expert techniques such as those required in facial animation will be explored.

* Open to the Institute by permission of instructor.
* Recommended prerequisites: FC320 and FE350.

FE520 **ALTERNATIVE APPROACHES IN 3D CG ANIMATION** — **3** — **II**

A collaborative workshop investigating options to prevalent approaches in 3D computer graphic animation. Areas explored will include algorithmic composition, real-time performance, and non-representational imagery.

* Prerequisite: FE338.
* Open to Institute by permission of instructor.
* Enrollment limited to 12.

FE522 **REALLY ADVANCED 3D COMPUTER GRAPHIC ANIMATION** — **3** — **TBA**

An advanced, continuing course in computer graphics and animation, for students with previous intermediate level experience in 3D computer graphics. The goal to introduce more advanced and professional concepts and techniques, and provide time assistance for students working independently on their own computer graphics projects. Students will use their own choice of available hardware and software, which includes Softimage 3D and Maya 3D.

* Prerequisite: FE350 or permission of instructor. May be repeated for credit.

FE545 **DIRECTOR AND THE E/2 I/O BOARD** — **1** — **TBA**

This course is a five-week hands-on workshop. The goal is to learn how to interface real-world hardware applications, such as motors, lights and sensors, with the computer program Director. The class will introduce basic electronics, the type of hardware to use for specific applications, and will also include hands on experience, such as soldering a small pc board to connect between the EZ I/O board and a motor, light, etc. We will also touch on some basic LINGO in order to program for the EZ I/O. LINGO will be dealt with in depth in the advanced director class. F 521 Intermediate Interactive/Internet is required in order to participate in the workshop.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

FE800 **UNDERGRADUATE INDEPENDENT PROJECT: EXPERIMENTAL ANIMATION** — **2-16** — **I,II**

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

* May be repeated for credit.

FE900 **GRADUATE INDEPENDENT PROJECT: EXPERIMENTAL ANIMATION** — **2-16** — **I,II**

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

* May be repeated for credit.

ID200A&B **COLLABORATION LABORATORIES:** — **2**

ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS — **I**

See description at the beginning of Film/Video course descriptions.

ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS — **II**

See description at the beginning of Film/Video course descriptions.

ID300A&B **INTERDISCIPLINARY CRITIQUE:** — **2** — **II**

See description at the beginning of Film/Video course descriptions.

ID350 **COLLUSIONS AND COLLISIONS** — **2** — **I**

See description at the beginning of Film/Video course descriptions.

ID360 **RE:INVENTING THE WHEEL INTERDISCIPLINARY HISTORY SURVEY** — **2** — **I,II**

See description at the beginning of Film/Video course descriptions.

ID550 **ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY** — **2** — **I,II**

See description at the beginning of Film/Video course descriptions.

CS175A&B **FILM HISTORY** — **3** — **I,II**

See description at the beginning of Film/Video course descriptions.

CS275 **HISTORY OF EXPERIMENTAL FILM** — **3** — **I**

See description at the beginning of Film/Video course descriptions…

CS276 **ANIMATION THEN AND NOW** — **3** — **TBA**

An international historical survey of animated films, from the early motion machines through the Golden Age of cartoons to the styles. Comparative screenings and discussions focus on aesthetic, practical issues such as parody and satire, timing and gag construction, stylization, and stereotype, and mythology and symbolism.

* Required of Experimental Animation students in their first semester.

CHARACTER ANIMATION COURSES

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

THE FOLLOWING COURSES ARE SUBJECT TO CHANGE. AN UPDATED LISTING WILL BE AVAILABLE AT FALL REGISTRATION

ID200A&B **COLLABORATION LABORATORIES:** **2**

ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS **I**

See description at the beginning of Film/Video course descriptions.

ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS **II**

See description at the beginning of Film/Video course descriptions.

ID300A&B **INTERDISCIPLINARY CRITIQUE:** **2** **I,II**

See description at the beginning of Film/Video course descriptions.

ID350 **COLLUSIONS & COLLISIONS** **2** **I**

See description at the beginning of Film/Video course descriptions.

ID360 **RE:INVENTING THE WHEEL** **2** **II**

See description at the beginning of Film/Video course descriptions.

ID550 **ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY** **2** **I,II**

See description at the beginning of Film/Video course descriptions.

F 265 **THEORY OF COMEDY** **3** **I**

See description at the beginning of Film/Video course descriptions.

Workshop **FIGURE DRAWING WORKSHOP** **0** **I,II**

Life drawing figure model class. Sign up in the Character Animation program.

* Open to the Institute. No Credit. Sign up in Character Animation.

Workshop **WORKSHOP: UTILITY CLASS: INBETWEENING, CLEANUP ANIMATION ASSISTANT TRAINING** **0** **I,II**

Basic course in doing inbetweening, professional animation cleanup and animation assistant training.

* Open - Optional - No Credit. Sign up in Character Animation.

FC100A&B **BEGINNING ANIMATION – TRADITIONAL/CGI** **3** **I,II**

Beginning to advanced animation, working with the very basic movements to the very complex. This is the foundation course of the animation department.

FC105A&B **VIDEO ANIMATION AND COMPUTER INTRO** **1** **I,II**

Description available at registration.

FC110A&B **BEGINNING LIFE DRAWING** **2** **I,II**

Life drawing of the human figure will include the study of anatomical design, structuring, order and perspective.

* Enrollment limited to Character Animation students.

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FC115A&B	**BASIC PERSPECTIVE** Basic rendering and perspective drawing.	**2**	**I,II**
FC130	**BEGINNING CHARACTER DESIGN** A course in designing animatable characters for the screen.	**2**	**I,II**
FC140	**COLOR AND DESIGN I** Emphasis on the importance of shape, proportion, line, movement and counter-movement, positive and negative organization, with practical applications in creative design, theory and practice exemplifying principles common to art structures. Full-class critiques and discussions of weekly assignments.	**2**	**I**
FC155A&B	**BEGINNING STORY DEVELOPMENT** Story development, preparing storyboards, scripting and all things pertaining to story.	**2**	**I,II**
FC165A&B	**CHARACTER ANIMATION ANALYSIS** A survey class covering the broad subject of animated filmmaking curriculum includes examining the essential steps and skills involved as well as overview of the history of animated film.	**2**	**I,II**
FC210A&B	**DRAWING FROM REAL TO REEL & BEYOND** Advanced anatomical design, with exploration of the distinctions between younger and older human figures, and in-depth study of drawing concepts. * Prerequisite: FC110A&B.	**3**	**I,II**
FC220A&B	**ANIMATION AS ART** The purpose of this course is to study movement. There will be discussion and analysis of animation and its creators from early beginnings of animation to present with a focus on those individuals who have been revolutionary in the art form. Selected readings, covering different approaches to animation techniques, such as character development, acting, montage, metamorphosis, trucks, etc. Life drawing and study of movement not only of life drawing but inanimate objects when encountered by wind, living creatures, etc.	**3**	**I,II**
FC235A&B	**INTERMEDIATE STORY DEVELOPMENT** The study of the short form animated film story. Dealing heavily with short form story structure, staging, pacing, and directing.	**2**	**I,II**
FC240C&D	**DESIGN AND CONCEPT IN ANIMATION: FOCUS ON MYTH** This studio class is an advanced study of the design issues and strategies that can strengthen the creation of visually rich animated film projects. Students will use topics, issues, and ideas discussed in class to produce a variety of 2-D studies, along with short tests in animated format. Personal research on the theme of Myths/Mythology will focus individual work. The class is structured through lectures, demonstrations, visiting artists, problem solving assignments, and a look at sources from the history of film/animation. The class is structured through lectures, demonstrations, visiting artists, problem solving assignments, and a look at sources from the history of film/animation. * Permission of instructor.	**2**	**I,II**
FC250A&B	**INTERMEDIATE ANIMATION** Advanced study of animation with assignments involving scenes animated in continuity and incorporating recorded dialogue and sound effects.	**3**	**I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Prerequisite: FC100A&B.

FC255A&B **ADVANCED STORY DEVELOPMENT** **2** **I,II**

Advanced story development, preparing storyboards, scripting and essentials pertaining to story.
* Prerequisite: FC155A&B.

FC270 **BASIC ANIMATION LAYOUT** **2** **I**

Basic composition and design on layout animation techniques. Class critique.

FC272A&B **ACTING FOR ANIMATORS** **2** **I,II**

Introduction to acting principles. Intended to maximize the animators' acting skills.

FC275 **ANIMATION: ART APPRECIATION** **3** **II**

This course involves the study of classical art, painting and sculpture, as well as contemporary art, and other art forms--dance and design. It takes each student's personal approach to their art and introduces the students to artist reference in the past or present connection -- in painting, drawing, Live Action, Film and Animation. The students will have to search and research their own references. In addition to the regular sources, such as the library services, the students will be researching films and taking field trips to museums, art galleries, as well as observation of life, in relation to their own work.
* Approved for Critical Studies credit.

FC310A&B 01 & 02 **ADVANCED LIFE DRAWING: ILLUSTRATION** **3** **I,II**

Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.

FC310A&B 03 **ADVANCED LIFE DRAWING** **3** **I,II**

Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.

FC311 **ADVANCED ANIMAL DRAWING** **3** **I**

Introduction to animal drawing. Curriculum held weekends at offsite location, which will be announced.

FC312 **ADVANCED LANDSCAPE DRAWING** **3** **II**

Advanced study into landscape composition and drawing. Curriculum held weekends at offsite locations, which will be announced.

FC316 **ADVANCED 3D SHADING AND LIGHTING** **2** **II**

An exploration of the aesthetic and technical aspects involved in rendering the look of a scene in 3D computer graphic animation. Various approaches to the effective creation and assignment of material definitions, textures, and lighting will be covered.
* Open to the Institute by permission of instructor.
* Enrolment limited to 24.
* Pre-requisite: FE350.

FC317 **COMICS AS ART: AN AESTHETIC HISTORY** **3** **I**

This course will offer an introductory tour through 100 years of newspaper comic strips and comic books. Classes will focus on the chronology of the medium: its graphic precursors from the middle ages to the pioneers of 19th century; its early days as an original form, first as

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

newspaper strip, then as commercial comic book; its post-War boom; the rise of Underground Comix in the late 1960's; RAW and the international adult comics in the 1980's; and the recent emergence of artistically ambitious book-length graphic storytellers. THIS WILL NOT BE A SUPER-HEROES COURSE. Three short papers will be due during the semester. Each will critique an artist covered in class. Students will be asked to spend $52 on one book and reproduced artwork.
* Approved for Critical Studies credit.

FC320 **ADVANCED 3D COMPUTER GRAPHIC ANIMATION, CHARACTER** **3** **I,II**

This year-long class will cover various techniques used to animate characters within Alias/Wavefront's Maya software. We will review the basic of animation early on and apply those principles to increasingly complex models as the class progresses. Students will learn how to approach character animation using a methodology that will work for any character. This methodology will help students tackle any assignment with a greater degree of control of the medium.
* Co-requisite: FE338.
* Open to the Institute by permission of instructor.
* Enrollment limited to 24.

FC345A&B **ADVANCED PAINTING** **3** **I,II**

Painting techniques with acrylic, gauche, water color, mixed media, working with models, landscape, and still life. Glazing, texture build up and color theory. Color relationships, warm and cool, dark and light.
* Enrollment limited to 15.

FC350A&B **ADVANCED ANIMATION III** **3** **I,II**

Practical application of advanced animation skills with emphasis on story construction and teamwork within the filmmaking process.
* Prerequisite: FC250A&B.

FC360A&B **INTERMEDIATE ANIMATION LAYOUT** **2.5** **I,II**

Lectures and individual instruction on composition as it relates to animation filmmaking, with problems in composition assigned and in-class critiques of assignments.

FC365C&D **ECONOMIC ASPECTS OF ANIMATION PRODUCTION** **2** **I**

This is a class covering everything about animation except animation itself. This one-semester class attempts to equip animation or film students with practical knowledge from many business aspects and legal issues occurring during their pursuit of a career in the animation field, in hopes that students can DIY when opportunities arrive.

FC371 **STORY FOR ANIMATORS** **2** **I**

Story is often the fire that makes animation work well. The course explores form and structure, not formula. Through practical writing exercises and some storyboarding, you will investigate such topics as how stories work, what motivates characters, how action rises and falls, and much more. You will write, but you do not have to be a "writer."
* Approved for Critical Studies credit.

FC372A&B **COMPUTER GRAPHIC ANIMATION WORKSHOP** **3** **I,II**

A year-long course designed to guide students through the process of producing an individual 3D computer graphic animation project. The production pipeline from initial concept through

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

final output will be covered. There will be a focus on strategies for realizing concepts in practical terms given the available resources of time and equipment. Weekly group presentation and analysis of projects will be balanced with individual problem solving sessions.
* Prerequisite: FC320, FE310 and FE338.
* Open to the Institute by permission of instructor.

FC373A&B **SCREENWRITING FOR ANIMATORS: THE PICTURE IN WORDS** **2** **I,II**

A writing class for animators that will avoid traditional gag-oriented animation writing, we will explore the long and short narrative, character-driven form with the ultimate goal of screenplay literacy and completion of a script. Work will begin by zeroing in on the story the writer wishes to tell, then using synopsis as a tool and working with full realized character biographies to create real and strong characters moving through a compelling story. Each individual will write his/her screenplay guided through each step by the instructor and augmented by class discussion and critique. During class we will view selected scenes from films to analyze what works and why (or doesn't). Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length.
* Enrollment open to 3rd and 4th year levels.
* May be repeated for credit.
* Approved for Critical Studies credit.

FC374 **STORY FOR ANIMATORS II** **2** **I**

This is an intermediate workshop for people who have either taken "Story for Animators 1" or have story and writing experience. In the beginning class, students work on perfecting a one-minute story. Here, writers work on slightly longer works in prose and screenplay formats.
* Open to the Institute.
* Approved for Critical Studies credit.

FC375A&B **ADVANCED ANIMATION IV** **3** **I,II**

Advanced focus on all animation skills with emphasis on story construction and filmmaking process.

FC380 **ADVANCED SOUND FOR ANIMATORS: SOUNDTRACKS** **2** **I**

An advanced study of recording, editing, and mixing for animated films using digital technology including multi-track sound applications, DAT recording, and sound manipulation. Class will include group lab and field work to create digital Foley, effects and dialogue. Students create a full soundtrack for a film as a class requirement.
* Prerequisite: FC105 or permission of instructor.
* Enrollment limited to 16 students.
* Approved for Critical Studies credit.

FC381 **ADVANCED SOUND FOR ANIMATORS: THEORY AND PRACTICE** **2** **II**

This class will investigate film sound from historical, theoretical, and practical standpoints, with an emphasis on how these topics relate to animation in addition to cinema in general. A series of readings explore history and present important theories of film sound. Class will include digital editing and mixing techniques, screening and discussion of films. Requirements: completion of readings and participation during in class discussions, independent project in sound and presentation of project in class, 5-10 page paper on readings and film(s) screened in class.
* Prerequisite: FC380 or permission of instructor.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Enrollment limited to 16 students.
* Approved for Critical Studies credit.

FC390 THE SOUND OF FEAR 3 I

What makes your skin crawl and your heart pound at a terror film? Sights—or sounds? This class will investigate how the two interrelate by viewing important examples from films with masterful or interesting use of sound and creating a short horror soundtrack as well. For the latter, groups of students from the class will be provided with a section of silent horror film and use Pro Tools software and digital recording. Techniques will be covered, but knowledge of Pro Tools software in needed by at least some students in the class. There will be additional workshops for those lacking in experience.
*Enrollment limited to 24 students by permission of instructor.

FC391 DIGITAL SOUND: DAT RECORDING 2 I

An intense 4-week class covering the recording and digitizing of sound using the DAT machine and the proper use of sound accessories to create quality sounds ready to edit into film soundtracks. There will be an individual final for each student in addition to the 4 classes.
* Permission of instructor required.

FC392 DIGITAL SOUND: PRO TOOLS 3 I

Students will digitize, edit, and layer their sounds using the M-Box with Pro Tools version 5.1 software. Final project will be a completed "soundtrack" to a film which may or may not exist yet. The course is designed for animators ready to create the soundtrack for their film "coming soon to a theater near you!"

FC450A&B FOURTH YEAR PROJECT 9 I,II

Two-semester sequence. Emphasis on entertainment values and strong story construction, with class assignments and opportunity for students to work on individual projects.

FC460A&B DIRECTING FOR ANIMATORS 2.5 I,II

Lectures and individual instruction on advanced composition as it relates to animation filmmaking, with problems in composition assigned and in-class critiques of assignments.

FC800 INDEPENDENT PROJECT: CHARACTER ANIMATION 2-16 I,II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn up at the beginning of each semester.
* May be repeated for credit.

RESIDENCE REQUIREMENT

The four-year Bachelor of Fine Arts and Certificate of Fine Arts programs as well as the Master of Fine Arts and Advanced Certificate of Fine Arts programs in the School of Music require a minimum of one year of full-time residence. The final semester of course enrollment must be in residence at CalArts.

CURRICULUM REQUIREMENTS

This is a basic list of required courses. Students are also encouraged to collaborate with their mentors to create a course of study (using existing electives and requirements) which fits their needs and goals. Some curricular paths may include a combination of two or more disciplines from within the School of Music and, at times, from other schools.

I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

A. Bachelor of Fine Arts degree candidates must complete at least 48 semester units of Critical Studies coursework; Certificate of Fine Arts candidates are not required to complete Critical Studies courses but must replace them with additional electives to bring their total units to 120 or more. All other requirements for the Certificate of Fine Arts are identical to those for the B.F.A. Critical Studies requirements are detailed in the Critical Studies section of this Course Listing.

B. Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes the classes specified in the "Course Requirements" section.

C. Students must satisfactorily complete a mid-residence and a graduation review. A student's progress is evaluated at a mid-residence review in the second year and a Graduation review in the fourth year. Reviews are intended to insure that the student is productive, exhibits formal competence, participates in activities of the program, and has an understanding of the major trends of art music from the 1950s to the present. Details regarding review procedures and scheduling are available in the School of Music or from the Institute Review Advisor.

D. Failure to meet curriculum requirements may result in being placed on academic warning status and loss of eligibility for financial aid.

II. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

A. All MFA degree candidates must complete a minimum of 48 units.

B. Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes the classes specified in the "Course Requirements" section.

C. Students must satisfactorily complete a mid-residence and a graduation review. Details regarding review procedures and scheduling are available in the School of Music or from the Institute Review Advisor.

D. Failure to meet these requirements may result in being placed on academic warning status and loss of eligibility for financial aid.

III. CENTER FOR INTEGRATED MEDIA (SUPPLEMENTAL CONCENTRATION, GRADUATE ONLY)

IM students must fulfill all the requirements of their métier MFA programs. In addition, students must complete one IM seminar, one IM critique class and carry out a specific IM project during each year of residency. Further coursework can include independent studies and elective courses on technical and theoretical subjects such as network topologies, new software and hardware, programming basics, operating systems, digital video production and editing, streaming media, interactive tools and new Internet applications.

IV. MUSIC THEORY AND MUSICIANSHIP SKILLS PLACEMENT TESTS

All students, undergraduate and graduate, are required to take placement tests in theory and skills upon entering the School. Based on these tests, each undergraduate will be placed at an appropriate level in the core curriculum. Graduate students may be required to take supplementary courses early in their program in order to ensure appropriate background for graduate study.

V. PERFORMANCE COMPETENCY FOR NON-PERFORMANCE PROGRAM MAJORS

Performance competency, including sight reading, technical proficiency and a knowledge of a cross-section of the representative repertoire is assessed within the program. If deficiencies are ascertained, additional work in performance studies is assigned by the Mentor. Competency may also be assessed by completion of a certified faculty critique of a public performance in solo or ensemble contexts.

VI. All students must demonstrate fundamental keyboard proficiency through classroom work, lessons or in ensembles.

COURSE REQUIREMENTS

PREREQUISITES TO THE MAJOR
The following course offers training in skills and musical knowledge considered to be essential preparation for serious undergraduate study in music at CalArts. Talented students who lack this background may be accepted with the understanding that this course is required in addition to the normal course of study in each School of Music program.

MT100	Fundamental Musicianship	1 Class

All undergraduate students must complete this course within the first year of study or be exempted by placement examination or mentor recommendation. Failure to pass this class within the first year may result in dismissal from the School of Music.

BACHELOR OF FINE ARTS DEGREE PROGRAM OR CERTIFICATE OF FINE ARTS

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

Regardless of their specific program, accreditation guidelines require all undergraduate Music students to:

1. Develop skills in both composition and improvisation.
2. Become familiar with diverse musical cultures, periods, and styles.
3. Become familiar with the musical applications of technology.

Specific courses which will fulfill some of these requirements are part of the Core Curriculum and individual programs, but it is the responsibility of the student and mentor to insure that these requirements are met, whether or not required courses are designated. For questions or recommendations, see the Dean's Office, and also see the Technology course listings in the Core Curriculum below.

In support of the second requirement, all undergraduates are required to pass the Examination in Music Repertoire and Literature (the "Listening Test") in order to graduate. This exam is given several times each year, with notification posted in advance. Students should take it beginning in their third year and repeat it if necessary until they pass.

The "Core Curriculum" for all undergraduate programs except World Music Performance, Jazz Studies, and Multi-Focus Music Technologies Program consists of the following required courses. In addition to this Core Curriculum, specific requirements for each Program are detailed under their respective headings which follow.

CORE CURRICULUM

2 classes in ensemble singing chosen from:		
ME001	Chorus	
ME125	Women's African Ensemble	
ME200	Beginning African Ensemble	
ME223	Kecak	
ME300	Chamber Singers	
ME401	Advanced African Ensemble	
MH220	African Song	
MP065	Javanese Voice	
MT200	North Indian Sargam	
MH200	Music Cultures	2 Classes
MH205A&B	Survey of Western Music History & Literature	2 Classes
MH...	Music Literature or History Elective (Upper Division - 300 Level or higher)	1 Class
MT001A-D	Musicianship Skills - Tonal Forms	4 Classes
MT004A&B	Musicianship Skills - Rhythm	2 Classes
MT101A-D	Music Theory	4 Classes
MT300	Analysis of Musical Forms ***or***	1 Class
MT350	Analysis & Interpretation for Performers	
Course in technology chosen from:		1 Class
MP140	Contemporary Performance Practice	
MP141	Studio Projects for Guitar	
MX320	Music Production	
CS113	Digital Landscapes	
CS114	Library/Internet Research	
CS115	Computer Literacy	
CS210	Quantitative Reasoning	
CS314	Digital Electronics	
CS315	Basic Electronics	
CS268	Reproduction of Sound	
or other technology course as assigned by mentor		
World Music Ensemble Elective		1 Class

Successful completion of Examination in Music Repertoire and Literature recommended during third year of program.

I. COMPOSITION PROGRAM

CORE CURRICULUM PLUS:

MC100	Major Lesson	Each Semester
MC120A&B	Sound/Silence 1	2 Classes
MC121A&B	Sound/Silence 2	2 Classes
2 courses chosen from:		
MC122A&B	Processes and Methods	
MC123A&B	Experimental Music Workshop	
MC201A&B	Introduction to Electronic Media	2 Classes
MC250-253…	Writing for…	2 Classes
ME… or MP…	Improvisation course	1 Class
MH315	Survey of 20th Century Music	1 Class
MH400 or MT400	Focused Topics	3 Classes
MP002	Grammar of Conducting	1 Class
MP016	Non-Major Piano	2 Classes
MT300	Analysis of Musical Forms	1 Class
(Satisfies Analysis requirement in Core Curriculum)		

Near the end of their program, undergraduate composers present a portfolio of work accomplished at CalArts for faculty review. Mentors may require students to take additional courses. Students pursuing an emphasis in computer music applications should consult their mentors regarding specific courses.

II. PERFORMER/COMPOSER PROGRAM (From point of entry at BFA-3 level)

CORE CURRICULUM PLUS:

MC100, *and/or* MP405-MP479	Major lessons as assigned by mentor	4 Classes
MC201A&B	Introduction to Electronic Media	2 Classes
ME400	Applied Experiments in World Music	1 Class
MH315	Survey of 20th Century Music	1 Class
MP002	Grammar of Conducting	1 Class
MP016	Non-major Piano	1 Class
MP100, MP203, *or* MP301	Forums	Each Semester
Improvisational work as assigned by mentor		2 Classes
Four courses chosen from:		4 Classes
MC120A&B	Sound/Silence 1	
MC121A&B	Sound/Silence 2	
MC122A&B	Processes and Methods ***or***	
MC123A&B	Experimental Music Workshop	
Performance workshops and specialized ensembles appropriate to major emphasis as arranged by mentor		4 Classes
Music Electives		3 Classes
Jury Exam prior to Graduation Recital		
Graduation Recital (must include original compositions)		
Portfolio of Creative Work (submitted for faculty review and approval)		

III. MULTI-FOCUS PROGRAMS IN PERFORMANCE

In addition to the course requirements for individual programs, all students must complete the following:

Mid-Residence Recital
Jury Exam prior to Graduation Recital
Graduation Recital

A. WINDS

CORE CURRICULUM PLUS:

MC110	Introduction to Composition or MC... (permission required)	1 Class
MP016	Non-major Piano	2 Classes
MP203	U/G Performance Forum	Each Semester
MP405, MP407, MP410 or MP414 Major Lesson		Each Semester
Chamber/Conducted Ensembles as Assigned:		Minimum 1 Each Semester
ME105	Conducted Instrumental Ensemble	
ME106	Chamber Music Ensemble	
Workshop as appropriate to major:		Each Semester
MR122, MR124, MR130 or MR124		
ME123	Woodwind Ensemble	4 Classes
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

B. BRASS

CORE CURRICULUM PLUS:

MC110	Introduction to Composition or MC... (permission required)	1 Class
MP016	Non-major Piano	2 Classes
MP203	U/G Performance Forum	Each Semester
MP411, MP417 – MP419 Major Lesson		Each Semester
Chamber/Conducted Ensembles as Assigned:		Minimum 1 Each Semester
ME105	Conducted Instrumental Ensemble	
ME106	Chamber Music Ensemble	
MR132	Brass Workshop	2 Classes
ME120	U/G Brass Ensemble	Each Semester
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

C. STRINGS

CORE CURRICULUM PLUS:

MC110	Introduction to Composition or MC... (permission required)	1 Class
MP016	Non-major Piano	2 Classes
MP203	U/G Performance Forum	Each Semester
MP420, MP421, MP406 or MP409 Major Lesson		Each Semester

Chamber/Conducted Ensembles as Assigned:		Minimum 1 Each Semester
ME105	Conducted Instrumental Ensemble	
ME106	Chamber Music Ensemble	

MR128	String Workshop	2 Classes
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

D. HARP

CORE CURRICULUM PLUS:		
MC110	Introduction to Composition or MC... (permission required)	1 Class
MP016	Non-major Piano	2 Classes
MP203	U/G Performance Forum	Each Semester
MP412	Major Lesson	Each Semester
Chamber/Conducted Ensembles as Assigned:		Minimum 1 Each Semester
ME105	Conducted Instrumental Ensemble	
ME106	Chamber Music Ensemble	
MR123	Harp Workshop	2 Classes
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

E. VOICE

CORE CURRICULUM PLUS:		
MC110	Introduction to Composition or MC... (permission required)	1 Class
MH345A *or* B	Solo Vocal Literature	1 Class
MP016	Non-Major Piano	2 Classes
MP203-02 *and/or* MP301	Forums	Minimum 4 Classes
MP255	Introduction to Diction	1 Class
MP302	Vocal Diction and Translation	2 Classes
MP422	Voice Lessons	Each Semester
MR110	Vocal Repertoire Coaching	Minimum 4 Classes
MP208	Stagecraft for Singers *or*	4 Semesters
MP402	Opera Theatre Performance Project	
Vocal ensembles as assigned by mentor:		Each Semester
ME106	Chamber Music	
ME114	Baroque Chamber Music & Bach Arias *or*	
MT002-01	Bach Chorales	
M E001	CalArts Chorus	
ME300	Chamber Singers	
(also fulfills Core Curriculum requirement)		
Performance for faculty jury		Each Semester
Studies in Improvisation chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

F. PIANO/KEYBOARD

CORE CURRICULUM PLUS:		
MC110	Introduction to Composition	1 Class

	or MC... (permission required)	
ME170	Accompanying Studies	1 Class
MH116	Piano Literature	4 Classes
MP203	Undergraduate Performance Forum	4 Classes in lst & 2nd years
MP203 *or* MP100 *or* MP301:	Forums	4 Classes in 3rd & 4th years
MP416, MP413	Major Lesson	Each Semester
MT115	Keyboard Skills	3 Classes
MX800	Pedagogy Project	2 Classes in 3rd or 4th year
Ensembles as assigned by the mentor:		Each Semester
ME105	Conducted Instrumental Ensembles *and/or*	
ME106	Chamber Music Ensembles *and/or*	
	Specialized Ensembles appropriate to major emphasis	
Classes in Improvisation as assigned by mentor:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	
MP200	Jazz Improvisation	
MT150	Jazz Keyboard Theory	
ME...	Jazz Ensembles	
Keyboard Studies Electives as assigned by mentor		2 Classes

G. GUITAR

CORE CURRICULUM PLUS:

MC110	Introduction to Composition	1 Class
MP423 *or* MP436	Major Lesson	Each Semester
MR120	Guitar Workshop	Each Semester
Coached Small Ensemble		Each Semester
Forum:		Each Semester
MP100	Jazz Forum *or*	
MP203	Undergraduate Performance Forum *or*	
MP301	Performer/Composer Forum	
At least three classes from the following list:		3 Classes
MH190	Blues Before 1960	
MH215	Introduction to the Music of Flamenco	
MP141	Studio Projects for Guitar	
MT170	Transcription for Guitar	
MT173	Lute Tablature Transcription	
MT174	Fretboard Theory	
MT175	Figured Bass Realization/Guitar	
MT176	Analysis of Guitar Repertoire	

H. PERCUSSION/WORLD PERCUSSION

CORE CURRICULUM PLUS:

MC110	Introduction to Composition *or* MC... (permission req'd.)	1 Class
ME105	Conducted Ensembles	2 Classes

ME122	Percussion Ensemble	Each Semester
MP203, MP100	*or* MP301 Forum	4 Classes
MP415	Major Lesson	Each Semester
Non-Major Lesson Electives: Jazz, World Music *or* Orchestral Repertoire		4 Classes
Ensembles as Assigned by the Mentor		Each Semester
Improvisation Studies, chosen from:		2 Classes
ME121	Jazz Ensembles	
ME326	Improvisation Ensemble	
MP200	Jazz Improvisation I	
MP201	Jazz Improvisation II	
World Music Ensembles (in addition to one required in Core Curriculum)		2 Classes

IV. JAZZ STUDIES

These requirements are applicable to the following areas of study:
Jazz Performance, Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds.

REQUIRED COURSES ARE:

MC310	Jazz Composition	1 Class
MC312	Jazz Arranging and Advanced Ear Training	1 Class
ME...	Ensemble Singing (see Core Curriculum for options)	2 Classes
(Required of all jazz students unless exempted from MT001A&B by placement examination.)		
ME121	Undergraduate Jazz Faculty Ensembles	Each Semester
ME117	Undergraduate Jazz Student Ensembles	Each Semester
ME200	Beginning African Ensemble	1 Class
MH200	Music Cultures	1 Class
MH205A *or* B	Survey of Western Music History & Literature	1 Class
MH210	Ethnology of African Music *or*	1 Class
MT225	Introduction to Forms of African Music	
MH240	Jazz History	1 Class
MH400-02	Seminar on African and African American Music Literature	1 Class
MP100	Jazz Forum	Each Semester Offered
MP200	Jazz Improvisation I	1 Class
MP201	Jazz Improvisation II	1 Class
MP431-MP439	Major Lesson	Each Semester
MT001A-C	Musicianship Skills - Tonal Forms	3 Classes
MT003	Musicianship Skills - Transcription and Analysis	1 Class
MT004A&B	Musicianship Skills - Rhythm	2 Classes
MT101A,B & C *or* D	Music Theory	3 Classes
MT150A&B	Jazz Keyboard Theory	2 Classes
MT300	Analysis of Musical Forms	1 Class
Course in technology (See Core Curriculum Listing for options)		1 Class
or other technology course as assigned by mentor		
World Music Elective		1 Class
Jazz Electives		4 Classes
Graduation Recital		

Successful completion of Examination in Music Repertoire and Literature recommended during third year of program.

V. WORLD MUSIC PERFORMANCE

REQUIRED COURSES ARE:

ME...	Ensemble Singing (see Core Curriculum for options)	2 Classes
ME400	Applied Experiments in World Music	2 Classes
MH...	Music History or Literature Elective	1 Class

MH200	Music Cultures - normally completed in the first three years	4 Classes
MH205A *or* B	Survey of Western Music History and Literature	1 Class
MT…, ME… or MP…	World Music Electives	3 Classes
MP440-MP478	Major Lesson	Each Semester
MT001A-C	Musicianship Skills - Tonal Forms	3 Classes
MT004A&B	Musicianship Skills - Rhythm	2 Classes
MT101A,B & C *or* D	Music Theory	3 Classes
MT200	Sargam *or*	1 Class
MP311	Solkattu	
MT200, MT210, MT225 *or* MT260	World Music Theory Elective	3 Classes
	(courses must span at least two different specialty areas)	
Ensemble appropriate to major emphasis		Each Semester
Other World Music Ensembles		4 Classes
	(must include one class in each area of specialization in the World Music program)	
Ensemble Electives outside of World Music Program		4 Classes
Course in Musical Transcription:		1 Class
MT003	Musicianship Skills - Transcription and Analysis	
Course in technology (See Core Curriculum listing for options)		1 Class
	or other technology course as assigned by mentor	
Courses in keyboard skills:		2 Classes
MP016	Non-Major Piano Lesson	
MT115	Keyboard Skills	
MT150 *or*	Jazz Keyboard Theory	
MT175	Figured Bass Realization	

All students are required to learn and play pitched instruments.
Graduation Recital
Successful completion of Examination in Music Repertoire and Literature recommended during third year of program.

VI. MUSICAL ARTS PROGRAM

In consultation with the mentor, a program may be designed that concentrates in one or several areas of specialization. Private lessons are offered on the basis of faculty availability and are limited to a maximum of one hour per week.

CORE CURRICULUM PLUS:
Private lessons and additional courses as assigned by mentor and depending on individual areas of specialization each semester (must total at least 32 units)

ME...	Ensemble Electives	3 Classes
MH...	Music Literature or History Electives	2 Classes
MP016	Non-Major Piano	2 Classes
MT... *or* MC ...	Theory or Composition Electives	2 Classes
Music Electives		5 Classes
Free Electives		4 Classes
ME325 or ME326	Improvisation	1 Class

Musical Arts students are required to keep a cumulative portfolio of their work while enrolled at CalArts. This may include, but is not limited to, recordings, compositions, and visual and/or written materials. The portfolio will be reviewed with faculty each semester.

VII. MULTI-FOCUS MUSIC TECHNOLOGIES PROGRAM

REQUIRED COURSES ARE:

MC201A&B	Introduction to Electronic Media	2 Classes
MC405A *or* B	Interactive Performance *or*	1 Class
MC415	Siting Sound	
MC465	Digital Recording Studio	1 Class
ME...	Ensemble Singing (see Core Curriculum for options)	2 Classes
ME...	World Music Ensemble Elective	1 Class
MH200	Music Cultures	2 Classes
MH205A&B	Survey of Western Music History & Literature	2 Classes
MH…	20th-21st Century Music History & Literature	1 Class
MH310	History & Practice of Electro-Acoustic Music	1 Class
MP016	Non-Major Piano	1 Class
MT001A&B	Musicianship Skills - Tonal Forms	2 Classes
MT004A	Musicianship Skills - Rhythm	1 Class
MT101A&B	Music Theory	2 Classes
MX320	Music Production	6 Classes
MX420	Projects in Music Technology	2 Classes
MC121A&B	Sound/Silence 2	2 Classes
MC110	Introduction to Composition	1 Class
Two courses involving programming, chosen from:		2 Classes
CS312	Introduction to Structured Programming	
CS313	Introduction to C Language Programming	
	Courses covering html, web design, Director/Lingo, or programmable music software such as Max/MSP, C Sound, SuperCollider, etc.	
F… or TP…	Sound for other media	2 Classes
One class in video or computer graphics, chosen in consultation w/mentor		1 Class
MT…, MC…	Music Theory, Composition *or* Skills Electives	3 Classes
MC…	Advanced Computer Music *or* Experimental Sound Practices Electives (in consultation with the mentor)	2 Classes
MP… or ME…	Performance *or* Ensemble Electives	1 Class
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	
Free Electives		6 Classes

AS PART OF CRITICAL STUDIES: (Fulfills core technology requirement.)

CS314	Digital Electronics	1 Class
CS315	Basic Electronics	1 Class
CS268	Reproduction of Sound	1 Class
CS417	Audio Engineering Seminar	1 Class

Successful completion of Examination in Music Repertoire and Literature recommended during third year of program.

MASTER OF FINE ARTS OR ADVANCED CERTIFICATE OF FINE ARTS

Electives are chosen in consultation with the mentor. All MFA programs require at least 48 units.

I. COMPOSITION

Two years of intensive full-time creative activity and course work are required. Some individualized programs may require three years. Lessons, courses in composition, theory and literature, and a variety of techniques and performance oriented classes comprise the core of the program. All students will have a mid-residency review with the composition faculty and will prepare a graduation

portfolio (at the end of their study) for faculty review. The portfolio should contain work accomplished at CalArts, a substantial portion of which will have been presented in performance or other appropriate venue. Faculty will select representative work from this portfolio to be archived in the CalArts library.

A. COMPOSITION

REQUIRED COURSES ARE:

MC500	Major Lesson	Each Semester
MC501	Graduate Composer's Forum	Each Semester

8 courses chosen from the following:

MC403A&B	Methods
MH310	History of Electro-Acoustic Music
MH401	Music and the 20th Century Transformation of Culture
MH400	Focused Topics
MC402	Special Topics
MC423	Experimental Music Workshop

6 courses chosen from the following: (1 must be electronic media)

MC315	Composition and Dance
MC316	Composition and Theater
MC321	Composition for Film/Video
MC375	Music & Language
MC250-253	Writing for…
MC405A&B	Interactive Performance Practice
MC406	Digital Media

Composition Portfolio (submitted for faculty review and approval)

B. SPECIALIZATION IN EXPERIMENTAL SOUND PRACTICES

REQUIRED COURSES ARE:

MC500	Major Lesson	Each Semester
MC501	Graduate Composer's Forum	Each Semester

8 courses chosen from the following:

MC406	Digital Media
MC416A	Media Theory: The Interactee
MC416B	Media Strategies: Rules and Space
MC405	Interactive Performance Practice
MC415	Siting Sound
MH400	Focused Topics
MC402	Special Topics
MC423	Experimental Music Workshop

6 courses chosen from the following: (1 must be electronic media)

MC315	Composition and Dance
MC316	Composition and Theater
MC321	Composition for Film/Video
MC375	Music & Language
MC250-253	Writing for…
MC405A or B	Methods
MH401	Music and the Twentieth Century Transformation of Culture.

Composition Portfolio (submitted for faculty review and approval)

II. PERFORMER/COMPOSER

Two years of intensive study, full-time coursework and creative projects are required for the Master of Fine Arts or Advanced Certificate of Fine Arts in the Performer/Composer Program. Some individualized programs may require three years. The culmination of each student's program includes the creation of a graduation portfolio for faculty review, in addition to Recital requirements. The portfolio will contain work accomplished at CalArts, a substantial portion of which will have been presented in performance or other appropriate venue. Faculty will select representative works from this portfolio to be archived in the CalArts library.
The curriculum specifies categories of coursework, allowing mentors to determine an appropriate selection of course assignments for each student's particular needs.

A. PERFORMER/COMPOSER

REQUIRED COURSES ARE:

Minimum one course chosen from:	
MC315 Composition and Dance	
MC316 Composition and Theatre *or*	
MC515 Music and Image	
Composition with another discipline	Minimum 1 Class
MC500 *and/or* MP505-MP523 Major Lessons in composition *and/or* performance:	Minimum 4 Classes
MC501 *or* MP301 *or* MP501 *or* MP100 Graduate Forums	Each Semester
MH401 Music and the 20th Century Transformation of Culture	2 Classes
Four courses in Advanced Composition or Analysis, chosen from the following: MC *or* MT…	4 Classes
Advanced Sound Design MC303	
Writing for… MC250-MC253	
Or others, assigned by mentor	
Advanced Literature and/or Analysis Elective (300 Level or higher)	Minimum 1 Class
Advanced Performance, Improvisation, and Applications Electives	Minimum 4 Classes
Electives outside of Music	2 Classes

Mid-residence Recital (must include original compositions)
Jury Exam Prior to Graduation Recital
Graduation Recital (must include original compositions and be accompanied by substantial, well-researched program notes on each work performed, written by the student)
Portfolio of Creative Work (submitted for faculty review and approval)

B. PERFORMER/COMPOSER - AFRICAN AMERICAN IMPROVISATIONAL MUSIC

An MFA program emphasizing a multi-focus, interdisciplinary approach to studies in the performance practice, literature, and history of African American Improvisational Music, along with its philosophical, theoretical, aesthetical, and performance technology aspects. The program encourages research in how innovation in creative improvised music is connected with traditional and experimental practices in dance, theatre, literature, and film, along with studies that place this discipline and its traditions in appropriate intellectual and academic contexts.

REQUIRED COURSES ARE:

MP531-MP539	Graduate Major Lesson	each semester
MC410A&B	Jazz Composition & Analysis	2 classes
ME325-03	Improvisers & Choreographers Ensemble	1 class
MH401	Music & the 20th Century Transformation of Culture	1 class
MH400-02	Seminar on African & African American Music Literature	1 class
MP401-01	Advanced Systemic Improvisation	1 class
ME404	Creative Orchestra	1 class
MP502	Improvisers Visiting Artists Colloquium	each semester
Electives outside of music		2 Classes
May include:		
D 433	Composers/Choreographers Workshop	
Music electives		

Mid-residence Recital (must include original compositions)
Jury Exam Prior to Graduation Recital
Graduation Recital (must include original compositions and be accompanied by substantial, well-researched program notes on each work performed, written by the student)
Portfolio of Creative Work (submitted for faculty review and approval)

III. MULTI-FOCUS PROGRAMS IN PERFORMANCE

Two years of intensive study are required for the Master of Fine Arts or Advanced Certificate of Fine Arts. Some individualized programs may require 3 years. In addition to the course requirements for individual programs, all students must complete the following:

Mid-Residence Recital
Jury Exam prior to Graduation Recital
Graduation Recital (must be accompanied by substantial well-researched program notes on each work performed, written by the student)

A. WINDS

REQUIRED COURSES ARE:

ME123	Woodwind Ensemble Workshop	2 Classes
MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MP505, MP510 or MP514	Major Lesson	Each Semester
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME405	Graduate Conducted Ensembles *and/or*	
ME406	Graduate Chamber Music	
Workshop as appropriate to major:		Each Semester
MR522, MR524, MR530 or MR524		
Forums chosen from: MP100, MP301, *or* MP501		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation (MP140 recommended)		2 Classes
Electives outside of Music		2 Classes

Additional Ensemble electives
Additional Music electives

B. BRASS

REQUIRED COURSES ARE:

MP511, MP517-519	Major Lesson	Each Semester
MR532	Brass Workshop	Each Semester
ME440	Graduate Brass Ensemble	Each Semester
MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME405	Graduate Conducted Ensembles *and/or*	
ME406	Graduate Chamber Music	
Forums chosen from: MP100, MP301, *or* MP501		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation		2 Classes
Electives outside of Music		2 Classes
Additional Ensemble electives		
Additional Music electives		

C. STRINGS

REQUIRED COURSES ARE:

MP506, MP509, MP520, MP521	Major Lesson	Each Semester
MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME405	Graduate Conducted Ensembles *and/or*	
ME406	Graduate Chamber Music	
MR528	String Workshop	2 Classes
Forums chosen from: MP100, MP301, *or* MP501		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation		2 Classes
Electives outside of Music		2 Classes
Additional Ensemble electives		
Additional Music electives		

D. HARP

REQUIRED COURSES ARE:

MP512	Major Lesson	Each Semester
MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME405	Graduate Conducted Ensembles *and/or*	

ME406	Graduate Chamber Music	
Forums chosen from: MP100, MP301, *or* MP501		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation		2 Classes
Electives outside of Music		2 Classes
Additional Ensemble electives		
Additional Music electives		

E. PIANO/KEYBOARD

REQUIRED COURSES ARE:

MH3..	Advanced Music History & Lit Electives	2 Classes
MH516	Piano Literature	2 Semesters
MP501	Graduate Performance Forum	2 Classes
MP501, MP501-02 MP301 *or* MP100		2 Classes
MP516	Major Lesson	Each Semester
MT515	Keyboard Skills	2 Semesters
Ensembles as assigned by mentor:		Each Semester
ME405	Graduate Conducted Ensembles *and/or*	Each Semester
ME406	Graduate Chamber Music *and/or*	
ME800	Accompanying Project *and/or*	
Specialized Ensembles appropriate to major emphasis		
MX900P	Graduate Study-Pedagogy	2 Classes
MX350A&B	Career Design for Musicians	2 Classes
Keyboard Studies Electives		2 Classes
Electives outside of Music		2 Classes
Additional electives		

F. COLLABORATIVE KEYBOARD EMPHASIS

REQUIRED COURSES ARE:

MH345A&B	Solo Vocal Literature	2 Classes
MH516	Piano Literature	2 classes
MP302	Vocal Diction	3 Classes
MP404	Special Studies in Collaborative Performance	Each semester
MP516	Major Lesson	Each semester
MT515	Keyboard Skills	1 class
Ensembles as assigned by mentor:		Each semester
ME114	Baroque Chamber Music and Bach Arias	
ME405	Graduate Conducted Ensembles	
MP402	Opera Theatre Performance Project	

Forums:	2 Classes
MP501 or MP501-02, MP301 or MP100	
Electives outside of music	2 classes
Additional electives	

G. GUITAR

REQUIRED COURSES ARE:

MH3..	Advanced Music History & Lit Electives	2 Classes
MP523, MP536 Major Lesson		Each Semester

MR520	Guitar Workshop	Each Semester
ME…Ensembles as assigned by mentor		Each Semester
Forum:	MP501 Graduate Performance Forum *or*	Each Semester
	MP100 Jazz Forum *or*	
	MP301Performer/Composer Forum	
Music Electives as assigned by mentor		3 Classes Minimum
Electives outside of Music		2 Classes

H. PERCUSSION

REQUIRED COURSES ARE:

MH..., MT...	Advanced Classes in Analysis or Music History & Lit (300 Level or higher)	4 Classes
MP515	Major Lesson	Each Semester
MR529	Percussion Workshop	Each Semester
Ensembles as assigned by mentor		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation		2 Classes
Music Electives		
Electives outside of Music		2 Classes
Forum:	MP501 Graduate Performance Forum *or*	2 Classes
	MP100 Jazz Forum *or*	
	MP301Performer/Composer Forum	

I. VOICE

Prerequisites for MFA: Students in the MFA Vocal Studies program must have adequate background in English, French, German and Italian diction and be familiar with the International Phonetic Alphabet (IPA).

REQUIRED COURSES ARE:

MH...	Advanced Music History & Lit Electives	2 Classes
MH900	Project in Vocal Literature	1 Class
MP522	Major Lesson	Each Semester
MR510	Vocal Repertoire Coaching *or*	
MP404	Special Studies in Collaborative Performance	Each Semester
MX350A&B	Career Design for Musicians	2 Classes
MX900	Pedagogy Project	1 Class
MP403	Vocal Pedagogy	1 Class
Ensembles as assigned by mentor:		Each Semester
ME114	Baroque Chamber Music and Bach Arias	
ME300	Chamber Singers	
MP402	Opera Theatre Performance Project	
ME406	Graduate Chamber Music	
Specialized Ensembles appropriate to major emphasis:		Each Semester
MP501-02	Graduate Performance Forum-Voice or	
MP301	Performer/Composer Forum	
Other métier electives		2 Classes
Additional electives		

IV. JAZZ STUDIES

These requirements are applicable to the following areas of study:
Jazz Performance, Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds.

Two years of intensive study are required for the Master of Fine Arts or Advanced Certificate of Fine Arts in Jazz Studies. A Mid-Residence and a Graduation Recital are required.

REQUIRED COURSES ARE:

MC410	Graduate Jazz Composition	2 Classes
ME200	Beginning African Ensemble	1 Class
ME417	Graduate Student Jazz Ensembles	Each Semester
ME421	Graduate Jazz Ensemble	Each Semester
MH400-02	Seminar on African & African American Music Literature	2 Classes
MP100	Jazz Forum	2 Classes
MP401	Graduate Jazz Improvisation	2 Classes
MP531-MP539	Graduate Major Lesson	Each Semester
MH210	Ethnology of African Music *or*	1 Class
MT225	Introduction to the Forms of African Music	
Ensemble performances followed by critiques		Each Semester
Electives outside of Music		2 Classes
Music electives		

V. WORLD MUSIC PERFORMANCE

These requirements are applicable to the following areas of study:
African Music & Dance, Indonesian Music & Dance, World Music Performance, and North Indian Music.

Two years of intensive study in the field of emphasis are required for the Master of Fine Arts or Advanced Certificate of Fine Arts in World Music Performance. A final recital or series of performances is required, and where appropriate, principal teachers may require a written thesis.

REQUIRED COURSES ARE:

ME400	Applied Experiments in World Music	1 Class
ME...	Advanced Ensemble in major area	Each Semester
MH...	Advanced Music History & Lit (300 level or higher)	2 Classes
MP040-MP078	Minor Lesson	Each Semester
MP540-MP578	Graduate Major Lesson	Each Semester
Advanced World Music Ensembles as assigned by mentor		Each Semester
Transcription class		1 Class
Electives outside of Music		2 Classes

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

ID200A&B COLLABORATION LABORATORIES:

ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS — **2** — **I**

A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theatre works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.

* Enrollment open to the Institute by permission of instructor.
* Priority to graduate and upper division undergraduates.

ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS — **2** — **II**

A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theatre, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.

* Enrollment open to the Institute by permission of instructor.
* Priority to graduate and upper division undergraduates.

ID300A&B INTERDISCIPLINARY CRITIQUE — **2** — **II**

A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.

* Enrollment required for Interschool Grant recipients.
* Priority to graduate and upper division undergraduate students.

ID350 COLLUSIONS & COLLISIONS — **2** — **I**

When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class. Open to the entire Institute.

ID360 RE: INVENTING THE WHEEL AN INTERDISIPLINARY HISTORY SURVEY — **2** — **II**

A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater. Open to the entire Institute.

ID550 ARTS PEDAGOGY: ARTISTS PREPARING — **2** — **I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TO TEACH IN THE COMMUNITY
This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.
Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

NOTE: THE FOLLOWING IS A LIST OF APPROVED SCHOOL OF MUSIC COURSES. INDIVIDUAL COURSES ARE NOT NECESSARILY OFFERED EACH YEAR. SOME ARE OFFERED IN ROTATION WITH OTHERS. PLEASE CONSULT YOUR MENTOR OR THE MUSIC SCHOOL OFFICE REGARDING QUESTIONS ABOUT CURRENT COURSE SCHEDULING PLANS.

COMPOSITION COURSES

MC010 LESSONS IN COMPOSITION: NON-MAJOR 1 I,II
One-half hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings.
* Permission of instructor required.
* Limited enrollment.
* May be repeated for credit.

MC100 LESSONS IN COMPOSITION: UNDERGRADUATE 3 I,II
One hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.

MC110 INTRODUCTION TO COMPOSITION 1 I,II
Workshop intended for students outside the Composition Program to 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 the members of the class.
* Permission of instructor required.
* Prerequisite: MT101A, Theory A.

MC120A&B SOUND/SILENCE 1 (FIRST YEAR) 2 I,II
This class introduces students to composition study at CalArts. Study of basic compositional concerns: notation, the production of scores and instrumentation, is combined with more advanced ideas, including an introduction to pre-compositional approaches and readings in music aesthetics and music perception. Introduction to alternate tunings.
* Permission of instructor required.

MC121A&B SOUND/SILENCE 2 (SECOND YEAR) 2 I,II
Composition and analysis of works with electro-acoustic media using a variety of methods, technologies, and computer programs. In the second semester the emphasis will be on composition and analysis of electro-acoustic music in real-time performance situations. There will be readings in the aesthetics and acoustics, as well as aural analysis of the works studied.
* Prerequisites: MC201A&B.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MC122A&B **PROCESSES AND METHODS** **2** **I,II**

In depth analysis, reading and discussion of a wide variety of pre-compositional strategies, building upon those learned in the first two years of the sequence. Further work with alternate tunings and more advanced readings in music perception and cognition. There will be some readings in areas outside music. Within this context there will also be study of orchestrational techniques.

* Prerequisite: MC121A&B

MC123A&B **UNDERGRADUATE EXPERIMENTAL MUSIC WORKSHOP** **1** **I,II**
(also open to non-composition majors)

Performance, composition, readings and discussion of music stemming from the experimental tradition. The first part of the class will feature performance and discussion of classic and obscure works by John Cage, Christian Wolff, Morton Feldman, Robert Ashley, Alvin Lucier, LaMonte Young, George Brecht and others. As the class progresses, more recent work and work by the students will be rehearsed and discussed. The goal of this class is to try to come to grips with the aesthetic, philosophical and performance issues of experimental music, and to try to understand how to develop these concerns in the present day.

MC201A&B **INTRODUCTION TO ELECTRONIC MEDIA** **2** **I,II**

Introduction to approaches in electronic media at CalArts. Includes introduction to music software, approaches to sound design and recording, and especially the use (and abuse) of visual media (including web-based) in conjunction with music.

* Prerequisite: Prior experience with computers is required.
* Permission of instructor required.

MC250 **WRITING FOR STRINGS** **1** **I**

Techniques of writing for strings in both individual and ensemble contexts, to include composition and performance projects. Open to both graduate and undergraduate students.

MC251 **WRITING FOR WOODWINDS** **2** **II**

Writing for Woodwinds is a workshop in composing music for wind instruments. Instrumental techniques from the traditional to the extended are demonstrated and discussed. In addition to listening assignments and study of scores of music from the Baroque to the most recent works for woodwinds, there are in-class presentations by wind instrument players and readings of composition projects for each instrument- including auxiliary woodwinds. At the end of the semester, final composition projects are performed in a joint concert with performers in the Contemporary Performance Practice for Woodwinds class. Open to both graduate and undergraduate students.

MC252 **WRITING FOR HARP** **1** **I**

Techniques of writing for harp in both individual and ensemble context, to include composition and performance projects. Open to both graduate and undergraduate students.

MC253 **WRITING FOR PERCUSSION** **1** **I**

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.

MC303A **ADVANCED SOUND DESIGN** **2** **I**

Emerging and evolving models for digital signal processing and synthesis will be explored, along with discussion of systems theory, methods for continuous transformation of sound, and related concepts from intelligent instrument design, psychoacoustics, and physical modeling.

* Permission of instructor required.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MC303B **CUSTOM SOFTWARE FOR MUSIC AND NEW MEDIA** **2** **II**

Students will create new electronic instruments and extend existing interactive systems with the creation of custom software in C/C++. Topics will include digital signal processing, GUI design, software plugins, real-time processing and object-oriented programming.

* Prerequisite: Prior programming experience with C or C++.
* Permission of instructor required.

MC310 **UNDERGRADUATE JAZZ COMPOSITION: ANALYSIS IN IMPROVISATIONAL MUSIC FORMS AND TRADITIONS** **2** **I,II**

A course focusing on the forms and creative languages of improvisation, including influences from aesthetics, philosophy, technology and the interactive role of individuals in shaping improvisation. Investigating the relationships of the principles of musical improvisation to other art forms is also included. Class projects include extensive listening, reading, and written assignments, comparative analysis exercises, and creative composition projects.

* May be repeated for credit.

MC312 **JAZZ ARRANGING AND ADVANCED EAR TRAINING** **2** **II**

Techniques and tools of arranging for mixed, small jazz ensembles, combined with advanced studies in hearing and transcribing the forms and materials of jazz literature.

MC315 **COMPOSITION AND DANCE** **2** **I**

This course brings together advanced composition students with advanced dancer/ choreographers in projects combining the two disciplines.

* Limited to Graduate students.

MC316 **COMPOSITION AND THEATRE** **2** **TBA**

This course brings together advanced composition students with advanced theatre arts practitioners in projects combining the two disciplines.

* Limited to Graduate students.

MC321 **COMPOSITION FOR FILM AND VIDEO** **2** **TBA**

This course includes an introduction to the history of film music, the techniques of film and video scoring, and the analysis of a range of commercial and art film and video scores. The course features visits to other facilities and presentations by guest composers.

* Prerequisites: MC201A or equivalent. (MC201B strongly encouraged), MC200A or equiv.
* Permission of instructor required.

MC375 **MUSIC & LANGUAGE** **2** **II**

This section of Language and Music will explore the function of metaphor in language, the music of language, and music AS metaphor. The course will consist of lectures by Victoria Stevens and Mort Subotnick, group discussions and critiques of works including those by students. Emphasis will be on present work and new genres, especially where technology has been a leading force in change. The projects for the course will be original works. Collaboration will be encouraged.

* Permission of instructor required.
* Open to all MFAs in the Institute and upper level BFAs by permission of instructors.

MC402 **SPECIAL TOPICS** **2** **I,II**

A venue for formal issues within the expertise of the composition faculty. Topics may include pre-compositional approaches, improvisation and composition, indeterminacy, music and critical theory, etc.

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MC403 **METHODS** **2** **I,II**

Techniques for obtaining the best possible realization of a composer's music, including advanced studies in notation, orchestration, analysis and conducting.

MC405A&B **INTERACTIVE PERFORMANCE PRACTICE** **2** **I,II**

Advanced studies in the creation, implementation, and analysis of interactive musics. Ideas, practices and techniques introduced include homebrew electronics, music for computer networks, catastrophe navigation, languages for interactive performance (including Max and Supercollider), as well as the analysis and realization of live electronic pieces from the experimental tradition.

MC406 **DIGITAL MEDIA: SPACE AND GAME, REPRESENTATION AND RULE** **2** **II**

This class goes outside, invents games, and plays them, then goes back inside and invents ways to re-present them. For work with interaction it's critical to have some grasp of a) representing action in an environment b) rules and closed systems and c) play. This class provides in-depth experience in all three, at the source. The class requires whole-hearted, often physical participation.

MC410 **GRADUATE JAZZ COMPOSITION: ANALYSIS IN IMPROVISATIONAL MUSIC FORMS AND TRADITIONS** **2** **I,II**

A course analyzing improvisational music forms and creative languages with a major focus upon the innovated developments in performance technology, the theoretical, aesthetical, and philosophical ideas informing the creative artist, the fundamental conceptions of improvising ensembles, and the interactive roles of individuals in shaping improvisation. Included is an introduction to a new analytical methodology regarding "the improvised musical moment." Connections with new, innovative and creative, improvisational knowledge with developments in film, dance, literature, and art will be explained. Extensive listening and reading assignments with comparative analysis exercises as well as creative projects in improvisation and composition are required.

MC415 **SITING SOUND** **2** **II**

Siting Sound examines sound practice outside of the performer vs. audience convention. Spaces physical and virtual offer unique situations for sound. We'll look at the aesthetic issues presented by these conditions, as well as the technical and logistical hurdles involved in doing so. Depending on available space and time, group and/or individual projects may be realized toward the end of the semester. * Prerequisite: MC405A&B

MC416A **MEDIA THEORY: THE INTERACTEE** **2** **I**

Exploring the nature, perceptual abilities, reflexes, and propensities of the "interactee" can lead to more effective work. This is a study of audience perception, in particular perception of music, media, and artwork. Starting with consciousness, and moving through gradually broader contexts: cognition, emotional perception, finally to the cultural "reading" of works. Classwork will require reading. Lecture and in-class exercises are on topics complimentary to reading: presence, memory, anthropomorphism, and narrative. Discussion groups, meeting every third class, will focus on synthesizing the reading and lecture topics.

MC416B **MEDIA STRATEGIES: RULES AND SPACE** **2** **II**

This class will focus on perceiving and using space, representing dynamics in space, and getting a feel for how rules effect spatial dynamics. Class meetings are often held outside, weather permitting. The class requires whole-hearted, often physical participation.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MC423A&B **GRADUATE EXPERIMENTAL MUSIC WORKSHOP** **1** **I,II**

Performance, composition, readings and discussion of music stemming from the experimental tradition. The first part of the class will feature performance and discussion of classic and obscure works by John Cage, Christian Wolff, Morton Feldman, Robert Ashley, Alvin Lucier, LaMonte Young, George Brecht and others. As the class progresses, more recent work and work by the students will be rehearsed and discussed. The goal of this class is to try to come to grips with the aesthetic, philosophical and performance issues of experimental music, and to try to understand how to develop these concerns in the present day.

MC465 **DIGITAL RECORDING STUDIO** **2** **I,II**

A course designed for qualified students to gain facility in using the School of Music Digital Recording Studio. Students will learn current techniques and principles of sound recording and production. Topics may include: basic acoustics, microphones and microphone placement, the automated mixing console, signal processing, and editing and assembly using a digital audio workstation.

* Permission of instructor required, BFA-3 or higher.
* Limited enrollment

MC500 **LESSONS IN COMPOSITION: GRADUATE MAJORS** **4** **I,II**

Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.

MC501 **GRADUATE COMPOSER'S FORUM** **1** **I,II**

Presentation and critique of student compositions and projects, both finished and in process.

* Required of and limited to Graduate Composition and Specialization in Experimental Sound Practices students.

MC515 **MUSIC AND IMAGE** **2** **TBA**

This course brings together advanced composition students with advanced students in the visual arts and animation in projects combining various disciplines.

* Limited to Graduate students.
* Not offered every year.

MC800 **UNDERGRADUATE INDEPENDENT PROJECT: COMPOSITION** **.5-2** **I,II**

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

* Permission of instructor required.
* May be repeated for credit.

MC900 **GRADUATE INDEPENDENT PROJECT: COMPOSITION** **.5-2** **I,II**

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

* Permission of instructor required.
* May be repeated for credit.

ENSEMBLE COURSES

ME001 **CALARTS CHORUS** **1** **I,II**

Study and performance of masterworks of European and American choral music from the 16th through the 20th centuries, including works for chorus and instrumental ensembles as well as occasional experiments in cross cultural musics.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Prerequisite: Basic familiarity with notation and the fundamentals of music.
* Open to the Institute by audition and permission of instructor.

ME003 WORLD PERCUSSION ENSEMBLE 1 I,II

An experimental performance class which works toward combining instruments and musical structures from various cultures. Improvisation, composition and performance practice are integrated. Emphasis is given to percussion styles and techniques taught in CalArts' World Music and Instrumental programs.

ME105 UNDERGRADUATE CONDUCTED INSTRUMENTAL ENSEMBLES 1 I,II

The Conducted Ensembles perform at least two main concerts per semester. There is an emphasis on ensemble playing and creativity. The size of the ensembles varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. There is an emphasis on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because the programming and repertoire varies and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Consult your mentor and the instructor regarding whether you should sign up for one or two sections.

* Enrollment open to BFAs only.
* Audition required.

ME106 UNDERGRADUATE CHAMBER MUSIC 1 I,II

Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.

ME114 BAROQUE CHAMBER MUSIC AND BACH ARIAS 1 I,II

A specialized course for instrumentalists and singers given in conjunction with ME105 and ME106.

ME117 UNDERGRADUATE JAZZ STUDENT ENSEMBLES 1 I,II

Performance of ensemble works written for small jazz groups.

* May be repeated for credit.

ME120 UNDERGRADUATE NEW MILLENNIUM BRASS ENSEMBLE 1 I,II

Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

* May be repeated for credit.
* Enrollment open to BFAs only.

ME121 UNDERGRADUATE JAZZ FACULTY ENSEMBLES 1 I,II

Performance of ensemble works written for small jazz groups.

* Permission of instructor required.
* May be repeated for credit.

ME122 PERCUSSION ENSEMBLE 1 I,II

Performance of ensemble works written for percussion instruments.

* May be repeated for credit.

ME123 WOODWIND ENSEMBLE/WORKSHOP 1 I,II

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.
* Required four semesters for woodwind performance majors.
* May be repeated for credit.

ME125 **WOMEN'S AFRICAN ENSEMBLE** **1** **I,II**
Because women are traditionally excluded from drum ensembles in some parts of Africa, this course was developed to provide the opportunity for women to study traditional African drumming techniques.

ME128 **CALABASH DRUM ENSEMBLE (WOMEN ONLY)** **1** **II**
Individual and small group instruction on the techniques of this unique African instrument, the Calabash drum.
* Enrollment limited to 8.

ME170 **ACCOMPANYING STUDIES** **1** **I,II**
Individual and small group instruction in the techniques of piano accompaniment.
* May be repeated for credit.

ME200 **BEGINNING AFRICAN MUSIC ENSEMBLE** **1** **I,II**
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.
* Corequisite: MH210 or MT225 for first-time enrollees.
* ME200-01 and ME200-02 may not be taken concurrently.

ME205 **ATENTEBE ENSEMBLE** **1** **I,II**
Study and performance of works composed for the atentebe, a traditional Ghanian bamboo flute ensemble. The class will explore compositions by traditional and contemporary Ghanian composers as well as the evolution of the atentebe.

ME210 **BEGINNING JAVANESE GAMELAN: KYAI DORO DASIH** **1** **I,II**
Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form which integrates dance, drama and music.

ME220 **BALINESE GAMELAN: SEMAR PELGULINGAN ("BURAT WANGI")** **1** **I,II**
Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.
* May be repeated for credit.

ME221 **GENDER WAYANG ENSEMBLE** **1** **I,II**
Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.
* May be repeated for credit.

ME222 **GONG SULING: BALINESE FLUTE ENSEMBLE** **1** **I,II**
Balinese flute ensemble performances - with sixteen various-sized bamboo flutes and percussion instruments.
* May be repeated for credit.

ME223 **KECAK** **1** **TBA**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Balinese Monkey Chant ensemble.
* May be repeated for credit.

ME230 NORTH INDIAN MUSIC ENSEMBLE **1** **I,II**
Vocal and instrumental performance using both Indian and European instruments.
* May be repeated for credit.

ME300 CHAMBER SINGERS **1** **I,II**
Study and performance of literature for small groups of singers, sometimes one-on-a-part, from several historical periods.
* Prerequisite: Demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section.
* Permission of instructor and audition required.

ME325 PROJECTS IN IMPROVISATION

ME325-02 INDEPENDENT ENSEMBLES **1** **I,II**
Supervised projects in improvisation as arranged by contract with the instructor.

ME325-03 IMPROVISERS AND CHOREOGRAPHERS ENSEMBLE **1** **II**
An intense collaboration between dancer-choreographers and an ensemble of music improvisers explores the ranges and relationship of how new works are created through an improvisational language. Each session will examine those works in collaboration with dancers and musicians, with an in-depth dialogue about the process and activity in the making of art. A major focus is to create (through assigned projects) developed dance compositions and music improvisation compositions.

ME326 IMPROVISATION ENSEMBLE **2** **I,II**
Open to all instrumentalists and vocalists. With structured and unstructured improvisational studies, the course is designed to help the student develop his/her own creative voice. Concerts are presented regularly.

ME327 MULTI-FOCUS ENSEMBLE **1** **I,II**
Cross-disciplinary ensembles in which students from various programs within the School of Music may combine for special projects or to perform selected repertoire.
* Permission of instructor required.
* Offered as needed and according to faculty availability.

ME400 APPLIED EXPERIMENTS IN WORLD MUSIC **1** **I,II**
A course in which advanced students may investigate applications of techniques learned in world music performance courses to projects extending outside these traditions. Activities may include cross-cultural composition and improvisation, studying principles of performance practice and theory that may be applied across several styles, and exploring uses for world music skills in the context of Western culture.

ME401 ADVANCED AFRICAN MUSIC ENSEMBLE **1** **I,II**
Advanced instruction and performance of West African music and dance.
* Prerequisites: ME200 and either MH210 or MT225.
* May be repeated for credit. Limited enrollment.

ME404 CREATIVE ORCHESTRA **1** **II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

An improvising orchestra designed primarily to perform the extended works of the students in the jazz graduate program. The orchestra will also perform works by the jazz and creative music masters. The ensemble is open to undergraduate and graduate students by permission of the instructor.

ME405 **GRADUATE CONDUCTED INSTRUMENTAL ENSEMBLES** **1** **I,II**

The Conducted Ensembles perform at least two main concerts per semester. There is an emphasis on ensemble playing and creativity. The size of the ensembles varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. There is an emphasis on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because the programming and repertoire varies and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Consult your mentor and the instructor regarding whether you should sign up for one or two sections.

* Enrollment open to MFAs only.
* Audition required.

ME406 **GRADUATE CHAMBER MUSIC** **1** **I,II**

Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.

ME411 **ADVANCED JAVANESE GAMELAN: KYAI DORO DASIH** **1** **I,II**

Advanced instruction in playing and singing in the central Javanese classical orchestra.

* Prerequisite: ME210.
* May be repeated for credit.

ME417 **GRADUATE JAZZ STUDENT ENSEMBLES** **1** **I,II**

Performance of ensemble works written for small jazz groups.

* May be repeated for credit.

ME420 **ADVANCED BALINESE GAMELAN: SEMAR PELGULINGAN ("BURAT WANGI")** **1** **I,II**

Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

* May be repeated for credit.

ME421 **GRADUATE JAZZ ENSEMBLE** **1** **I,II**

Jazz ensemble performance for graduate students.

* Permission of instructor required.
* May be repeated for credit.

ME430 **ADVANCED NORTH INDIAN MUSIC ENSEMBLE** **1** **I,II**

Advanced vocal and instrumental performance using both Indian and European instruments.

* May be repeated for credit.

ME440 **GRADUATE NEW MILLENIUM BRASS ENSEMBLE** **1** **I,II**

Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

* May be repeated for credit.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Permission of instructor required.
* Enrollment open to MFAs only.

ME500 **NEW CENTURY PLAYERS ENSEMBLE** **1** **I,II**

Qualified students may enroll to perform with CalArts' faculty ensemble on approval of the mentor and Dean. The New Century Players is restricted to graduate and very advanced undergraduate instrumentalists and singers.

ME800 **UNDERGRADUATE INDEPENDENT STUDY: ENSEMBLE OR ACCOMPANYING PROJECT** **1** **I,II**

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

* Permission of instructor required.
* May be repeated for credit.

ME900 **GRADUATE INDEPENDENT STUDY: ENSEMBLE OR ACCOMPANYING PROJECT** **1** **I,II**

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

* Permission of instructor required.
* May be repeated for credit.

MUSIC HISTORY AND LITERATURE COURSES

MH116 **PIANO LITERATURE** **1** **I**

Semesters focusing on piano literature will provide an overview of the rich body of repertoire written for the piano, including solo, chamber, and concerto repertoire. The course will include listening, analysis, source readings, and will cover historical and aesthetic aspects through group discussions. Each semester-long class will focus on a specific time period: 1) Baroque/XXth Century, 2) The Classical Era, 3) The Romantic Era. Independent research projects may also be assigned according to individual students' levels and pedagogical needs.

* May be repeated for credit.

MH190 **BLUES BEFORE 1960** **1** **II**

A study of the development of the Blues through listening, watching documentary films and reading the interviews with the 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.

* Open to the Institute.

MH200 **MUSIC CULTURES** **2** **I,II**

Study of musical practices among several of the world’s peoples, with the geographic area covered varying by semester. The topic for Semester I 2004 will be “Music of Africa”, concentrating on the traditional, popular, and contemporary musical styles of sub-Saharan Africa, primarily in the central, southern, and eastern parts of the continent. The topic for Semester II 2005 will be “The Middle East”, focusing on Arab secular classical music, the classical traditions of Persia and Turkey, music and Islam, and selected folk traditions.

* May be repeated for credit.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Limited enrollment. First priority given to World Music students (graduates and 4th years have top priority, then 3rd, etc.), next Music School students, then students from other schools.

MH205A&B **SURVEY OF WESTERN MUSIC HISTORY & LITERATURE** **2** **I,II**

Lectures, reading, and listening cover the history and literature of Western musical styles.
MH205A, offered in the fall, covers from antiquity through the Baroque period.
MH205B, offered in the spring, covers the Classical through Modern periods.
* Prerequisite for all students except Jazz & World Music majors: MT101A, Music Theory A.
* Prerequisite for MH205A is MT101A, Music Theory A.
* Prerequisite for MH205B is MH205A.

MH210 **ETHNOLOGY OF AFRICAN MUSIC** **1** **I,II**

Analyzing, discussing and learning song texts; the essence of composing and the role of drum language in traditional West African music.
* Corequisite: ME200 for first-time enrollees.

MH215 **INTRODUCTION TO THE MUSIC OF FLAMENCO** **1** **I**

A study of the musical aspects (cante-singing and toque-guitar playing) in Flamenco through listening, reading and watching documentary films. We will look at the structure of many Flamenco forms (ie. Seguiriyas, Solea, Bulerias, Tangos, etc.), discuss the subject matter of the poetry used in those forms and become acquainted with the work of the most important artists, including both the historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.
*Open to the Institute.

MH220 **AFRICAN SONG** **1** **I,II**

Study of traditional West African songs, their meanings, singing techniques, with special attention to tone production, melody, harmony and embellishment.
* May be repeated for credit.

MH240 **JAZZ HISTORY** **2** **I**

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.
* Permission of instructor required.

MH250 **SEMINAR IN TRANSCRIPTION** **2** **TBA**

Course offered periodically and by individual arrangement. Studies in transcription using materials from various music cultures.
* Limited to 3rd and 4th year undergraduate and graduate students.
* Permission of instructor required.

MH310 **HISTORY AND PRACTICE OF ELECTRO-ACOUSTIC MUSIC** **2** **II**

An historical survey of electronic music, Musique Concréte and mixed media. Acoustical theory as related to music synthesis and recording is included. Offered alternate years.
* Prerequisite: MH205A&B.

MH315 **SURVEY OF 20TH CENTURY MUSIC** **2** **I**

A focused study of 20th century art-music beginning with Debussy and continuing to the turn of the millennium.
* Prerequisite: MH205A&B.

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MH316 **SURVEY OF 19TH CENTURY MUSIC** **2** **I**

A focused study of the romantic era in Western art music, including the relatively well-known repertoire of this period, along with a critical evaluation of the revolutions and radical developments that were self-proclaimed by the master-composers of the 19th century. In addition to gaining familiarity with important literature, this study will affect assumptions about how originality and radicality are viewed today.

* MH205A&B or graduate status.

MH317 **J.S. BACH** **2** **I**

This course will explore the music of Bach from a variety of points of view and as a focal point for examining the music of other Baroque composers and their historical and cultural context.

* Prerequisite: MH205A&B.

MH318 **MEDIEVAL MUSIC: HISTORY, THEORY AND PRACTICE** **2** **I**

This class is an introduction to the history, theory, and performance practice of major areas of medieval music from early chant through the Ars Nova. Classes will alternate between discussions of the historical and theoretical aspects of the music and actual performance of important works.

* Prerequisites: MH205A&B, MT101A-D, MT001A-D

MH320 **STUDIES IN ELECTRO-ACOUSTIC MUSIC** **2** **TBA**

The course focuses on selected compositions from the main schools of electro-acoustic music within an historical framework. Works will be analyzed for their features of style and composition.

* Prerequisite: MH310, MH205A&B

MH325 **MUSIC AND THE AGE OF ENLIGHTENMENT** **2** **II**

This course will cover selected topics relating to European music of the late 18th to early 19th century in the context of the philosophy and politics of the Enlightenment. Subjects covered will include the operas of Mozart, the developing sense of complex classical forms in the string quartets and symphonies of Haydn and Mozart, the precursors to the classical enlightenment aesthetic, and the influence of this aesthetic on later composers.

* Prerequisites: MH205A Survey of Western Music History & Literature
  MT101C Music Theory C

MH345A&B **SOLO VOCAL LITERATURE** **2** **I,II**

Offered every other year. An historical survey of solo vocal literature from the 17th century to the present, with emphasis on the 19th, 20th, and 21st centuries. Topics to be studied include musical structure and style, text setting and prosody, nationalistic trends, experimentalism and crossover tendencies. The course will place developments in solo vocal literature within their social and historical contexts. MH345A covers Italian, French, German, British and American song from the 17th-19th centuries. MH345B covers 20th and 21st century art music from Eastern and Western Europe, the US, Asia, and South America.

* Prerequisites: MH205A&B

MH350 **SEMINAR IN JAZZ LITERATURE** **2** **TBA**

An advanced, in-depth study of a limited selection of jazz composers and jazz literature. Detailed examination of each composers style and techniques is included along with analysis of exemplary compositions. Topics will vary each year.

* Prerequisites: MH205A&B

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MH400 FOCUSED TOPICS IN MUSIC LITERATURE

MH400-01 MASTERPIECES OF THE SYMPHONY **2** **TBA**

A seminar designed for studying a limited selection of major musical works, composers, performance practices, or genres on an advanced level

* Course offered in rotation and according to faculty availability.

MH400-02 SEMINAR ON AFRICAN AND AFRICAN AMERICAN MUSIC LITERATURE **2** **II**

An in-depth study investigating selected artists and/or periods in African and African American music literature and culture, critiquing and evaluating their development and practice in American society and incorporating these ideas into a world culture context.

MH400-03 CONTEMPORARY COMPOSER: PRINTED WORDS, MUSIC AND IDEAS **2** **I**

Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.

* Course offered in rotation and according to faculty availability.

MH400-04 STRAVINSKY **2** **TBA**

This class will focus on the life and music of Igor Stravinsky. We will discuss Stravinsky's multiple and eclectic styles and spanned the 20th century, as well as the artists that he collaborated with throughout his lifetime.

* Course offered in rotation and according to faculty availability.

MH400-05 THE MUSIC OF JOHN CAGE (year-long class) **2** **TBA**

An in-depth study of the musical and philosophical ideas and creative works of John Cage, including performances by students in the class of as many pieces as possible. Semester I will cover the history and literature surrounding Cage's music. Semester II will focus on the performance of Cage's music.

* Course offered in rotation and according to faculty availability.

MH400-06 MUSIC IN TRANSITION: OPERA, MADRIGAL, SONATA AND MUSICAL ODDITY FROM THE END OF THE RENAISSANCE (1600) TO THE HIGH BAROQUE (1720) **2** **TBA**

The seventeenth century was a period in Western Art music full of invention, experimentation and unexpected cultural departures - apart from a few 'masterpieces', it is not usually studied in too much detail. Yet the creative solutions composers realized in this period, where style (and idea) was in a state of wild flux, hold much relevance to contemporary culture as we prepare to grapple with the vast array of potentials in our own time. This course will be a hands-on experience including critical listening and research aided by playing and singing.

* Prerequisite: MH205A&B or graduate status.
* Course offered in rotation and according to faculty availability.

MH400-07 THE MUSIC OF CHARLES IVES AND ARNOLD SCHOENBERG (year long class) **2** **TBA**

A thorough, comparative study of the lives and works of these two composers, both born in 1874, though in very different cultural circumstances. In addition to listening and reading assignments, students will be expected to write a major analytical or research paper on one or more works by each of the two composers. In certain circumstances, a major performance might be substituted for the paper.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Course offered in rotation and according to faculty availability.

MH400-08 TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC 2 TBA

A study of music in tuning systems other than 12-tone equal temperament. It will include a brief summary of non-western and early western systems, but the main focus will be on 20th century music, tuning theory, and practice.

* Course offered in rotation and according to faculty availability.
* May be taken either for Music History & Literature or Music Theory & Analysis credit.

MH400-09 MUSICAL MAVERICKS IN AMERICA : FROM IVES AND RUGGLES THROUGH NANCARRON AND CAGE (AND BEYOND) (year long class) 2 I,II

Students will become familiar with music by a number of innovative composers in America in the early part of the 20th century, through listening, reading and analysis. Each student will choose one of these composers as a focus for a project, either as an essay or as a performance.

* Course offered in rotation and according to faculty availability.
* May be taken either for Music History & Literature or Music Theory & Analysis credit.

MH401 MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE 2 I

This course takes an historical and analytic view of the major developments in music and the aesthetic issues emerging as a result of the drastic social and technological changes since 1900. Topics include seminal works from the early decades of the 20th century, Futurism, Dada, serialism and post-serialism, kineticism, chance and indeterminacy, minimalism and gradual process, the influence of technology, popular art, pluralism.

* Graduate status, completion of MH315 or permission of instructor.

MH415 HYPER-OPERA: SONG WITHOUT BORDERS 2 TBA

A performance-oriented and academically challenging course for graduate students and upper-level undergraduates from all departments who have an interest in exploring combinations of music, text, film, and movement within and across a variety of disciplines. By reading and discussing selected critical texts and librettos from diverse genres, and by hearing and viewing performances, students will gain an in-depth understanding of the historical trajectory of opera and of its contemporary plasticity. Vaporizing the boundaries of 'conventional' opera, students will form creative teams and embark upon projects culminating in an evening of live performances. Visiting guests will include noted composers, librettists, and musicologists.

MH420 MUSIC IMPROVISATION OUT OF THIS WORLD 2 II

This course seeks to establish world music applications and their ability to cross-pollinate with thousand-years' European instrumental performance traditions in a foundational position to support and engender free music improvisation. Course work will focus on establishing links between free improvisation throughout mankind's recorded history and in many other fields: global theories, philosophy, science, geography, occult studies and theologies. Requires reading and written papers, as well as solo and ensemble free improvisation presentations with rigorous verbal discourse.

MH425 OVERVIEW OF ELECTRONIC ARTS 2 TBA

A survey of 20th century uses of electronic media with emphasis on the developing synthesis of image, text, sound, and form. Lectures and guest speakers will address the works of individuals and media labs in many countries. Topics will include: kinetics and robotics,

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

telecommunications, video, installation, computer imaging and information arts, virtual and ubiquitous computing.

MH430 **HER MUSIC** **2** **TBA**

An in-depth exploration of music written and performed by women of our time. Includes concert attendance, independent research project(s), visiting artists.

* Permission of instructor required.

MH800 **U/G INDEPENDENT STUDY: MUSIC HISTORY AND LITERATURE** **.5-2** **I,II**

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

* Permission of instructor required.
* May be repeated for credit

MH516 **PIANO LITERATURE** **1** **I**

Semesters focusing on piano literature will provide an overview of the rich body of repertoire written for the piano, including solo, chamber, and concerto repertoire. The course will include listening, analysis, source readings, and will cover historical and aesthetic aspects through group discussions. Each semester-long class will focus on a specific time period: 1) Baroque/XXth Century, 2) The Classical Era, 3) The Romantic Era. Independent research projects may also be assigned according to individual students' levels and pedagogical needs.

* May be repeated for credit.

MH900 **GRAD INDEPENDENT STUDY: MUSIC HISTORY AND LITERATURE** **.5-2** **I,II**

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

* Permission of instructor required.
* May be repeated for credit.

PERFORMANCE TECHNIQUE COURSES

MP002 **THE GRAMMAR OF CONDUCTING** **2** **II**

Areas to be studied include: (1) the development of a clear, readable beat in all patterns and in varying dynamic ranges, articulation of styles and textures, techniques appropriate for both choral and instrumental conducting; (2) treatment of preparatory beats and fermatas in typical situations; (3) use of left hand in cueing and control of dynamics; (4) problems in accompanying and proportional notation.

* Prerequisite: MT101C and MT001C
* Permission of instructor required.

MP100 **JAZZ FORUM** **1** **I**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

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 with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts are required.

MP105 INSTRUMENTAL CONDUCTING 2 TBA

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.

* Prerequisites: MP002 (or equivalent), MT001D and MT300.
* Limited enrollment.

MP115 YOGA FOR MUSICIANS 1 I,II

An integrated approach to various branches of yoga, including Hatha Yoga asanas, Pranayama, and Dhyana. Physical postures, breathing exercises, and meditation/visualization techniques will be explored. Students will learn to increase efficiency, relaxation, and concentration in musical performance and practice settings.

MP140 CONTEMPORARY PERFORMANCE PRACTICE FOR WINDS 1 I,II

A workshop in special techniques as they have evolved in contemporary music. Topics may include various extended techniques, production of pitched and non-pitched sound, multi-phonics, microtonal systems and special tunings, circular breathing, improvisation, deciphering complex rhythms, unconventional methods for articulation, and interfacing acoustic instruments with electronic systems, including MIDI.

* Prerequisite: MC201A or permission of instructor.
* May be repeated for credit.

MP141 STUDIO PROJECTS FOR GUITAR 1 TBA

Studio Projects is for computer literate guitarists who wish to create a piece or a performance using the equipment and software available in the Interactive Studio. Projects might include working with MIDI guitar, home studio recording and editing technique, interactive MIDI, audio, or video.

* Prerequisite: MC201A or permission of instructor.
* May be repeated for credit.

MP200A&B JAZZ IMPROVISATION I 1 I,II

Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

MP201A&B UNDERGRADUATE JAZZ IMPROVISATION II

Continued development of individual techniques required for group improvisation, offered in three sections.

* Prerequisite: MP200 or permission of instructor.

MP201-01 SYSTEMIC IMPROVISATION 1 I

A) Systemic Languages
B) Performance Practice Seminar and Ensemble

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Performance and study of systemic musics, new symbolic languages for scoring, and extended creative performance techniques informed by ideas from the psychology of music, sound and sensation.

MP201-02 IMPROVISATION WORKSHOP **1** **I,II**
Emphasis on finding an individual voice as a jazz improviser. Includes playing, listening and discussion.

MP201-03 HARMONIC IMPROVISATION **1** **I**
Emphasis on increasing facility with intricate, harmonic techniques.

MP203 UNDERGRADUATE PERFORMANCE FORUM

MP203-01 WESTERN ORCHESTRAL/CHAMBER MUSIC **1** **I,II**
MP203-02 VOICE **1** **I,II**
In-class performance and coaching of works in progress (solo works, etudes, chamber music, etc.). Lectures and discussions on problems of performance practice, interpretive views, and methods of preparation. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts are also required.

MP208 STAGECRAFT FOR SINGERS **1** **I,II**
The study of rudimentary aspects of stage techniques used in the performance of various types of music-theatre. Particular emphasis will be placed on voice and body synthesis, spontaneity, improvisation, emotional projection, body awareness, and the physicality of character development. The Spring semester will culminate with a performance of music-theatre excerpts.
∗ Permission of instructor required.

MP220 AFRICAN DANCE **1** **I,II**
Instruction in the traditional dances of West Africa.
* May be repeated for credit.
* Enrollment limited to 20 students.

MP230 BALINESE DANCE **1** **I,II**
Instruction in the traditional dances of Bali which may be repeated for credit.

MP240 JAVANESE DANCE **1** **I,II**
Instruction in the traditional dance techniques of Indonesia. Separate sections for women and men.
* May be repeated for credit.

MP255 INTRODUCTION TO DICTION **2** **II**
Basic instruction and practice in the proper pronunciation of English, Italian, German and French. Students will be exposed to the International Phonetic Alphabet (IPA), basic diction-related terminology, and general diction principles for each of these languages.

MP301 PERFORMER/COMPOSER FORUM **1** **II**
A course in which advanced composers and advanced performers collaborate on student-generated projects. Occasional joint meetings with other School of Music Forums for special

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

presentations or collaborative projects. Performance and composition critiques of student work comprise part of course work. A class concert will be produced at the end of each semester.
* Permission of instructor required.

MP302A,B,C **VOCAL DICTION** **2** **I**
Detailed instruction and practice in the proper pronunciation of foreign languages, as well as study of basic grammar necessary for translation. Each foreign language is covered in separate semester courses offered once per year. MP302A: Italian; MP302B: German; MP302C: French
* Offered Fall semester only, in rotation
* Prerequisite: MP255 Introduction to Diction

MP309 **LATIN PERCUSSION** **1** **TBA**
Class instruction in general Latin percussion music.

MP310 **KANJIRA** **1** **TBA**
Class instruction in the techniques and literature of South Indian Kanjira.

MP311 **SOLKATTU** **2** **II**
Class instruction in the theory and practice of South Indian rhythmic forms including recitation of drumming syllables and projects in applying knowledge to other areas of music.

MP325 **HAND DRUMMING** **.5** **I,II**
Techniques of performance on hand drums of varied cultural origins.

MP401 **GRADUATE JAZZ IMPROVISATION**
Advanced techniques for graduate students offered in four sections:
* Permission of instructor required.

MP401-01 SYSTEMIC IMPROVISATION **1** **I**
A) Systemic Languages
B) Performance Practice Seminar and Ensemble
Performance and study of systemic musics, new symbolic languages for scoring, and extended creative performance techniques informed by ideas from the psychology of music, sound and sensation.

MP401-02 IMPROVISATION WORKSHOP **1** **I,II**
Emphasis on finding an individual voice as a jazz improviser. Includes playing, listening and discussion.

MP401-03 HARMONIC IMPROVISATION **1** **I**
Advanced development with jazz harmonic language.
* Permission of instructor required.

MP402 **OPERA THEATRE PERFORMANCE PROJECT** **2** **TBA**
A project based class designed to develop singers' aural, visual and kinesthetic skills through acting improvisation, physical training, historical research, creative writing, and staging of traditional operatic and music theater works. The activities of the class often will culminate in the public presentation of a fully staged opera/music theater work. This work is studied in its historical context, with students being asked to research the political, cultural, social, and

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

performance practice traditions relative to the period in which the work was originally developed, and to generate a relevant contemporary context for the presentation of this work.
* Permission of instructor required.

MP 403 VOCAL PEDAGOGY **2** **TBA**

Students will learn teaching skills pertaining to vocal technique, experience in-class teaching of singing and participate in survey and discussion of various pedagogical approaches.
* BFA-4 standing or higher.
* Offered alternate years.

MP404 SPECIAL STUDIES IN COLLABORATIVE PERFORMANCE **2** **I,II**

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. Required each semester for MFA candidates in the Collaborative Keyboard emphasis.

MP501 GRADUATE PERFORMANCE FORUM

MP501-01 WESTERN ORCHESTRAL/CHAMBER MUSIC **I** **I,II**
MP501-02 VOICE **I** **I,II**

A forum for the discussion of ideas, ranging from the practical to the provocative, about topics of interest to performers. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts are also required.

MP502 IMPROVISORS VISITING ARTIST COLLOQUIUM **1** **I,II**

The African American Improvisational Music Program visiting artist series is designed to stimulate multi-focus, interdisciplinary research regarding the philosophical nature of improvisation along with performance technology, theoretical and aesthetical ideas explored by creative artists, through a series of performance, lecture, and master classes. Visiting artists will address important issues in a dialogue about creative improvisation.

MP005-MP099 INDIVIDUAL LESSONS: NON-MAJOR **1** **I,II**

One-half hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. This instruction is offered based on faculty availability. Priority is given to students for whom non-major lessons are required.
* **Note:** Non-Major Piano instruction may be given in small group class meetings.
* May be repeated for credit.
* Limited enrollment by permission of instructor required.

MP405-599 INDIVIDUAL LESSONS: UNDERGRADUATE AND GRADUATE MAJOR

MP405-499 UNDERGRADUATE MAJOR **3** **I,II**
MP505-599 GRADUATE MAJOR **4** **I,II**

Hour lessons for performance majors in their areas of specialization within the performance program. All performance majors must take one major lesson per semester of enrollment; no

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

more than one major lesson per semester may be taken. This instruction is offered based on faculty availability. Priority is given to students for whom major lessons are required.
* May be repeated for credit. * Permission of instructor required.

NON-MAJOR	U/G MAJOR	GRAD MAJOR	
MP005	MP405	MP505	Bassoon
MP006	MP406	MP506	Cello
MP007	MP407	MP507	Clarinet
MP008	MP408	MP508	Conducting
MP009	MP409	MP509	Contrabass
MP010	MP410	MP510	Flute
MP011	MP411	MP511	French Horn
MP012	MP412	MP512	Harp
MP013	MP413	MP513	Harpsichord
MP014	MP414	MP514	Oboe
MP015	MP415	MP515	Multifocus Percussion
MP016	MP416	MP516	Piano
MP017	MP417	MP517	Trombone
MP018	MP418	MP518	Trumpet
MP019	MP419	MP519	Tuba
MP020	MP420	MP520	Viola
MP021	MP421	MP521	Violin
MP022	MP422	MP522	Voice
MP023	MP423	MP523	Guitar
MP026	MP426	MP526	Multifocus Keyboard
MP031	MP431	MP531	Jazz Electric Bass
MP032	MP432	MP532	Jazz Trombone
MP033	MP433	MP533	Jazz Piano
MP034	MP434	MP534	Jazz Saxophone
MP035	MP435	MP535	Jazz Flute
MP036	MP436	MP536	Jazz Guitar
MP037	MP437	MP537	Jazz Drums
MP038	MP438	MP538	Jazz Trumpet
MP039	MP439	MP539	Jazz Bass
MP040	MP440	MP540	African Drums
MP050	MP450	MP550	Kendang (Balinese Drum)
MP051	MP451	MP551	Gender Semar Pelgulingan
MP060	MP460	MP560	Bonang
MP061	MP461	MP561	Kendang (Javanese Drum)
MP062	MP462	MP562	Rebab
MP063	MP463	MP563	Gender (Javanese)
MP064	MP464	MP564	Gambang
MP065	MP465	MP565	Javanese Voice
MP066	MP466	MP566	Zither (Javanese)
MP070	MP470	MP570	Tabla
MP071	MP471	MP571	Sitar
MP072	MP472	MP572	Sarod
MP073	MP473	MP573	North Indian Voice
MP077	MP477	MP577	North Indian Flute
MP078	MP478	MP578	North Indian Music on Western Instruments

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MP079 MP479 MP579 North Indian Tabla

MP800 UNDERGRADUATE INDEPENDENT STUDY: PERFORMANCE **.5-1** **I,II**

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

* Permission of instructor required.
* May be repeated for credit.

MP900 GRADUATE INDEPENDENT STUDY: PERFORMANCE **.5-1** **I,II**

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

* Permission of instructor required.
* May be repeated for credit.

REPERTOIRE COURSES

MR110 VOCAL REPERTOIRE COACHING FOR UNDERGRADUATE MAJORS **1** **I,II**

Coaching for students of voice.

* May be repeated for credit.
* Permission of instructor required.

MR510 VOCAL REPERTOIRE COACHING FOR GRADUATE MAJORS **1** **TBA**

Coaching for students of voice.

* May be repeated for credit.
* Permission of instructor required.

MR120-131 WORKSHOPS FOR UNDERGRADUATE MAJORS **.5** **I,II**
MR520-531 WORKSHOPS FOR GRADUATE MAJORS **.5** **I,II**

U/G #	GRAD #	
MR120	MR520	Guitar Workshop
MR121	MR521	Cello Workshop
MR122	MR522	Flute Workshop
MR123	MR523	Harp Workshop
MR124	MR524	Oboe Workshop
MR127	MR527	African Rhythm Workshop
MR128	MR528	String Workshop
MR129	MR529	Percussion Workshop
MR130	MR530	Clarinet Workshop
MR131	MR531	Bassoon Workshop

COURSE NUMBER		COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MR132	MR532	Brass Workshop		
MR133	MR533	Horn Workshop		

THEORY AND MUSICIANSHIP COURSES

Incoming students will be assigned to appropriate music skills and theory classes on the basis of results in a proficiency exam given at the beginning of each semester during registration.

MT001A-D MUSICIANSHIP SKILLS - TONAL FORMS 2 I,II

A sequence of 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. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.

* MT001A&B must be completed by the end of the second year and MT001C&D (if required) must be completed by the end of the third year or student will be placed on Academic Warning.
* Prerequisite for MT001C is successful completion of MT004A.

MT002 MUSICIANSHIP SKILLS - BACH 1 I

MT002-01 APPROACHING THE BACH CANTATAS

MT002-02 BACH KEYBOARD PIECES

A careful study of Bach chorales and shorter keyboard pieces (little preludes and two part inventions) with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, ensemble skills and, when possible, piano playing.

* May be repeated for credit.

MT003 MUSICIANSHIP SKILLS - TRANSCRIPTION AND ANALYSIS 2 I

A course in furthering critical musicianship skills through exercises in analysis and transcription. Music covering a variety of styles, including jazz, is used to form the basis of ear training exercises.

* Required of jazz majors in their first year.
* Fulfills the transcription requirement for World Music majors.

MT004A&B MUSICIANSHIP SKILLS - RHYTHM 2 I,II

A course designed to build skills in the performance practices of composed rhythm. Exercises are intended to help students interpret, read, and perform rhythms in all their variations with advanced facility. The class will examine the vocabulary of notated rhythms from simple to modernist and post-modernist compositional ideas. Musical materials will be drawn from the Renaissance, Baroque, Classical and Romantic periods and will emphasize the development of rhythmic practices in the 20th century across a variety of musical styles. Extensive practice

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

outside class time is required. Successful performance in these courses is critical for maintaining adequate progress through the Core curriculum.

* MT004A must be completed by the end of the second year and is a prerequisite to taking MT001C.

MT100 FUNDAMENTAL MUSICIANSHIP 3 I,II

A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the Core Curriculum. Training is provided in basic areas: reading and writing at the basic level, staff notation, clefs, scales, modes, intervals, triads and their inversions, rhythm and meter, part-writing and cadences. Extensive practice outside class time is required.

* This course is considered a prerequisite to the major in music and students are placed in it based on the results of diagnostic tests given at the beginning of each semester.

MT101A-D MUSIC THEORY 2 I,II

A four-semester sequence in music theory that integrates comprehensive studies in harmony and counterpoint and leads to a study of 20th century systems. Theory "A" emphasizes melody, imitative counterpoint, tonal functions and modulation; Theory "B" emphasizes modulating counterpoint and short, harmonic forms; Theory "C" examines chromatic harmony and longer musical forms; and Theory "D" explores examples of contemporary systems, such as extended harmonic relations, symmetrical systems, serialism, minimalism, tuning, and other concepts. The musical examples for study and reference are drawn from Western classical traditions, jazz, and other sources in order to develop a common understanding of diverse musical languages. Where possible, the underlying bases in musical perception for the nature of musical materials are introduced. Successful performance in these courses is critical for maintaining adequate progress through the Core Curriculum.

* MT101A&B must be completed by the end of the second year and MT101C&D (if required) must be completed by the end of the third year or student will be placed on Academic Warning.

MT110 KEYBOARD HARMONY 1 TBA

Realizing figured bass; playing cadences and sequences; harmonizing melodies transposition.

* Prerequisite: MT101D
* Offered by special arrangement with the instructor.

MT115 KEYBOARD SKILLS 1 II

This course serves to develop and hone the many skills required of pianists. Sight-reading, score-reading, figured-bass realizations, chord progressions, analysis and listening skills will be developed. Discussions on performance related topics such as performance anxiety, memorization and practice techniques will also be included.

* May be repeated for credit.

MT150A&B JAZZ KEYBOARD THEORY 1 I,II

Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.

* Permission of instructor required

MT170 TRANSCRIPTION FOR GUITAR 1 TBA

Specific projects in transcription of music originally written for other instruments.

* May be repeated for credit.

MT173 LUTE TABLATURE TRANSCRIPTION 1 TBA

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.
* May be repeated for credit

MT174 **FRETBOARD THEORY** **1** **TBA**
Practical applications of music theory and theory class projects on the guitar.

MT175 **FIGURED BASS REALIZATION** **1** **TBA**
Studies in written and improvised accompaniment in Baroque music.
* May be repeated for credit.

MT176 **ANALYSIS OF GUITAR REPERTOIRE** **1** **TBA**
Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.
* May be repeated for credit.

MT200 **NORTH INDIAN SARGAM** **2** **I,II**
Exercises in singing scales.
* May be repeated for credit.

MT201 **SARGAM FOR INSTRUMENTS** **1** **I,II**
Instruction will be provided in basic techniques of note combination and rhythmic articulation that form the basis for improvisational skills in North Indian music. These skills will be practiced and extended using improvisational exercises drawn from fundamental compositional forms. This course will provide player of non-Indian instruments with access to practical and theoretical skills drawn from North Indian classical music.
* Enrollment limited to 10.

MT210 **NORTH INDIAN THEORY** **1** **I,II**
A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.
* Prerequisite: MT200

MT225 **INTRODUCTION TO THE FORMS OF AFRICAN MUSIC** **1** **I,II**
A survey of the structural principles contained in traditional African musics.
* Prerequisite: ME200 or permission of instructor.

MT260 **JAVANESE AND BALINESE MUSIC, DANCE & THEORY** **1** **I,II**
The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.

MT300 **ANALYSIS OF MUSICAL FORMS** **2** **I**
Topics in analytic techniques applied to a variety of musical styles.
* Prerequisite: satisfactory completion of MT101A-D or permission

MT302 **PROJECTS IN ADVANCED SIGHT SINGING** **2** **TBA**
Advanced study of pitch and rhythm, their notation, intonation and theoretical basis, designed to further develop the skills of aural recognition and vocal realization of notated music.
* Prerequisite: Satisfactory completion of MT101D
* Offered by special arrangement with the instructor.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

MT350 ANALYSIS AND INTERPRETATION FOR PERFORMERS **2** **I**

A survey of musical styles and performance practices from the Baroque to the Contem-porary. Individual projects will include research into contemporaneous literature on interpretive practices. Classes will include performances of selected works with discussions of interpretive choices as they relate to structural analysis

* Permission of instructor required.
* May be repeated for credit.

MT400 FOCUSED TOPICS IN MUSIC THEORY AND ANALYSIS

MT400-08 TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC **2** **TBA**

Advanced, specialized topics, offered in rotation with MH400-08 Tuning: Theory and Practice in 20th Century Music. A study of music in tuning systems other than 12-tone equal temperament. It will include a brief summary of non-western and early western systems, but the main focus will be on 20th century music, tuning theory, and practice.

* May be taken either for Music History & Literature or Music Theory & Analysis credit.
* Course offered in rotation and according to faculty availability.

MT400-09 MUSICAL MAVERICKS IN AMERICA: FROM IVES AND RUGGLES THROUGH NANCARROW AND CAGE (AND BEYOND) (year long class) **2** **I,II**

Students will become familiar with music by a number of innovative composers in America in the early part of the 20th century, through listening, reading and analysis. Each student will choose one of these composers as a focus for a project, either as an essay or as a performance.

* May be taken either for Music History & Literature or Music Theory & Analysis credit.
* Course offered in rotation and according to faculty availability.

MT500 SOUND, HEARING, AND MUSICAL PERCEPTION **4** **TBA**

Basic principles of musical acoustics, psychoacoustics, and auditory perception, as well as models of formal and harmonic perception in music.

* This is a full-year course in which students must enroll for both semester I and II to receive 4 units total credit.
* Permission of instructor required.

MT515 KEYBOARD SKILLS **1** **II**

This course serves to develop and hone the many skills required of pianists. Sight-reading, score-reading, figured-bass realizations, chord progressions, analysis and listening skills will be developed. Discussions on performance related topics such as performance anxiety, memorization and practice techniques will also be included.

* May be repeated for credit.

MT800 UNDERGRADUATE INDEPENDENT STUDY: THEORY **.5-2** **I,II**

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

* Permission of instructor required.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* May be repeated for credit.

MT900 GRADUATE INDEPENDENT STUDY: THEORY .5-2 I,II

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

* Permission of instructor required.
* May be repeated for credit.

TECHNOLOGICAL, PRODUCTION, AND MISCELLANEOUS COURSES

CS268 THE REPRODUCTION OF SOUND 2 I

A moderately technical introduction to the science of acoustics and audio systems technology. Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and performance specs; digital audio basics; microphone types and usage; and an overview of recording techniques and equipment. Lecture/demonstration course, not hands-on recording.

* Prerequisites: recording experience; good technical and math skills, including algebra.
* Permission of instructor required.

CS313A THE ART OF STRUCTURED PROGRAMMING: INTRODUCTION TO C 2 I

An introduction to the art and science of computer programming, using the "top-down" approach to problem analysis and program design. Students learn essential programming concepts including data types and storage, operators and expressions, statements, loops, functions, pointers, and strings, by writing original programs in the powerful C language, fundamental to professional programming and other programming languages.

* Prerequisite: strong computer background; scripting or programming experience recommended.
* Permission of instructor required.

CS313B THE ART OF STRUCTURED PROGRAMMING: TOPICS IN C AND OTHER LANGUAGES 2 II

A continuation of the concepts introduced in CS313A, with an emphasis on practical analysis and design. Topics covered will include a discussion of object-oriented programming as applied in C++ and Objective-C, as well as relevant technical and cultural reading assignments.

* Prerequisite: CS313A or equivalent programming experience.
* Permission of instructor required.

CS314 DIGITAL ELECTRONICS 2 TBA

This course first looks at number systems and bases, including decimal, binary, and hexadecimal, and their underlying similarities. This leads to an investigation of digital logic expressed through the permutations of basic "gate" structures: AND, OR, their negations and combinations. The balance of the course deals with the practical implementation of these principles, first via switches, diodes, and transistors, and then digital logic ICs. Weekly homework assignments include the design of simple digital circuits.

* Prerequisite: Strong math and computer background.
* Permission of instructor required.

CS315 BASIC ELECTRONICS 2 TBA

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

An introductory course in analog electronics, covering fundamentals of electricity (current, voltage, resistance, and power); Ohm's Law and DC circuit analysis; AC power, inductance, capacitance, and impedance; power supplies, diodes, and LEDs; transistors and operational amplifiers; and design of simple circuits. The course proceeds primarily by solving electronic problems using algebraic formulas. Weekly assignments.
* Prerequisite: Strong math background, including algebra and exponential notation.
* Permission of instructor required.

CS417 AUDIO ENGINEERING SEMINAR 2 II

An advanced course for upper-division BFA and MFA-students having substantial experience with professional audio equipment. Covers a variety of technical topics in audio engineering including: decibel calculation, reference levels; metering, impedance, grounding, AC power, balanced lines, resonance and room acoustics; objective audio equipment evaluation, test equipment, auditory perception and psychoacoustics, critical listening, and subjective evaluation; and digital audio theory. Each student produces a final research paper modeled after those published in Journal of the Audio Engineering Society. Offered alternate years.
* Prerequisites: BFA-3 or higher year level; CS268, plus CS314 and/or CS315.
* Permission of instructor required.
* Limited enrollment.

CS510C EWE LANGUAGE 1 I,II

Designed to help students learn conversational Ewe and to appreciate Ewe literature in its original form.

MX300 INSTRUMENT BUILDING 1 TBA

Special and unique instruments (non-traditional) will be constructed for which specific music will be written and performed. Group participation in each activity.
* May be repeated for credit.

MX320 CONCERT AND PERFORMANCE PRODUCTION 2 I,II

This course will introduce the fundamentals of music production from a variety of points of view including: management techniques, on-line concert production, sound and sound reinforcement, recording, lighting, performance technology, stage managing, good presentation techniques, and the business of production. The primary laboratory experiences will take place as part of the School of Music's concert production season with the intended result that music students will become skilled and knowledgeable in self-producing their own work. First-time enrollees will attend lectures, workshops, and undertake practical experience assignments. Subsequent semesters will focus on practical application in production projects.
* Required of BFA1-3 Music Technology students each semester.
* May be repeated for credit.

MX350A&B CAREER DESIGN FOR MUSICIANS 2 I,II

This course will provide students with practical skills and insights into gaining entry into the professional world after graduation. Topics to be covered include: planning short- and long-term professional goals; how to locate available jobs in performing and teaching; preparing resumes, vitas, and other documents specific to jobs currently offered; research and preparation for academic/industry job interviews; planning an audition recital and/or lecture recital; locating/creating internships or apprenticeships that can provide valuable training and career connections; what to look for in summer festivals; creating professional publicity materials;

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

grant writing basics; and researching other music-related careers that are not specific to one's field of study. Students will be required to prepare written and verbal presentations related to each of the areas above as they apply to the students' own professional interests and goals.
* Open to all students with permission -- priority to BFA-3,4 and MFA students.

MX420 **PROJECTS IN MUSIC TECHNOLOGY** **2** **I,II**

Students create and carry out independent projects in various aspects of music technology. Required of and limited to fourth-year students in the Music Technology Program.
* Permission of instructor required.

MX800E **UNDERGRADUATE INDEPENDENT STUDY: ELECTRONICS** **.5-2** **I,II**

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
* Permission of instructor required.
* May be repeated for credit.

MX900E **GRADUATE INDEPENDENT STUDY: ELECTRONICS** **.5-2** **I,II**

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
* Permission of instructor required.
* May be repeated for credit.

MX800P **UNDERGRADUATE INDEPENDENT STUDY: PEDAGOGY** **.5-2** **I,II**

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
* Permission of instructor required.
* May be repeated for credit.

MX900P **GRADUATE STUDY: PEDAGOGY** **.5-2** **I,II**

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.
* Permission of instructor required.
* May be repeated for credit.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

RESIDENCE REQUIREMENTS

The four-year Bachelor of Fine Arts and Certificate of Fine Arts Programs in Performance requires a minimum of four years full-time study. Master of Fine Arts and Advanced Certificate of Fine Arts programs in Performance and Directing require a minimum of three years full-time study. The four-year Bachelor of Fine Arts and Certificate of Fine Arts program in Design and Production requires a minimum of three years full-time study and the three-year Master of Fine Arts and Advanced Certificate of Fine Arts in Design and Production require a minimum of two years full-time study.

CURRICULUM REQUIREMENTS

I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

A. Bachelor of Fine Arts degree candidates must complete forty-eight semester units of Critical Studies coursework: Certificate of Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of the Course Catalog.

B. Students must complete the program of study approved by the mentor and the student, which will include the required courses specified in the School of Theater Course Requirements section of this Course Catalog and comprise a minimum of 120 units.

C. Students must successfully complete a Mid-Residence and a Graduation Review. Details regard-ing review procedures and scheduling are available in the Theater School office or from the Institute Review Coordinator.

II. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

A. Students must complete the program of studies approved by the mentor and the student, which will include the required courses specified in the School of Theater Course Requirements section of this Course Catalog and comprise a minimum of 60 units.

B. Students must successfully complete a Mid-Residence and a Graduation Review. Details regard-ing review procedures and scheduling are available in the Theater School office and from the Institute Review Coordinator.

III. INDEPENDENT THEATER TRACK

During a student's career in the School of Theater, at either undergraduate or graduate levels, mentors may recommend that a student might be eligible for the Independent Theater Track. This recommendation is based on the mentor's evaluation of the student's work, strengths and interests. The recommendation is then forwarded to the full faculty for its approval. Following this track is an option for highly motivated and disciplined students who the faculty believes would benefit from a broader range of study. This is an upper division track and acceptance is by invitation only. Selection is made prior to the mid-residence review for undergraduates, and before the end of the first year for graduate students. There is neither recruitment nor auditioning for it. Each student's curriculum will be individually designed, based on a written proposal and outline of courses. Requirements for graduation with a BFA are four years and a minimum of 120 units, of which 48 must be in Critical Studies. For the three-year MFA, a minimum of 60 units is required.

IV. INTEGRATED MEDIA CURRICULUM

The core requirements in the curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives, chosen from a wide-ranging list of courses currently offered throughout the Institute. The normal length of the course of study is two to three years.

V. MID-RESIDENCE REVIEW

Students must successfully complete a mid-residence review at the end of the second semester (MFA) or the fourth semester (BFA). Students who are not invited to continue in a program as a result of not passing their review may have the option of applying to another program or school of the Institute, or may, in some cases, be recommended for the Independent Theater Track. The third option is to pursue their studies at another institution.

COURSE REQUIREMENTS

I. ACTING PROGRAM

A. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

T 100	Acting Studio I	T 215	Movement II
T 200	Acting Studio II	T 315	Movement III
T 300	Acting Studio III	T 415	Movement IV
T 400	Acting Studio IV	T 615C	Fight Choreography
T 456	Acting for the Camera	T 120	T'ai Chi Ch'uan I
T 230	Audition Practicum	T 005	The Theater (1st year)*
T 455	Showcase	T 006	The Theater/Playreading
T 106	Language	CS178	History of World Theater*
T 105	Voice I	CS179	20th Century Theater*
T 205	Voice II	T 260	Undergraduate Play Analysis*
T 305	Voice III	T 052	Theater Run Crew
T 405	Voice/Speech IV	T 090	Rehearsal/Performance
T 110	Speech I	T 706	Singing
T 210	Speech II	T 070	[in time] Performance
T 310	Speech III	T 130	Introduction to Auditioning
T 115	Movement I		

Electives listed below

Note: Classes marked with a "*" denote Critical Studies credit.

B. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

SCHOOL OF THEATER COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

T 500	Acting StudioV	T 515	Movement V
T 600	Acting Studio VI	T 516	MFA-1 Dance
T 700	Acting Studio VII	T 615	Movement VI
T 456	Acting for the Camera	T 615C	Fight Choreography
T 230	Audition Practicum	T 715	Movement VII
T 455	Showcase	T 511	Directing Lab I
T 505	Voice V	T 827	The Performer and the Object
T 605	Voice VI	T 445A	The Contemporary Theater
T 705	Voice/Speech VII	T 560	Graduate Play Analysis
T 510	Speech V	T 090	Rehearsal Performance
T 610	Speech VI	T 706	Singing
		T 888	Loving the Living Playwright
		T 885	Shakespeare Read Thru

ELECTIVE THEATER CLASSES FOR ACTORS:
(for both graduate and undergraduate)

T 445C	Graduate Seminar: Adaptation	TP 848	Grantwriting
T 445F	Graduate Seminar: Dramaturgy	T 580	Entrepreneurship
T 812	Shadow Theater	T 085	Theater of the Ears
T 814	Hand Puppetry	T 460	Screenwriting for the Theater Artist
T 815	Special Topics in Puppetry	T 050	Writing for Performance
T 816	Puppetry and the Uncanny	T 862	Special Topics in Directing
T 818	Making Marionette Theater	T 862B	Cinematic Elixirs
T 820	Transforming Text	T 860	Collage
T 825	Independent Projects in Puppetry		
TP703	Theater Management		
TP706	Basic Stage Management		
TP707	Theatrical Union		

Undergraduate and Graduate Theater Independent Study

T 416A&B Advanced Dance

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

II. DIRECTING PROGRAM (Graduate Only)

The program in Directing is offered at the graduate level only. Course requirements for the Master of Fine Arts or Advanced Certificate of Fine Arts are:

T 511	Directing Lab
T 521	Directing Seminar
T 860	Collage
T 862	Special Topics in Directing
T 950	Directing Thesis Project
T 700	Acting Studio
T 505	Voice
TP801D	Design Methodology
TP810	Performance by Design
T 820/821	Transforming Text
T 445A	The Contemporary Theater
T 560	Graduate Play Analysis
T 885	Shakespeare Readthrough
T 888	Loving the Living Playwright

Additional classes to be determined in consultation with the mentor.

III. WRITING FOR PERFORMANCE (Graduate Only)

T 880/881	Writing for Performance
T 882	Playwright's Salon
T 888	Loving the Living Playwright
T 885	Playreading: Shakespeare Read-through
T 560	Graduate Play Analysis
T 820	Transforming Text
T 500	Acting Studio
T 505/605	Voice
T 515	Movement
T 862B	Cinematic Elixirs
T 886	Special Topics in Writing: Screenwriting

Additional classes to be determined in consultation with the mentor.

IV. PUPPETRY TRACK

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

T 820/821 Transforming Text
T 445A The Contemporary Theater
T 560 Graduate Play Analysis
T 826A&B Seminar in Puppet Theater
TP810 Performance by Design
T 825 Independent Projects in Puppetry (2 semesters)
T 090 Production
Electives
A minimum of 4 other puppetry classes
Also required for all levels: Participation in all guest artist lectures or workshops.

Suggested Electives for all levels: (selected in consultation with the mentor)
Open Dress
Costume Techniques
Light Lab
Sound Lab
Prop or Scenic class
The Mechanics of the Puppet
Life Drawing, other Art classes
Design Methodology
Shakespeare Read-through
Producing and Management classes
Dance, Film, Video, Art, Music courses
Interdisciplinary courses such as "Collisions and Collusions" or "Multiple Personalities"
Critical Studies courses

V. DESIGN AND PRODUCTION PROGRAMS

A. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

There is a common core curriculum for all Design and Production undergraduate students. In addition to the Core, each of the areas of specialization has specific requirements, which are detailed on the following pages. Students are encouraged to fulfill their elective credits from courses throughout the Institute as a means of accomplishing their particular goals or exploring related interests.

NOTE: Classes marked with a * denote those with Critical Studies credit.

CORE CURRICULUM:

T 005 The Theater*
T 006 The Theater/Playreading*
CS178 History of World Theater*
CS179 20th Century Theater*
T 260 Undergraduate Play Analysis*
TP110B Fundamentals of Collaborative Art & Design
TP090 Production
TP400 Light Lab

COSTUME DESIGN:

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

ADDITIONAL METIER REQUIREMENTS:

TP100	BFA-1 Design Studio
TP120	Life Drawing for Theater
TP214	Architectural Styles
TP604	Costume Techniques I
TP605	Costume Techniques II
TP607	History of Fashion*
TP609	Principles of Costume Design
TP630	Object Dress
FC110	Life Drawing
TP302	Scene Design I
TP306	Scene Painting
	Art History*
	History of Film or Dance*
	Electives (chosen in consultation with mentor.)

LIGHTING DESIGN:

ADDITIONAL METIER REQUIREMENTS:

		Recommended Electives	
TP150	Lighting Techniques	TP100	BFA-1 Design Studio
TP401A	Lighting Design I: Plotmaking	T 810	Transforming Text
TP401B	Lighting Design I: The Design Process	T 812	Shadow Puppetry
TP402	Advanced Lighting Design	TP306	Scene Painting
TP406	Lighting Technology	TP700	Management Techniques
TP214	Architectural Styles*	D 038	Dance Showings
TP302	Scene Design I		Drawing Courses
TP500/501	Sound Design I or Sound Lab		
TP560	Vector Works		
TP800	Independent Study in Lighting Design or Technology		
CS131	Poetry Today*		
	Art History*		
	History of Film or Dance*		

SCENE DESIGN:

ADDITIONAL METIER REQUIREMENTS:

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TP100 BFA-1 Design Studio
TP120 Life Drawing for Theater
TP130 Scenery Techniques
TP140 Prop Techniques
TP200 Basic Stagecraft
TP201 Advanced Stagecraft
TP214 Architectural Styles*
TP302A&B Scene Design I
TP305 Special Topics in Scene Design
TP306 Scene Painting
TP309 Affecting the Site
TP401A&B Lighting Design I
TP560 Vector Works
TP607 History of Fashion*

A minimum of 6 courses required - selected in consultation with Mentor from the following:
Art History*
Art-Making Electives: Courses in Life Drawing, Character Animation, Painting Costume or Lighting Design, Puppetry and computer aided design.

SOUND DESIGN:

ADDITIONAL METIER REQUIREMENTS:

TP100 BFA-1 Design Studio
TP160 Sound Techniques
TP406 Lighting Techniques
TP500 Sound Design I
TP501 Sound Lab
TP510 Adv. Sound Design I
TP520 Special Topics in Sound Design
TP530 Adv. Sound Design II
TP812 Creative Listening for the Sound Designer
TP525 Professional Sound Environments
TP550 Sound Design/Stage Multimedia
F 106 Sound For Film/Video
CS314 Digital Electronics*
CS115 Intro to Computers and Internet*
CS268 Reproduction of Sound*
CS315 Basic Electronics*
CS417 Audio Engineering Seminar*
TP560 Vector Works

Electives:
Art History*
Art-Making Electives
Music classes
History of Film or Dance*

TECHNICAL DIRECTION:

ADDITIONAL METIER REQUIREMENTS:

TP200 Basic Stagecraft

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TP201	Advanced Stagecraft
TP809	Hand Drafting
TP560	Vectorworks
TP575A&B	AutoCAD
TP302A&B	Scene Design I
TP700A&B	Management Techniques
TP604A	Costume Techniques
TP212A&B	Statical Engineering
CS215	Basic Electronics
TP202	Technical Direction Seminar
TP501	Sound Lab
TP203	Fundamentals of Technical Direction
TP213	History of Design & Technology
CS261	Basic Mechanics
TP306A&B	Scene Painting

Recommended Electives

TP215	Contemporary Playhouse	TP401	Lighting Design I
TP214	Architectural Styles*	TP406	Lighting Technology
CS216	Reproduction of Sound*	TP704	Production Management
TP520	Special Topics in Sound Design	TP140	Prop Techniques
CS214	Digital Electronics*	TP210	Prop Design & Construction
TP105C	Yellow Pad Drafting	CS165	Science of Art & Life Safety*
TP566`	Special Topics in Computer Applic	TP861	Sp. Topics in TD & Props
TP565	Digital Image Generation	TP605	Costume Techniques II
	Animation Drawing Courses		

MANAGEMENT:

ADDITIONAL METIER REQUIREMENTS:

TP706	Basic Stage Management	TP090	Production
TP702	Stage Management Seminar	D 038	Dance Showings
TP700	Management Techniques	T 010	Institute Acting
TP707	Theatrical Unions	T 030	Institute Directing
TP703	Theater Management	T 080-09	Voice&Speech for Stage
TP203	Fund. of Technical Direction		Managers
TP500/501	Sound Design I or Sound Lab		

Electives: Selected from Design & Production or Institute classes in consultation with Mentor.

B. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

It is expected that the course of study for the MFA degrees in Design and Production will be three years. 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.

SCHOOL OF THEATER COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

COSTUME DESIGN

TP801D	Design Methodology
TP804	Costume Design Seminar
TP810	Performance by Design
TP830	Open Dress
TP920	Open Studio
TP808A-D	Costume Crafts
FC210	Life Drawing
T 445A	The Contemporary Theater
T 560	Graduate Play Analysis
TP090	Production

Electives: Selected in consultation with the mentor.

LIGHTING DESIGN

		Recommended Electives	
TP881	Graduate Lighting Design I	TP566	Special Topics in
TP882	Graduate Lighting Theory I		Computer Applications
TP981	Graduate Lighting Design II	TP804	Costume Design Seminar
TP982	Graduate Lighting Theory II	TP888	Loving the Living
TP983	Graduate Lighting Design III		Playwright
TP984	Graduate Lighting Theory III	TP902C	Special Topics in Design
TP838	Process & Practice	TP560	Vector Works
TP835	Light and Materials (alternate years)	TP920	Open Studio
TP836	Luminaires (alternate years)	T 820	Transforming Text
TP837	Architectural Lighting for the Theatrical Designer		
TP985	Graduate Lighting Thesis Seminar		
TP986	Graduate Lighting Thesis Studio		
TP987	Professional Practice		
TP801C	Techniques of Design		
TP810	Performance by Design		
TP090	Production		
T 445A	The Contemporary Theater		
T 560	Graduate Play Analysis		

SCENE DESIGN

		Recommended Electives	
TP801C	Techniques of Design	TP214	Architectural Styles
TP801D	Design Methodology	TP307	Advanced Scene Painting
TP809	Hand Drafting	TP 560	Vector Works or
TP810	Performance by Design	TP575	Auto CAD

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
TP902C	Special Topics in Design	Art or Character Animation Courses	
TP920	Open Studio		
TP306	Scene Painting		
TP410	Advanced Light Lab		
T 445A	The Contemporary Theater		
T 560	Graduate Play Analysis		
TP090	Production		

SOUND DESIGN

TP812	Creative Listening for the Sound Designer
TP807A	Sound Design Seminar I
TP907A	Sound Design Seminar II
TP927A	Sound Design Seminar III
TP820	Special Topics in Sound Design
TP810	Performance by Design
TP825	Professional Sound Environments
CS315	Basic Electronics
F106	Sound for Film/Video
F308	Post-Production for Film/Video
TP090	Production
TP550	Sound Design & Stage M. Media
TP560	Vector Works
T 560	Graduate Play Analysis
T 445A	The Contemporary Theater
	Music History
	Art History
	Art Making Electives

SCENE PAINTING TRACK

TP120	Life Drawing for Theater
TP306	Scene Painting
TP307	Advanced Scene Painting (each semester)
T 445A	The Contemporary Theater
T 560	Graduate Play Analysis
TP214	Architectural Styles
TP805	Technical Direction Seminar - 1 semester
TP090	Production
TP560	Vector Works
TP870	Scenic Art and Prop Seminar

Recommended Electives: (Chosen in consultation with the mentor)

Light Lab	Techniques of Design
Life Drawing	Design Methodology
Painting - Fine Art	Open Studio
Drawing - Perspective	Stagecraft
Prop Techniques	Character Animation courses

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Prop and Puppetry Construction
AutoCAD
The Contemporary Theater
Film courses
Puppetry courses
Open Dress

PROPERTIES DESIGN, MANAGEMENT AND CONSTRUCTION TRACK

T 560	Graduate Play Analysis
TP140	Prop Techniques
TP210	Properties & Puppetry Design & Construction
TP200/1	Stagecraft
TP220	Welding
TP306	Scene Painting
TP870	Scenic Art & Prop Seminar
CS261	Basic Mechanics
TP560	Vector Works
TP120	Life Drawing for Theater
TP214	Architectural Styles
TP806	Graduate Management Seminar
TP090	Production
TP861	Special Topics in Technical Direction and Properties

Recommend Electives:
All Puppetry courses
Digital Sketching
AutoCAD
Hand Drafting
Statical Engineering for the Theater
Open Studio
Advanced Metalworking
Additional Life Drawing courses
Perspective Drawing
Film Classes

TECHNICAL DIRECTION

ADDITIONAL METIER REQUIREMENTS:

TP203	Fundamentals of Technical Direction
TP805/905	Technical Direction Seminar
TP201	Advanced Stagecraft*

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TP212 Statical Engineering
TP090 Production
TP560 Vectorworks
TP575 AutoCAD
T 560 Graduate Play Analysis
T 445C Contemporary Theater
Plus a minimum of 18 units of electives, chosen in consultation with the mentor.

Recommended Electives

TP868	Technical Design	TP704	Production Management
TP861B&D	Special Topics in TD:Stuff 101/201	TP861	Foundations of Producing
TP861A&C	Special Topics in Props	TP703	Theatre Management
TP220	Welding	TP806B	Graduate Management Seminar
TP225	Advanced Metalworking	TP306	Scene Painting
CS261	Basic Mechanics	TP604	Costume Techniques
TP213	History of Design & Technology	TP801C	Techniques of Design
TP214	Architectural Styles	TP809	Hand Drafting
TP215	Contemporary Playhouse	TP575	Advanced Auto CAD
TP501	Sound Lab	TP630	Object Dress
TP500	Sound Design *	TP309	Affecting Site
TP400	Light Lab	TP802	Performance by Design
TP406	Lighting Technology	TP980	Graduate Internship
TP401	Lighting Design I		
TP402	Lighting Design II		
CS215	Basic Electronics		

STAGE MANAGEMENT

TP702 Stage Management Seminar (each semester)
TP707 Theatrical Unions
TP806 Graduate Management Seminar
TP840 Foundations of Producing
TP980 Graduate Internship
TP090 Production
T 445 The Contemporary Theater
T 560 Graduate Play Analysis

Management Electives:
Choose at least 3 of the following
TP703 Theater Management
TP704 Theater Production Management
TP704C Production Management Case Studies
TP203 Fundamentals of Technical Direction
TP945 Film Producing and Management
Producing Courses – TP842, TP845, TP848, TP942

Recommended Electives:
Interdisciplinary courses
D038 Dance Showings
TP400 Light Lab
T 580 Entrepreneurship
Puppetry Courses
Design Courses
Technical Direction courses

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

PRODUCTION MANAGEMENT

TP806B	Graduate Management Seminar
TP704	Production Management
TP203A	Fundamentals of Technical Direction
TP805/905	Technical Direction Seminar
TP702	Stage Management Seminar
TP840	Foundations of Producing
TP707	Theatrical Unions
TP090	Production
T 560	Graduate Play Analysis
TP900	Independent Study in Production Management
TP980	Graduate Internship

Plus a minimum of 12 units of electives selected in consultation with the mentor.

Recommended Electives:

TP703	Theatre Management	TP212	Statical Engineering (Structures)
TP941	Management Structures	TP868	Technical Design
TP842	Contract Law	TP560	Vectorworks
TP942	Special Topics in Producing	TP575	AutoCAD
TP945	Film Producing and Management	TP105C	Yellow Pad Drafting
F 317	The Business of Film	T 820	Transforming Text
F 536	The Filmmakers		Interdisciplinary courses
T 580	Entrepreneurship		Tehcnical or Design courses

A student may shift into the Production Management track from either the Management or Technical Direction programs, with the approval of the faculty. The specific curriculum will be developed in consultation with the mentor and based on the student's existing background and experience.

PRODUCING

TP840	Foundations of Producing
TP806	Graduate Management Seminar
TP842	Contract Law
TP844	Intellectual Property
TP846	Arts Marketing
TP848	Grantwriting
TP942	Special Topics in Producing
TP940	Advanced Case Studies in Producing
TP941	Management Structures
T 445A	The Contemporary Theater
T 560	Graduate Play Analysis
T 885	Shakespeare Readthrough
T 888	Loving the Living Playwright
TP090	Production
TP980	Graduate Internship
TP900	Independent Study: Commissioning Project

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Plus electives in dramaturgy, writing, design, management, adaptation, puppetry, film, dance, music, literature.

V. INTEGRATED MEDIA CURRICULUM

The core requirements in the curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives chosen in consultation with the mentor from a wide-ranging list of courses currently offered throughout the Institute.

1st year - Fall:			**Spring:**		
IM1000	IM Seminar	3	IM1000	IM Seminar	3
TP090	Production	2	TP090	Production	2
TP810	Performance By Design	2		Metier Concepts	4
T 560	Graduate Play Analysis	3		Critical (art/aesthetics...)	2
	History Elective	2		Craft (technology/technique)	2
				Communication (verbal/ symbolic/graphic)	2
				History Elective	2

NOTE: REMAINING SEMESTERS FOLLOW THE SPRING CURRICULUM.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

INTERSCHOOL COURSES

ID200A&B COLLABORATION LABORATORIES:

ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS — **2** — **I**

A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theater works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.

* Enrollment open to the Institute by permission of instructor.
* Priority to graduate and upper division undergraduates.

ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS — **2** — **II**

A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theater, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.

* Enrollment open to the Institute by permission of instructor.
* Priority to graduate and upper division undergraduates.

ID300A&B INTERDISCIPLINARY CRITIQUE — **2** — **II**

A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.

* Enrollment required for Interschool Grant recipients.
* Priority to graduate and upper division undergraduate students.

ID350 COLLUSIONS & COLLISIONS — **2** — **I**

When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.

* Open to the entire Institute.

ID360 RE: INVENTING THE WHEEL — **2** — **II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

AN INTERDISIPLINARY HISTORY SURVEY
A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.
* Open to the entire Institute.

ID550 **ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY** **2** **I,II**
This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.
* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

THEATER COURSES OPEN TO THE INSTITUTE

CS178A&B **HISTORY OF WORLD THEATER** **2** **I,II**
A one year course, tracing the development of theatrical traditions from the beginnings (ritual) to the present. The course will have a lecture/discussion format.
* Required of all undergraduate Theater students.
* CS178A is a prerequisite to B.

CS179 **TWENTIETH CENTURY THEATER** **2** **II**
A one semester course investigating 20th century theatrical theory and practice by examining the work of select directors and companies. The course explores the material through interactive lecture, discussion, analytical writing, and creative exercises (some of them collaborative).
* Required of all undergraduate Theater students.

T 005A&B **THE THEATER** **2** **I,II**
Two semester sequence. Introduction to the aesthetic and process of making theater. The nature of theater, script analysis, production process and organization, collaboration, styles and research will be discussed in the context of the season productions by a team of Theater School faculty.
* Required of all BFA-1 and undergraduate transfer Theater School students.
* Must be completed in the first year. Critical Studies credit given.

T 006A&B **THE THEATER/PLAYREADING** **1** **I,II**
This class will explore how to investigate a play with the kind of careful scrutiny that a company should bring to the table work at the beginning of the rehearsal period, to understand as clearly as possible what the play says, what it means, and what its particular virtues, opportunities, and challenges are. We will focus on a series of classic plays. Our reading and re-reading and discussion will attempt to solve the mysteries of the text by examining the meaning of the words, the story that is being told, the playwright's intentions, the historical context, the stage history, the nature and intention of the characters, the director's conception, the opportunities for the

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

designers to help tell the story, and the contemporary meaning and relevance of the work. Approved for Critical Studies credit.

* Required of all BFA-1 and undergraduate transfer Theater School students.
* Must be completed in the first year. Critical Studies credit given.

T 260 UNDERGRADUATE PLAY ANALYSIS 2 I

A one semester course investigating various interpretive approaches to text through the discussion of select plays ranging from the Greeks to the present. Course objectives are a) to create a joint vocabulary for talking about plays (using theoretical texts such as Aristotle's Poetics as a point of reference); b) to encourage close reading, and c) to practice the ability to formulate and articulate an imaginative response to dramatic texts. The course will have a lecture/discussion/workshop format. It will be taught by the instructor in conjunction with three graduate teaching assistants as section leaders. Requirements include three short papers and two creative assignments. Receives Critical Studies credit.

T 560 GRADUATE PLAY ANALYSIS 2 I

A one semester course investigating various interpretive approaches to text through the discussion of select plays ranging from the Greeks to the present (although not necessarily in any chronological order, this is not a "History of Drama".). Course objectives are: a) to create a joint vocabulary for talking about plays (using theoretical texts such as Aristotle's Poetics as a point of reference); b) to encourage close reading (you should know what you're messing with); and c) to practice the ability to formulate an articulate and imaginative response to dramatic texts. The course will have a lecture/discussion/workshop format. Requirements include three short papers and the completion of two creative exercises.

T 445A GRADUATE SEMINAR: 2 II
THE CONTEMPORARY THEATER

This course will trace the development of the notion of modern performance. It will explore playwrights and movements that form the basis of the mid to late 20th century and current theatrical movements.

* Prerequisite: Graduate or Upper Division status.
* Enrollment limited to 15 per section.

T 445C GRADUATE SEMINAR: ADAPTATION 3 I

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

* Recommended for graduate students with an interest in adaptation and text work.
* Undergraduate students by permission of instructor.

T 445F GRADUATE SEMINAR: DRAMATURGY 3 I

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

A course designed for students who are interested in an in-depth exploration of a particular text, and who want to strengthen their dramaturgical skills. We will focus on the theoretical investigation of texts of your choice, using associative techniques and analytical questioning, as well as textual and visual research. Each student (or team of students) chooses a text to work on for the entire semester. As we share our discoveries with the rest of the group at various stages, we will function as dramaturgical consultants on each other's projects and explore the many ways in which dramaturgical thinking can be integrated into the production process.
* Offered Alternate Years.

T 580 **ENTREPRENEURSHIP** **2** **I,II**
This 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 designers. It will cover the theater/live performance and film/media arenas.
* Open to the Institute.

TP945 **FILM PRODUCING AND MANAGEMENT** **3** **II**
The course will explore the role of the producer in developing projects and the systems and teams to support them. Issues specific to working, independently and within the studio system will be addressed as well as specific challenges relating to adapting material, creating an artistically supportive atmosphere, location work, financial management, working with unions and problem solving.
* Open to the Institute. Preference will be given to graduate students.

T 010 **INSTITUTE ACTING I** **1** **I**
A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes, and monologues.

T 020 **INSTITUTE ACTING II** **1** **II**
A continuation of Institute Acting I .

T 030 **INSTITUTE DIRECTING I** **1** **I,II**
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, performance artists, choreographers, etc.

T 050 **WRITING FOR PERFORMANCE WORKSHOP** **2** **I,II**
A semester-long course in playwriting taught in the workshop style. Open to the Institute.

T 460 **SCREENWRITING FOR THE THEATER ARTIST** **2** **I**
A course open to theater school students at all levels of experience. Students will propose, outline and then work to complete a first draft of an original screenplay. Length will be determined by student experience and capability, but both feature length scripts and shorts are acceptable goals. In-class presentation and discussion of interim drafts is crucial—a lab setting is the aim here, where we all learn by doing. Students will be required to purchase Final Draft screenwriting software and have internet access to email their assignments.
* Permission of instructor required.

Puppetry Courses (Open to the Institute)

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

T 810 **THE OBJECT IN PERFORMANCE** **3** **II**

The puppet has been an integral and dynamic element of the 20th century. Avant garde: in dance, film, video, installation or visual art. This overview course explores the essential use of puppets and performing objects through the study of several theatrical forms: found object theater, toy theater (miniature proscenium performance), shadow puppetry and Bunraku. The history and contemporary use of these forms will be examined through readings, viewings of performance works on tapes and slides, as well as examining related forms such as installations and film which make use of performing objects. Students will be asked to read works on the history and theory of the puppet and performing objects, give researched presentation in class, and create small performances incorporating the various forms studied.

* Class size limited to 12.
* Open to all students in the Institute above BFA-2.
* Must sign up and interview with the instructor at registration.

T 811 **TOY THEATRE** **3** **II**

Toy Theatre was a popular parlor or home entertainment in Europe and America in the 19th Century. The first "toy theatre" or miniature proscenium theater with cutout figures, was made in England in 1811. These early Toy Theatres were miniature replicas of actual theaters and plays performed on the stage, with condensed scripts, and were performed in the home for friends and family. In the 20th Century, artists began exploring this form and reinventing it in a variety of ways. Artists as diverse as Diagliev and Gordon Craig created original work in this miniature form. The 1990's saw a tremendous Toy Theatre revival in New York and elsewhere, as artists turned to this low-tech, highly portable and expressive form. In this course, we will explore the history of the Toy Theatre, both in its more traditional roots and its use as a form by 20th Century avant-garde theater artists, and its relationship to work by visual artists such as Joseph Cornell and Christian Boltanski. Students will also create their own Toy Theatres and performances, either in response to texts or as purely visual theater, film, video, or installation works.

* Open to the Institute by permission of the instructor (BFA-2 and above).

T 812 **SHADOW THEATER** **3** **I**

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 at the turn of the century, to the continually 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 which utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects which explore a variety of approaches to the theatrical use of shadows. Guest artists will include Larry Reed, one of the few American *dalangs* (Balinese shadow puppet master), and Paul Zaloom, who creates satirical found object shadow performances using an overhead projector.

* BFA-2 and above, by permission of the instructor.

T 814 **THE HAND PUPPET IN HISTORY AND PRACTICE** **3** **II**

In the history of puppet theater, the hand puppet has always maintained a ubiquitous presence. This course will explore the history and practice of the hand puppet, from its roots and

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contemporary practices in many cultures. Artists such as Paul Klee and Marc Chagall created hand puppet performances, and it is a form that has attracted the attention of avant-garde artists in theater and the visual arts in recent years. The hand puppet (as the name suggests) is not far from its human manipulator, from other puppetry forms. While hand puppets have been used in ritual performance and in epic dramas, they are usually associated with humor and satire; one of the most well known Western incarnations is the character Punch. Part everyman, part trickster, Punch appears in many forms from the French Guignol to the German Kasperle. The cultural significance of the Punch and Judy plays will be examined through original texts and the work of contemporary practitioners. Students will also work throughout the semester on the design and construction of hand puppets and sets, culminating in the creation of their own hand puppet performances.

* Open to the Institute by permission of the instructor (BFA-2 and above).

T 815 **SPECIAL TOPICS IN PUPPETRY** **2-4** **I,II**
PRE-CINEMATIC VIEWING DEVICES

Guest or CalArts faculty design a course of their choosing dealing with some aspect of puppetry.

T 816 **PUPPETRY AND THE UNCANNY** **2** **II**

The puppet is the double of the body. It mimics life, simultaneously alive and dead, conscious and unconscious. It is this blurring of the line between the animate and the inanimate that produces an uncanny effect so often identified in puppets. The uncanny, as defined by Freud, is one's double, once repressed, now returning. The Surrealist movement was devoted to exploring this point where contraries (conscious and the unconscious, the dead and the living) intersected. Dolls, automatons, and puppets were often incorporated into these explorations. This class will investigate the uncanny and surreal aspects of puppetry, looking closely at the meanings, historical contexts and contemporary persistence of these motifs. Students will be asked to read and discuss as well as create puppet theater for "in class" performance. Readings will include: Hal Foster, Sigmund Freud, Andre Breton, Rosilind Krauss, and Mary Ann Caws. We will view the works of Andre Breton, Max Ernest, Hans Belmer, and Dorothea Tanning as well as contemporary artists such as Tony Oursler, The Brothers Quai, Ann-Sofi Siden, and Mariki Mori.

* Open to the Institute by permission of instructor. (BFA-2 and above)

T 817 **PICTURE PERFORMANCE** **2** **II**

Cantastoria, or Picture Performance, is one of the oldest and (currently) most obscure performance forms know to humans. This course will look at both the history and contemporary practice of cantastoria, or telling stories with pictures. The course will explore, through a series of class projects, the many different known variations and theatrical possibilities inherent in picture performance, while suggesting its potential as a viable and expressive form today. This rare, archaic medium of "picture performance", known variously as cantastoria (Italy), bhopo (India), wayang beber (Indonesia), bakelsang (Germany) and etoki (Japan), originated in ancient India more than two thousand years ago and spread across the world to virtually every culture. Picture performance typically involved one or two performers, often performing on the street, and a multi-image scroll or a series of paintings mounted together at the top. The storyteller would present a performance, often of a shared societal myth (such as Bible stories or tales from the Ramayana) while pointing to the appropriate painted image. Picture performance is the ancestor of a multitude of forms from the comic book to medicine shows and sideshows to "tableaux vivants" and nickelodeons. We will also explore contemporary forms of cantastoria, from slide shows, scrolls, multi-screen installations, serial performance, to certain types of films and montage, to comic books, puppet theater, and yet-unimagined forms. Students will invent

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

and perform their own picture performances, using various media and performance styles, narrative and non-narrative forms, ending the class with a public presentation of the original works. We would like to invite actors and other theater artists, directors, filmmakers, painters, installation artists, musicians, puppeteers, and others to expand on this little know performance medium that is currently experiencing a domestic revival.

T 818A&B **MAKING MARIONETTE THEATER** **3** **I,II**

The marionette has multiple personalities. It is a fantastical object of delight that carries with it uncanny and sinister qualities. It can be a Brechtian tool to play with and dismantle artifice. It can also be used in earnest acts of mimicry. Students in this class will explore the various uses for marionettes, both contemporary and traditional, as they create their own works of marionette theater. Design, construction and manipulation skills will be taught weekly throughout the semester.

* Open to the Institute, BFA-2 and above.
* Enrollment limited to 10.

T 820 **TRANSFORMING TEXT I: ADAPTING WORK FOR THE PUPPET THEATER** **3** **I**

This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Directors and Designers will work in tandem, selecting and analyzing texts and considering the use of puppet forms which can illuminate the text in substantial ways. This collaboration is essential in the development of new work for the puppet stage, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the directorial approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.

* MFA-2 and MFA-3, directors and designers.

T 821 **TRANSFORMING TEXT II: ADAPTING WORK FOR THE PUPPET THEATER** **3** **II**

This class is an extension and expansion of Transforming Text I, and allows for a more in-depth exploration of the relationship between text and performing objects. This class continues the consideration of the conceptual and practical aspects of adapting existing texts (whether from drama, literature, or other sources including original or collaged texts) when using puppets or performing objects as integral elements in a theatrical work. Viewings will focus on the contemporary and historical use of performing objects in the avant-garde (visual arts, film, and theater). Students will focus on one or two projects for the full semester, exploring issues such as the puppet as doppelganger, the relationship of the actor to the puppet, and different formal approaches to the theatrical use of performing objects.

* MFA-2 and MFA-3, directors and designers, or by permission of the instructor.
* Prerequisites: Transforming Text I or equivalent course.

T 822 **NEW CIRCUS** **2** **I**

A look at contemporary circus theater combining practical skills with a study of the historical and theoretical issues involved in the evolving new circus movement. We will look at traditional circus history, history of the sideshow, pageantry, political theater, writings on freaks and otherness, queer theory, and clowning. Specifically, we will study the works of Circus Amok, Bread and Puppet Theater, Charles Ludlum and the Theater of the Ridiculous, the WPA

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

and the Federal Theater Project, and the San Francisco Mime Troupe. In studio sessions we will also explore performance styles ranging from Judson influences on improvisation and pedestrian movement to clown schtick and grand circus Ta-Da. Practical skills include stilt dancing, juggling, puppetry, slack rope walking, unicycle riding, object balancing, and basic partner acrobatics. All enrolled students participate in a final show.
* Enrollment limited to 15 students.

T 825 INDEPENDENT PROJECTS IN PUPPETRY 2-4 I,II
This course is designed to provide a focused opportunity to be mentored through an independent puppet project by the faculty of the Cotsen Center for Puppetry and the Arts.
* By permission of instructor only.

T 826A&B SEMINAR IN PUPPET THEATER 2 I,II
The study and discussion of major topics concerning the use of the puppet in theater, film and art. For MFA students focusing on puppetry, or by invitation of the instructor. May be repeated for credit.
* Enrollment limited to 6 students.

T 828 ARTIFICIAL LIFE 2 I
This class will trace the use of dolls, doubles, dummies, automatons, robots, and puppets from romantic era fiction to contemporary visual art, film, and theater. We will look at the use of these objects as vehicles for the unconscious. We will also trace their representation as monsters of scientific folly, and ghosts of the outmoded. Students will be expected to read and discuss assigned texts as well as write creative and critical responses to the material presented in class.
* Receives Critical Studies credit.

NOTE: See Design and Production classes as well .

PERFORMANCE COURSES

T 052 THEATER RUN CREW 2 I,II
Covers five areas of study: props, costumes, scenery, lighting, sound. Each semester the student will crew a show in one of the areas. There will be a two to four-week training session followed by a running crew assignment.
* Required of all BFA-1 Acting students.

T 070 [IN SPACE] PERFORMANCE 2 I
This is a workshop/laboratory in experimental theater, challenging beginning actors to develop a diverse and flexible approach for making unique and personal performance/installation work. Each actor will become his/her own writer, designer, performer, and director, experimenting with how to turn the germ of an idea into results that open new directions. A historical overview of the evolution of contemporary, avant garde theatre and performance art exploring work by artists from a variety of disciplines will be provided to expand students' knowledge of unconventional theatre. Students will learn to form ideas through a great deal of free association and creative writing, sketching, design, observation and analysis, as well as develop problem-solving abilities through the necessity of invention. Collaboration will be encouraged as a positive source for exchanging methods, concepts and approaches to the creative work, as well as useful in critique. There will be 3-4 performance/installation projects, as well as on-going

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

journal entries. Regular reading assignments and an extensive bibliography will be provided to enhance and expand knowledge in the field of contemporary. [in space] performance.
* Required of all BFA-1 actors.

T 080 **WORKSHOPS IN SPECIAL SKILLS** **1-4** **I,II**
Workshop topics vary from semester to semester. Previous topics include dance for actors, mime, make-up, political theater, stage combat.

T 085 **THEATER OF THE EARS** **1** **II**
An exploration of the performance and design collaboration potential of audio soundscape productions. Contemporary artists' work in the field will be critiqued as a pathway to student audio projects.

T 090 **REHEARSAL AND PERFORMANCE** **1** **I,II**
Credit given to theater school actors and directors for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.
* May be repeated for credit.

T 130 **INTRODUCTION TO AUDITIONING** **1** **II**
This class will introduce the actor to the basics and essentials of auditioning. During the semester they will learn how to select and work on material that shows them at their best. Issues relating to the challenges of auditioning will be addressed.

T 100A&B **ACTING STUDIO I (BFA-1)** **3** **I,II**
A two-semester course that develops the actors capacity to "play actions" organically, credibly and compellingly in the manner of the character according to the given circumstances of the piece explored. Exercises include storytelling, emotional recalls, and improvisations.

T 200A&B **ACTING STUDIO II (BFA-2)** **3** **I,II**
The actor is led through the use of language in this course to the size, substance, energy and physicality of classical texts. Some of the Playwrights explored are Shakespeare, Moliere, and other writers of the 17th, 18th or 19th centuries.

T 300A&B **ACTING STUDIO III (BFA-3)** **3** **I,II**
A two-semester course which focuses on performing some of the modern classics such as Ibsen, Strindberg, Chekhov and Williams. In the second semester the material explored is contemporary, such as Richard Foreman, Charles Ludlam, and John Cassavetes. Focus is given on the physical connection to storytelling and the application of all techniques learned up until now in the performance of these texts. Storytelling from the oral traditions is also explored.

T 400A **ACTING STUDIO IV (BFA-4)** **3** **I**
A one–semester course which focuses on the creation of a solo performance piece. A two-week course on grant writing is also offered during this class..

T 500A&B **MFA-1 ACTING STUDIO** **4** **I,II**
A two-semester course which focuses on the rigorous, imaginative, and adventurous approach to a variety of texts. The actors review fundamentals of acting as well as formal gesture, storytelling through the body, text analysis, and the transformative power of the actors presence on stage.

SCHOOL OF THEATER COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
T 600A&B	**MFA-2 ACTING STUDIO** A two-semester sequence which focuses on the application of fundamental acting skills to Shakespeare, Moliere and other period and style work.	**4**	**I,II**
T 700A&B	**MFA-3 ACTING STUDIO** A one semester course in which all the techniques in Acting, movement, voice and speech are applied to text specifically designated for each student. During the second half of the semester each student creates a solo performance piece. A two-week class on grant writing is offered during this time slot.	**4**	**I**
T 456	**ACTING FOR THE CAMERA** Applying the principles of stage acting to the mediums of film and television.	**3**	**II**
T 230	**AUDITION PRACTICUM** A course designed to prepare the graduating actor for work in the industry. Audition techniques and skills for actors.	**1.5**	**II**
T 455	**SHOWCASE** A course designed to prepare the graduating actor for work in the industry. A presentation of scenes and monologues is selected and rehearsed and then presented in an LA theater for invited audiences of agents, casting directors, producers, and directors in both L.A. and N.Y.	**2**	**II**
T 104	**VOICE SPECIAL TOPICS (COLLABORATIVE TEXT WORKSHOP)** Collaborative theater art making through text, concluding in production.	**1**	**I,II**
T 105A&B	**VOICE I** Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises. Two extended Saturdays included.	**1.5**	**I,II**
T 106	**LANGUAGE** Using language as the main tool of communication: how to extract meaning from a text, color words, keep energy going to the end of a thought and beginning speech in use of vowels and consonants.	**1.5**	**I**
T 205A&B	**VOICE II** Two semester sequence. Semester I: Voice work connected to acting studio in Shakespeare. Expanded range, expressiveness, vitality in the vocal process to meet the demands of the Shakespeare text. Semester II: Movement and vocal work in class is extended to the demands of text in acting studio with emphasis on keeping body and voice grounded at all times in the process.	**1.5**	**I,II**
T 305A&B	**VOICE III** Two semester sequence. Semester I: Voice work focusing on expended range, expressivenesss, vitality in the vocal process to meet the demands of the text. Semester II: Expanded voice and movement process connected to acting studio demands.	**1.5**	**I,II**
T 405A&B	**VOICE/SPEECH IV** A one-semester course that investigates the voice and speech skills applied to text; techniques of rhythm, pitch, emphasis on resonance. The preparation of audition monologues will be a major emphasis of this course.	**1.5**	**I,II**

SCHOOL OF THEATER COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

T 505A&B **VOICE V** **1.5** **I,II**
Two-semester sequence. Liberation of the natural voice to one capable of expressing subtle and emotional experiences through various exercises. Three extended Saturdays included.
* Required of all MFA-1 Actors, Directors and Writers.

T 605A&B **VOICE VI** **1.5** **I,II**
Two-semester sequence. See T 305A&B description.
* Required of all MFA II Actors.

T 705A **VOICE VII/SPEECH (MFA-3)** **1.5** **I**
A one-semester course which addresses voice and speech issues of the MFA-3 actors.

T 706A&B **SINGING** **1.0** **I,II**
Development of singing and music performance skills for the actor.

T 110 **SPEECH I** **1** **II**
An introduction to phonetics and its application to texts in the spring semester of the BFA-1 year.

T 210A&B **SPEECH II** **2** **I,II**
Two-semester sequence. Integration of voice and speech; phonetic analysis; articulation; pronunciation and usage; development of standard speech; voice speech skills applied to poetic texts; and beginning textual interpretation.

T 310A&B **SPEECH III** **2** **I,II**
A two semester sequence using advanced phonetic analysis and practice of standard speech. During this full year course the student will focus on the creation of dialects.

T 510A&B **SPEECH V** **2** **I,II**
Integration of voice and speech; phonetic analysis; articulation; pronunciation and usage; development of standard speech and beginning textual interpretation.

T 610A&B **SPEECH VI** **2** **I,II**
Advanced phonetic analysis and practice of standard speech; textual interpretation; voice and speech skills applied to poetic texts; techniques of rhythm, pitch, emphasis and resonance. During the second semester the students will apply their skills in phonetics to the application of creating dialects.

T 711 **SPEECH SPECIAL TOPICS** **1** **I,II**
Advanced speech practice, textual analysis, foreign accents and regional dialects.

T 115A&B **MOVEMENT I** **1.5** **I,II**
A two-semester course. This class cultivates mind/body awareness through yoga based exercises which stretches, strengthens, aligns, and builds stamina in the body.

T 215A&B **MOVEMENT II** **1.5** **I,II**
A two-semester sequence. Basic strengthening and stretching using Pilates floor and machines techniques. The ability to perform choreographic sequences is introduced.

T 315A&B **MOVEMENT III** **1.5** **I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Movement skills for period dance is introduced and the continuation of the Pilates work as well as the choreographic component is maintained.

T 415A&B **MOVEMENT IV (BFA-4)** **1.5** **I**
The students are offered a Pilates Mat class or Tai Chi.

T 416A&B **ADVANCED DANCE** **1.5** **I,II**
Open to actors of all levels except BFA-1 and MFA-1 who have displayed a talent for dance movement.
* Enrollment limited to 16 and by permission of instructor and/or the Head of Acting.

T 515A&B **MOVEMENT V** **1.5** **I,II**
A two semester course. This class cultivates mind/body awareness through yoga-based exercises which stretch, strengthen, align and build stamina in the body. At the end of the course each student will have created an individualized warm up routine.

T 516 **MFA-1 DANCE** **1.5** **II**
A one semester course in which the actor is introduced to Pilates mat exercises. Through body alignment the actor then explores several forms of dance such as polka, fox trot, salsa, swing and jazz.

T 615A&B **MOVEMENT VI** **1.5** **I,II**
A two-semester course in which the actor is introduced to pilates mat work. This class improves posture, increases strength and endurance. Choreography and improvisation are also a component of this course.

T 615C **FIGHT CHOREOGRAPHY** **1** **I,II**
(MFA-2 AND BFA-3)
This course explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.

T 715A&B **MOVEMENT/PILATES (MFA-3)** **1** **I,II**
Pilates tutorials using the universal reformer will be offered during this one-semester course.

T 120A&B **T'AI CHI CH'UAN I** **1.5** **I,II**
A daily morning ritual to center the organism and liberate the flow of its energy, properly realign structure, strengthen and relax organism.

T 220A&B **T'AI CHI CH'UAN II** **1.5** **I,II**
Continuation of T'ai Chi Ch'uan I.

T 520 **T'AI CHI CH'UAN (MFA)** **1.5** **I**
A daily morning ritual to center the organism and liberate the flow of its energy, properly realign structure, strengthen and relax organism.

T 827 **THE PERFORMER AND THE OBJECT** **2** **I**
This course will examine the essential relationship between the performer and the object in theater. The animation of objects by performers is one of the most ancient of theatrical relationships. Through in-class projects, actors will have the opportunity to explore this dynamic and to learn about the historical use and contemporary use of puppets and objects as a major element in the theatrical vocabulary. A variety of forms will be examined from shadow puppets to found objects to Bunraku.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Required of MFA-2 Actors.

T 511A&B DIRECTING LAB **3-4** **I,II**

This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.

* May be repeated for credit.

T 521A&B DIRECTING SEMINAR **1** **I,II**

Study and discussion of major directing topics and theories.

* May be repeated for credit.

T 860A&B COLLAGE FOR THE DIRECTOR **3** **I,II**

An intensive exploration of collage, one of the most influential and representative forms of the 20th Century, especially designed for theater directors and designers. The class will survey the use of collage in a wide variety of mediums including visual art literature, theater, music and especially experimental film. Class discussion and analysis of these works will introduce students to the key fundamentals of the form such as juxtaposition and appropriation. Students will construct their own collages during in class assignments and a large final project in a form of their choosing. MFA directing students will also be required to write a weekly journal.

* Required of all MFA theater directing students.
* Open to graduate students in other programs by permission of instructor.

T 862 SPECIAL TOPICS IN DIRECTING **3** **I,II**

This course focuses on exploring a variety of approaches, theories and practices relating to the art of directing. Topics are selected yearly to enhance, deepen, or challenge the directors in the program and/or as a reflection or exploration of the forces affecting the arts, specifically relating to theater or film direction.

T 862A FILM NOIR FOR THE THEATER ARTIST **3** **II**

Film Noir -- what is it? a genre? a visual style? B&W crime movies from the 1940's or 50's? a type of American B-movie? an idea projected onto the past? Why are these films still so appealing and influential 50 years after their creation? Is it still possible to make a film noir today? In this viewing class we will look at 14 film noir classics (one feature length film per week) and examine, analyze and discuss in depth these questions and the way they lead to broader issues of aesthetic definition. Of special interest for theater students in addition to the above, will be our close examination of acting and lighting styles and the way these differ from the concerns of live performance on the stage. Taught alternate years.

T 862B CINEMATIC ELIXIRS **3** **I**

For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious. Taught alternate years.

T 950 DIRECTOR THESIS PROJECT **8** **I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Student will direct a full length play during the final year of residency. This is the final directing project and includes extensive pre-production planning as well as rehearsals, conferences, and performances.
* Required of and open only to MFA-3 Directing students.

T 880A&B **WRITING FOR PERFORMANCE I** **4** **I,II**
A year-long course in playwriting taught in workshop style. Open only to MFA-1 students in the Graduate Writing for Performance program.
* Enrollment limited to 2.

T 881A&B **WRITING FOR PERFORMANCE II** **4** **I,II**
A year-long course in playwriting taught in workshop style. Open only to MFA-2 & MFA-3 students in the Graduate Writing for Performance program.
* Enrollment limited to 4.

T 882A&B **PLAYWRIGHT'S SALON** **1** **I,II**
An informal weekly discussion and exchange of ideas about works in progress and the process of writing.
* Required of and limited to all Writing for Performance students.
* May be repeated for credit.

T 885A,B&C **SHAKESPEARE READTHROUGH** **2** **II**
A graduate seminar covering all of Shakespeare's plays. The class will read the play and engage in lively class discussions of the material. The course will be taught by a rotating group of theater faculty members and will be offered every spring.
* Open to all graduate theater students.

T 886A&B **SPECIAL TOPICS IN WRITING: SCREENWRITING** **2** **I,II**
A semester long course where the task is to complete a first draft of a feature length screenplay. Playwrights will learn the important differences between writing for the screen and the stage through a series of deadlines and intensive, in depth class discussions. Students will be required to purchase Final Draft screenwriting software and have internet access to email their assignments.
* Open only to the MFA playwrighting students.

T 888 **LOVING THE LIVING PLAYWRIGHT** **3** **I**
Open to <u>all</u> graduate students of the Theater School, this course will workshop the scripts of the MFA-2 and MFA-3 Writing for Performance students. MFA Directors will direct the pieces performed by MFA actors. Rehearsals will be held within class time during the week. A class discussion serving to encourage the writers in their rewriting process, will follow each weekly presentation. This class is a wonderful opportunity for every student enrolled in the theater program (MFA Designers and Producers included) to work with the living playwright. The class will be led by Suzan-Lori Parks and will feature visits by guest theater artists and faculty from the Theater School.

T 800 **UNDERGRADUATE INDEPENDENT STUDY: THEATER** **1-8** **I,II**
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. May be repeated for credit.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

T 900 **GRADUATE INDEPENDENT STUDY: THEATER** **1-8** **I,II**
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. May be repeated for credit.

DESIGN AND PRODUCTION

CORE AND AREA CURRICULA:

TP030 **WORKSHOP IN SPECIAL SKILLS** **1-4** **II**
Topics and course credit will vary depending on the guest artist and the material to be covered.

TP030-01 SHOP L.A. **1** **I**
Field trips to fabric stores, ethnic districts, wholesale shops and costume rental houses in the Valleys and Downtown; Internet and Catalog searches; swatching, sizing and buying strategies. There is a course fee to cover the cost of transportation, maps and copies.
* Enrollment limited to 8 students.
* Priority to costume program students.
* Fall semester limited to MFAs (spring semester will be offered to BFAs).

TP030-02 FOUNDATIONS: 18TH AND 19TH CENTURY UNDERSTRUCTURES **2** **I,II**
Pattern-making and construction of petticoats, bustles, panniers, hoop crinolines, and various skirt structures. There is a course fee to cover the cost of materials, shop supplies, and copies.
* Permission of instructor (must already have general garment construction skills).
* Enrollment limited to 8 students due to availability of equipment and space.
* Priority to costume program students.

TP030-03 CORSETRY **2** **I,II**
Pattern-making and construction and fitting of Renaissance and Victorian era corsets and camisoles. There is a course fee to cover the cost of materials, shop supplies, and copies.
* Permission of instructor (must already have general garment construction skills).
* Enrollment limited to 8 students due to availability of equipment and space.

TP030-04 TAILORING **2** **I,II**
An introduction to tailoring techniques, including pad stitching, welt pockets, etc. There is a course fee to cover the cost of materials, shop supplies and copies.
* Permission of instructor required and costume construction skills.

TP090 **PRODUCTION** **1-6** **I,II**
Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.
* May be repeated for credit.

TP100 **BFA-1 DESIGN STUDIO** **3** **I,II**
A year-long course which introduces essential materials and methods for initiating, artistic communication by engaging students with the visual and verbal vocabulary of design. The history, theory and practices of the design professions will be discussed, along with major influences from various visual and musical artists and movements. Instruction will includes

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

exercises in color theory and the science of pigment, light and form; exploration of sound's relationship to space, structure and composition; examination of perception through sketching, perspective studies, painting and 2-D collage; experiments in re-interpretation of conventions through 3-D fabric sculpture; and articulation of structures through yellow-pad drafting and found-object model making.
* Required of and open only to BFA-1 Design students.

TP105C **YELLOW PAD DRAFTING** **2** **I**

While CAD is an essential tool for today's theater professionals, it cannot entirely replace pencil and paper. In this course we will study the basics of graphical representation: the ideas of schematic, plan, elevation and section views, isometric sketching, and basic two-dimensional detailing. The emphasis will be on communication, and exercises will focus on clarity of information without requiring formal drafting or notation. Students will critique each other's work for ambiguity and economy.

TP110A **[in time] DESIGN** **2** **I**

This is a workshop/laboratory setting for creative designers to develop a diverse and flexible approach for making performance/installation work. Students will be stimulated to find new skills and unique ways to express ideas in response to design challenges. The class will look at using, in an effective way, (un)usual materials, (un)expected performance locations and (un)conventional, original combinations of content, size, and matter. Students will learn to form ideas through a great deal of writing, sketching, design and analysis, as well as develop problem-solving abilities through the necessity of invention. Collaboration will be encouraged as a positive source for exchanging methods, concepts and approaches to the design process and in critique. There will be 3-4 performance/installation projects, on-going journal entries and regular reading assignments, as well as an extensive bibliography provided to enhance and expand knowledge in the field of contemporary [in time] design.

TP110B **FUNDAMENTALS OF COLLABORATIVE ART/DESIGN** **2** **I**

As "[in time] Design" emphasized the creative process of the individual, this course seeks to explore the creative process in a group dynamic. Through group collaborative projects, the class will explore the creative design process. The traditional divisions of labor in design disciplines (set, costumes, lighting, sound) will be deconstructed and re-examined. The class will require students to think beyond their own chosen field of design.
* Required of all BFA-1 and transfer BFA students in the Design and Production program.

TP120 **LIFE DRAWING FOR THEATER** **2** **I,II**

The purpose of this class is to focus on a wide range of rendering techniques needed to communicate visual concepts. Forms taken from life and translated for use in theater design applications will be included. There will be hands-on work in basic perspective, layout techniques, shape, form, proportion and and contrast.

TP140 **PROP TECHNIQUES** **2** **I**

An introductory course for the BFA student in scene design or design technology to learn the basic craft skills needed for property construction. An overview of materials, tools and

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

techniques used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

TP150 LIGHTING TECHNIQUES 2 I,II

An introductory course for the BFA student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

TP160 SOUND/VIDEO TECHNIQUES 2 I,II

An introductory course for the BFA students to learn the basics of sound technology and systems through hands-on work installing equipment.

TP200 BASIC STAGECRAFT 2 II

An introduction to the skills and techniques of scenic carpentry. Emphasis is given to shop safety, hand, power and table tools, building materials, planning and organizing tasks, traditional methods of construction, reading plans and blueprints, general stage protocol. Projects are practical in nature to demonstrate attainment of skills.

TP201 ADVANCED STAGECRAFT: MATERIALS, PROCESSES AND MACHINERY 2 I

Further builds on basic stagecraft towards more sophisticated skills such as finish carpentry, welding and metalworking, composite and synthetic materials, safe rigging design, as well as other safety concerns present in a scene shop. Leadership roles in productions are promoted from the participants of this course.

* Prerequisite: TP200 and permission of instructor.
* Enrollment limited to 10 students.

TP202C&D TECHNICAL DIRECTION SEMINAR 1 I,II

Ongoing forum for BFA-3 & 4 Technical Direction/Design Technology students to discuss, debate, critique and formulate personal approaches to their career. Current and previous production experiences serve as the basis for interaction. Specific discussion, research and writing projects will be assigned.

TP203A&B FUNDAMENTALS OF TECHNICAL DIRECTION 2 I,II

This course is intended to help students develop an effective approach to technical direction. Given hypothetical projects including design schedule and budget information students allocate money and time to develop a realistic construction schedule and budget. The instructor alternately plays the parts of the set designer, director, shop foreman and theater financial director, compelling the students to present creative solutions and compromises in order to realize the project. Students will be required to develop spreadsheets and/or databases to estimate and follow the progress of the production. The class will tie into the season schedule, using real shows when possible instead of paper projects. In these cases students will track actual spending and schedule and the class will discuss variations between these and the projections.

TP210 PROPERTIES & PUPPETRY DESIGN & CONSTRUCTION 2 II

A more advanced course intended as a continuation of TP140, Prop Techniques. A project oriented class, including both properties and puppetry contruction. Focus will be placed on problem solving for the specific needs of props and puppets. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TP212A&B **STATICAL ENGINEERING FOR THE THEATER: STRENGTH OF MATERIALS** **3** **I,II**

Statical Engineering of the Theater: Strength of Materials is a two semester course which is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary. Receives Critical Studies credit.

TP213A&B **HISTORY OF THEATRICAL DESIGN & TECHNOLOGY** **2** **I,II**

Survey of the evolution of theatrical architecture, theatrical design, and technology from prehistory to the present.

* Satisfies Critical Studies requirement.

TP214A&B **ARCHITECTURAL STYLES** **2** **I,II**

A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.

* Satisfies Critical Studies requirement.

TP215 **THE CONTEMPORARY PLAYHOUSE** **2** **II**

In-depth discussion of design considerations in theater architecture, including acoustics, visibility, production styles, audience comfort and safety and code requirements. Course work will also include practices in programming, theater consulting and project management.
Taught in alternate years.

TP220 **WELDING** **2** **I**

This class will focus on developing skills in the art of welding using gas and arc welding primarily.

* Enrollment limited to 12 students.
* Required of Technical Direction and Prop students.
* Recommended for Lighting and Scene Design students.

TP225 **ADVANCED METALWORKING** **2** **II**

The course will expand on basic welding techniques to explore MIG and TIG welding, developing more complex shapes and exploring other ways to utilize metal in scenery.

* Prerequisite: TP220 or permission of instructor.
* Enrollment limited to 8 students.

TP302A **SCENE DESIGN I: THEATER GRAPHICS** **3** **I**

This is a basic introduction to the process of creating environments within a given space Emphasis will be placed on developing skills needed to execute a design idea, including: the process of research, collage, thumbnail sketches, the sketch model and elevations.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TP302B **SCENE DESIGN I: ILLUSTRATING IDEAS IN SPACE** **3** **II**

An exploration of the design possibilities inherent in various types of texts. Emphasis will be placed on developing ideas for the text and the space and on developing communication skills to enhance the student's ability to collaborate with fellow artists.

* Prerequisite: TP302A or permission of instructor.

TP305A&B **UNDERGRADUATE SPECIAL TOPICS IN SCENE DESIGN** **3** **I,II**

This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.

* Prerequisite: TP302 or permission of instructor.

TP306A&B **SCENE PAINTING** **2** **I,II**

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 and experiences (paint "lab" time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources.

* Open to all students in the institute by permission of instructor.
* Required of and preference given to MFA-1 and BFA-2 Scene Designers/MFA-1 Scenic Art and Prop students

TP307A&B **ADVANCED SCENE PAINTING** **3** **I,II**

A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.

* Open to all students in the Institute.
* Prerequisite: TP306 or permission of instructor.
* Enrollment limited to 10 students.
* May be repeated for credit.

TP308A&B **PRODUCTION DESIGN** **3** **I,II**

General introduction to the medium of film, stressing script analysis and breakdown using sketches, plans and models. Discussions will include color structure, camera angles, movement and special effects.

* Enrollment limited to 6 students by permission of instructor.

TP309 **AFFECTING SITE: THE ART OF INSTALLATION AND PERFORMANCE** **3** **II**

This course will examine the history and development of installation/performance art, including work by artists such as Robert Smithson, Mary Miss, Walter DeMaria, and Alice Aycock, Joseph Beuys, Chris Burden, The Fluxes Group, Carolee Schneeman and Ron Athey, Survival Research Laboratory, and David Leslie. We will also examine the contribution of spaces like the Kitchen, Franklin Furnace, ABC No Rio, and P.S. 122 to the development of these art forms. We will examine this work in order to apply it to what we define as "Theater," to expand our understanding of what is essential that the theatrical experience include. The concept of design and the structuring of the visual experience are crucial to the success of any form. Class activity will include discussion, performance work, presentation of visual projects, and critiques.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Reading and other outside preparation, such as rehearsal and preparation of designs or installations will be extensive.
* Required of BFA-4 Scene Designers.
* Open to the Institute (upper division and graduate level students)
* Enrollment limited to 15 students.

TP400 LIGHT LAB 2 I,II

The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual and group projects, students will gain hands-on experience with the qualities of light. A journal of lighting observations will be kept to develop the skill of seeing light, as well as a working vocabulary to discuss light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary.
* Enrollment limited to 16.

TP401A&B LIGHTING DESIGN I 3 I,II

TP401A - Plotmaking

The primary goal of Plotmaking 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. A complete set of lighting plot, hookup, instrument schedule, magic sheets, and shop order of professional theatrical expectations shall then be generated from these ideas. The use of CAD as a tool for lighting design will be extensive. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well.

TP401B The Design Process

While "Plotmaking" stresses the creation of theatrical lighting plots and paperwork, "The Design Process" focuses on the process of lighting design from the germination of the idea to final product. Students will design lighting for a theatrical event throughout the semester. Through class discussions and critiques, lighting concepts and ideas will be challenged and developed. The final project will be a completely documented lighting design. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well.
* Prerequisite: TP401A Plotmaking and permission of instructor.

TP402A&B ADVANCED LIGHTING DESIGN 3 I,II

The work will consist of paper projects and Light Lab work, wrestling with issues that come out of real productions in real regional theaters. Analysis of designing for the unusual spaces that make up the work environments of professional designers: Thrust Stages, Arenas, Environmental Settings, and more complex Proscenum productions. Emphasis on presenting materials in keeping with the highest professional standards.
* Prerequisites: TP401A&B and permission of instructor.

TP406 LIGHTING TECHNOLOGY 3 I, II

Lecture/demonstration leading to in-depth understanding of energy systems, elementary physics of electricity and light, lighting instrument design and operation, lighting control, and the interaction of colored light with colored surfaces. An overview of equipment, accessories and control systems. There will be a lab component to apply techniques and increase skill level.

TP410 ADVANCED LIGHT LAB 2 I,II

This is a graduate level class in the exploration of the phenomena of light in space. The assignments will be centered on a theme such as space, time, music, movement or text.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

* Limited to MFA Design & Production students.

TP500 SOUND DESIGN I — **2** — **II**

Introduction to the sound design and production processes, such as script analysis, artistic and aesthetic choices, acoustics, equipment use/terminology, recording and assembly techniques.

* Prerequisite: TP501 or permission of instructor.

TP501C SOUND LAB — **2** — **I**

An introduction to the skills and techniques of sound design. Topics and hands on exposure will include studio procedure, analogue and digital recording, equipment overview, script analysis and design paperwork. Class instruction, examples and projects will culminate in the sound design for a scene of a selected play.

* Open to all students in the Institute by permission of instructor.

TP520A&B SPECIAL TOPICS IN SOUND DESIGN — **2** — **I,II**

This class focuses on exploring the cutting edge resources available in sound design for the theater. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment 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. TP520A will focus on technology. TP520B will focus on music and be taught alternate years.

* Prerequisite: TP500 or permission of instructor.
* May be repeated for credit.

TP525 PROFESSIONAL SOUND ENVIRONMENTS — **2** — **I,II**

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.

* Prerequisite: Permission of instructor required.

TP530A-D ADVANCED SOUND DESIGN II — **2** — **I,II**

For upper division undergraduate students who desire a more complex and challenging exposure to the creation of sound design for the theater. Class work will rely heavily on production and studio work and an exploration into cutting edge advances in the technology and art of sound design. In addition to lectures and discussions, students will be expected to produce lab assignments and design support for school of theater productions in the Design and Production program digital sound studio.

* Prerequisite: TP510A&B or permission of instructor.

TP550 SOUND DESIGN AND STAGE MULTIMEDIA — **2** — **II**

An advanced overview of new technologies and integrated media applications for the traditional stage. Students will gain a hands-on knowledge of the advances in the audio and media worlds currently available to legitimate theatrical sound designers. Classroom activities will include assigned studio projects as well as faculty and guest lectures. Taught in alternate years.

* Prerequisite: TP510A&B or permission of instructor.

TP560 VECTOR WORKS — **2** — **I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Study of computer applications in the performing arts with particular emphasis on 3-D drafting, modeling and rendering, also creation and manipulation of symbol libraries and bills of materials.
* Permission of instructor required.

TP561 **ADVANCED VECTOR WORKS** **1** **II**

Advanced studies in the use of Vector Works for Performing Arts Design. Sections will be offered on light plots, sound plots, linked database and spreadsheets, customizing the interface and advanced tools.
***** May be repeated for credit.

TP565 **DIGITAL IMAGE GENERATION** **2** **II**

Advanced study of computer applications for the performing arts with particular emphasis on 3D modeling and rendering on the Mac/Windows platform. Project work will include modeling and simulated lighting of performance environments.
* Prerequisite: TP560 and permission of instructor.
* Enrollment limited by available equipment, priority going to Design & Production students.

TP566A&B **SPECIAL TOPICS IN COMPUTER APPLICATIONS** **2** **I,II**

Techniques in design visualization using a variety of software programs.
* Prerequisite: Permission of instructor required.

TP570 **SEMINAR IN DIGITAL THEATER** **2** **II**

Discussion and critique of Integrated Media projects in the Theater School developing an understanding of the use and integration of digital media in the theater.

TP575A&B **AUTOCAD** **2** **I,II**

A project-oriented approach to learning the fundamentals of drawing with AutoCAD.
* Enrollment is limited to 4 per section.

Section A: An introduction to AutoCAD. Students will be encouraged to expand on the basic familiarity with the software gained in class lessons by applying it to specific projects in their metiers.
Section B: An advanced exploration of the AutoCAD program, focusing on 3D modeling and rendering.

TP604A&B **COSTUME TECHNIQUES I** **2** **I,II**

A beginning course which explores the various materials and techniques used in the realization of costume designs, including construction techniques, patterning and fitting skills and crafts techniques such as fabric manipulation and millinery. There will be a classroom component as well as a lab in the shop in order to increase skill levels.
* Priority given to costume students. Enrollment limited to 7.

TP605A&B **COSTUME TECHNIQUES II** **2** **I,II**

Topics include drafting and draping of garment patterns and muslin fittings, body padding, armor and mask-making.
* 2 hour lab required.
* Enrollment limited by permission of instructor.

TP607 **HISTORY OF FASHION** **2** **I**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

An anthropological survey and analysis of clothing through the ages, including an exploration of the social, geographical, economic and political trends which influenced fashion and the manner in which fashion may have influenced those trends. Students should anticipate approximately two hours per week of outside reading, research, writing and/or preparation of visual materials. Library time essential. A course fee of $60 in lieu of textbook is required. Taught alternate years.

* Open to the Institute.
* Required of BFA Costume Designers. Earns critical studies credit.

TP609 PRINCIPLES OF COSTUME DESIGN 2 II

In depth study of costume design processes. Emphasis on analysis, research, development of visual approach, communication techniques and practical realities.

* Permission of instructor required.
* Required of BFA-3 Costume Designers.

TP630A&B OBJECT DRESS 2 I,II

This course will be exploring specific body defining practices referencing history and native cultures as well as contemporary practices in the art of altering, extending and redefining the body image. The second semester will explore experimental wearable from kinetic clothing to mechanical body alternations and gravity defying extensions. We will design and build “garments” using all materials available, common and uncommon.

TP700A&B MANAGEMENT TECHNIQUES 2 I,II

A study of management techniques needed by all those who perform a management role in the performing arts. Topics include communication skills, team building, assertiveness, goal setting, time management, stress management and an overview of production organization.

* Required of all undergraduate Management and Technical Direction students.
* Open to all Theater students.

TP702A&B STAGE MANAGEMENT SEMINAR 1 I,II

Discussion and critique of management principles through the examination of production problems faced by the stage managers on current projects. Extended discussion of general management techniques. Guest stage and production managers will discuss the industry. Specific reading, writing or research projects addressing particular management functions will be assigned.

* Required of Management students each semester.
* May be repeated for credit.

TP703 THEATER MANAGEMENT 2 I

The study of management from the curtain forward, including all the points of contact with the potential audience and those elements needed to plan and develop a theater. Topics include developing a mission statement, planning a season, budgeting, box office and house management, grant writing, marketing and publicity. Taught alternate years.

* Required of all undergraduate Management students.
* Recommended for graduate Management students and Directors.

TP704 PRODUCTION MANAGEMENT FOR THEATER 2 I

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Lecture and discussion of production management techniques for live performance including examining the role of the Production Manager in a number of venues, including repertory theaters, road houses, and large special events. Will include material on creative problem solving, scheduling, planning, negotiating techniques, contracts and budgeting.
* Taught alternate years.
* Recommended for Management and Technical Direction students.

TP706A&B **BASIC STAGE MANAGEMENT** **2** **I,II**

Two semester sequence. Emphasis is on the basics of stage management: developing the elements of the production book, blocking notation, cue notation and calling, etc. Discussion will focus on the stage manager's responsibilities and interrelation with the director, actors and the production team.
* Required of all undergraduate Management students.

TP707 **THEATRICAL UNIONS** **2** **II**

Study of theatrical unions, focusing primarily on the various Equity handbooks.
* Required of BFA-3 & MFA-1 Management students.
* Recommended for Directors, Actors, and Producers.

TP800 **UNDERGRADUATE INDEPENDENT STUDY: D&P** **1-8** **I,II**

Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement.

GRADUATE CURRICULUM:

TP801C **TECHNIQUES OF DESIGN** **2** **I**

The techniques used in the process of design are explored by taking existing subject matter like the wall or chair in the classroom and expressing them in sketches, models, scale drafting and painting of the materials. This class is in preparation and a prerequisite for design methodology. Fall semester only.
* Open to all students in the Institute by permission of instructor.

TP801D **DESIGN METHODOLOGY** **2-4** **II**

An exploration of dramatic structures, beginning with an investigation of Aristotle's Poetics. Students will discuss and design a play a week from the Greeks to Heiner Mueller. This class is taught in conjunction with the play analysis class which examines each text for its dramatic structure. The class focuses on the genesis of the visual context of the text. Students draw through the text or articulate overall instinctual responses that are communicated spatially through models, drawings or other methods developed by the student. Spring semester only.
* Prerequisite: Techniques of Design.
* Open to all students in the Institute by permission of instructor.

TP804A&B **COSTUME DESIGN SEMINAR** **3** **I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

Intensive exploration of the design process via examination of classical text, character and the historical landscape of clothing and dress. Students will discuss and design a play every two weeks. Ideas will be articulated through research, drawing, rendering and other media developed by the student.
* Required of MFA Costume Designers.
* Open to others by permission of instructor.

TP805A&B TECHNICAL DIRECTION SEMINAR 1 I,II

Ongoing forum for Technical Direction and Production Management students to discuss, debate, critique and formulate personal approaches to their career. Current and previous production experiences serve as the basis for interaction. Specific discussion, research and writing projects will be assigned. Scene designers will attend while their show is in design and budget approval process.
* Required each semester.
* May be repeated for credit.

TP806A&B GRADUATE MANAGEMENT SEMINAR 2 I,II

In-depth study of management principles and their application in performing arts management. The first semester will be an overview of stage management principles, focusing on the relationship of the stage manager to the director and production team. The second semester will focus on particular management principles and theories. The work will include readings, writing and class discussion.
* Required of all MFA-1 Stage and Production Managers.
* TP806B also required for Technical Directors.

TP807A&B SOUND DESIGN SEMINAR I 2 I,II

Weekly round table seminar for discussing problems and critiquing work. Special topics include: new technologies, techniques, and industry related field trips.

TP808A-D COSTUME CRAFTS 2 I,II

Costume Crafts focuses on practical pre-production and production techniques that support the interpretive realization of costume designs into three dimensions. This course work should be undertaken concurrently with Workshops in Special Skills. Each semester emphasizes, with increasing complexity, three divisions: management, technology, and hands-on interpretive experimentation. Course fees will be assessed to cover the cost of materials and copies.
* Enrollment limited to seven graduate design and production students.

TP808A – The first semester (concurrent with the Shop L.A. workshop) in the four-semester sequence is an introduction to costume management procedures (measurements, safety orientation, wardrobe supervision) and equipment/tool use proficiency. Extended emphasis is placed on garment re-sizing and hands-on fitting/remodeling methods.

TP808B – The second semester focuses on strategies of project planning, flat pattern adaptation, plus fabric selection, manipulation and dye processes.

TP808C – The third semester in the sequence (taken in the fall concurrently with Corsetry) includes budget formats, exploration of alternative materials, and creation of exo-structures.

TP808D – The fourth semester invites students to design a costume shop, refine their pattern draping skills and to sculpturally interpret visual non-objectives.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TP809 **HAND DRAFTING** **2** **I**

In this course we will study the basics of graphic representation – schematic, plan, elevation and section views. Isometrics and basic two-dimensional detailing. The students will learn the formal drafting symbols, line weight and notation.

* Enrollment limited to 12 students.

TP810 **PERFORMANCE BY DESIGN** **2** **I**

Student-generated scenarios are developed into performances, object performances, or communicated visually through another medium such as a model, drawing, sculpture, painting, video, etc. Students investigate action and explore various performance possibilities by drawing through the scenario. In the process, we'll examine the techniques and theories of select artists and thinkers.

* Required of all MFA-1 Designers and open to other grad students by permission of instructor.

TP812 **CREATIVE LISTENING FOR THE SOUND DESIGNER** **2** **I**

Understanding the qualities of sound and music that influence the audience's perception. Knowing the factors that determine how one chooses appropriate sound in a dramatic context. Ear training exercises and class projects will develop the listening skills of the sound designer. Sound effects, ambiance's, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

* Prerequisite: TP500 & 510 or graduate standing.
* For upper division and graduate sound designers.
* May be repeated for credit.

TP820A&B **SPECIAL TOPICS IN SOUND DESIGN** **2** **I,II**

This class focuses on exploring the cutting edge resources available in sound design for the theater. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment 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.

* Prerequisite: TP510A&B or permission of instructor.

TP825 **PROFESSIONAL SOUND ENVIRONMENTS** **2** **II**

A start to finish, top to bottom, rags to riches seminar for students in their final semester. In a last ditch attempt to acclimate the possibly 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.

* Prerequisite: Permission of instructor required.

TP830 **OPEN DRESS** **3** **I,II**

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

This course will be exploring specific body defining practices referencing history and native cultures as well as contemporary practices in the art of altering, extending and redefining the body image.

TP835 LIGHT AND MATERIAL 2 II

A hands-on exploration of the properties of light and its ability to change our perception of materials. The physics of light, color theory, form, texture, etc. will all be explored here.

* The course will be taught in alternate years.
* Open to the Institute by permission of instructor.

TP836 LUMINARIES 2 II

What is a light source? Anything and everything that makes light will be explored for its potential to be exploited on the stage culminating in the design of a luminaire. Demonstrations of new equipment will be included.

* The course will be taught in alternate years.
* Open to the Institute by permission of instructor.

TP837 ARCHITECTURAL LIGHTING FOR THE THEATRICAL DESIGNER 3 I

A look at the expanding definition of architectural lighting and its foray into the performative arena. Class will be a lecture, reading, discussion and project format. An examination of lighting for the home, office, restaurant, hotel, nightclub and themed entertainment will all be covered. Topics include collaborating with the architect, doing materials tests, architectural luminaries, necessary paperwork and contracts. A critical distinction will be drawn between theatrical lighting, in which you observe others, vs. architectural light, in which you participate. The class will include field trips to see key examples of architectural lighting throughout LA, lamp manufacturers' showrooms and designers' studios.

TP838 PROCESS AND PRACTICE 1 I,II

Where the theoretical meets the actual, the conceptual meets the practical. What are you using on who, where is it, when does it come on and – always - why? A weekly roundtable seminar that is both philosophical and analytical in which each step of the design process throughout the production period from initial ideas through the realized design is presented for discussion and critique by your mentor and peers. The awareness that design is a living, breathing thing that needs to respond to the moment, and the critical role of collaboration in the evolution of ideas will be discussed. The ability to look at your own work critically and to know when to abandon initial choices and respond to the moment--knowing when to hang on to or abandon ideas - shifting the paradigm to the 'participatory designer' will also be explored. Culminates in a group critique after the show has opened. We will also look at the idea of process and draw from a myriad of sources from theatre artists to architects and artists for inspiration such as Anne Bogart, Christine Jones and Peter Eisenman. All students will be required to see all the productions and write a critical analysis of the lighting.

TP840A&B FOUNDATIONS OF PRODUCING 2 I,II

The 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.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TP841 **PRODUCING SEMINAR** **1** **I,II**

Ongoing forum for Producing students to discuss, debate, critique and formulate personal approaches to producing. Current production experiences serve as the basis for this exploration.

TP842 **CONTRACT LAW** **2** **I**

A two-semester class for graduate producing students, reviewing the basic tenets of entertainment contract law. Topics include analysis of the elements of a contract, options, licensing, commissioning, and production and artist contracts.

TP844 **INTELLECTUAL PROPERTY** **2** **II**

A one-semester class for graduate producing students, focusing on critical intellectual property issues in the field of entertainment, including copyright, right of publicity, and misappropriation.

TP845 **CULTURAL POLICY** **2** **II**

This course is an investigation of the products and processes of cultural policy. We will examine how cultural policies operate, implicity and explicity, in both the public and private sectors. Drawing on a range of comparative cases, locally and nationally, we will identify the values and interests that inform cultural policymaking. We will look at the roles that artists have played as participants in the creation of cultural policy and develop practical strategies for influencing such policies. Guest speakers from private foundations, public agencies, advocacy groups and cultural organizations and occasional fieldtrips will inform our investigation.

* Enrollment limited to 12 students.
* Open to the Institute with permission of instructor.
* Priority given to graduate students.

TP846 **ARTS MARKETING** **2** **I**

Designed for graduate producing students, Marketing and Public Relations focuses on all the aspects of getting a project into the public eye: direct mail, advertising, press, and publicity. The class also considers the larger issues of audience development, institutional and project visibility, and positioning within the community.

TP848 **GRANT WRITING** **2** **II**

A one-semester course for graduate producing students, Development and Fundraising is an introduction to the practical concerns of funding projects, both commercial and not-for-profit. The course will focus heavily on research, writing, and presentation skills, critical to seeking grants from funding agencies or investments from individuals or organizations.

TP850 **SOUND DESIGN AND STAGE MULTIMEDIA** **2** **I**

An advanced overview of new technologies and integrated media applications for the traditional stage. Students will gain a hands-on knowledge of the advances in the audio and media worlds currently available to legitimate theatrical sound designers. Classroom activities will include assigned studio projects as well as faculty and guest lectures.

* Prerequisite: Sound Design I or permission of instructor.

TP851 **SOUND DESIGN AND INTERACTIVE MULTIMEDIA** **2** **II**

An advanced overview and studio practicum of the relationship between the acquired tools of the advanced sound designer and new world multimedia. Students will apply their back- ground

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

in theatrical sound design to related audio and visual mediums of video, film, CD Rom, advanced music production and other related integrated disciplines. Offered alternate years.
* Enrollment limited to 4 students.
* Prerequisite: TP510A&B or permission of instructor.

TP861A&B **SPECIAL TOPICS IN TECHNICAL DIRECTION AND PROPERTIES** **1-2** **I,II**

An exploration of various specialized areas of technical direction and properties, such as safety, specialized construction problems, mechanical design and engineering, upholstering and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics may rotate within.
* Enrollment limited to 10 students.
* Permission of instructor required.
* Prerequisites: TP203 and either TP202 or TP805.

TP862A&B **STATICAL ENGINEERING FOR THE THEATER STRENGTH OF MATERIALS** **3** **I,II**

Structural Design for the Stage is a two semester course which is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible. Proficiency in basic algebra and trigonometry is necessary.

TP868 **TECHNICAL DESIGN** **2** **I**

Problem solving design concepts is an integral part of any technical director's job. Sometimes we are presented with a challenge that forces us to start from ground zero, doing research, experimenting and accumulating new skills and techniques that become crucial to completing the project. It is the goal of this course to assign such a project to each student, who in turn will be responsible for every aspect of the design—from research, budgeting, drawings and prototyping through to a fully functioning scale model of the final design. The finished project should be assembled into a professional presentation, with all related information formatted to clearly illustrate the design process from start to finish.

TP870 **SCENIC ART AND PROP SEMINAR** **1** **I,II**

On-going forum for Scenic Art and Prop MFA students to discuss, debate, critique and formulate personal approaches to their career. Current and previous production experiences serve as the basis for interaction. Specific discussion, research and writing projects will be assigned.
* Required for all graduate scenic artists and prop managers.
* May be repeated for credit.

TP881 **GRADUATE LIGHTING DESIGN I** **3** **I**

Drawing from contemporary texts, the lighting sequence begins with a heavy emphasis on the ability to express dramaturgical ideas in light. We will establish a common visual reference, eliminate clichéd ideas about lighting and start to cultivate and strengthen your own vision. What is it that you have to say that is different from everyone else? This class introduces model lighting as a tool for process and exploration as well as for presentation and collaboration. The first third of the class focuses solely on strengthening the ability to verbally articulate lighting

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

ideas and to strengthen critical writing skills. In the second third we isolate elements of the lighting dramaturgy through a series of abstracted model box projects – i.e. color, structure and temporal ideas. In the last section we take a text from initial conception to realized design thru model lighting and the storyboarding of ideas.

TP882 GRADUATE LIGHTING THEORY I: THE PHENOMENOLOGY OF LIGHT **3** **II**

Throughout time there has been an attempt to capture, describe, define or interpret light in many diverse fields such as religion, philosophy, poetry, literature, science, performance, architecture, art, installation, film, and photography. This course will concentrate on the visual disciplines and their expressions/investigations into light. What is light? What is it made of? What is natural vs. artificial light? Is there such a thing? How do we experience light on a daily basis as information, decoration? How can light completely change our perception of anything we see? Thru slide lectures, readings, writing, discussions and a series of 5 site-specific lighting installation projects, we will examine theoretical and conceptual ideas around viewing and perception, as well as experiencing light as a pure phenomenon. We will look at the underlying structures of light as typified in other mediums as a stepping off point to think about new applications and potential for use in your own work. This course will place the role of light in space in the foreground and teach you to read space in order to expand and strengthen the spatial role of light in theatre.

TP900 GRADUATE INDEPENDENT STUDY: D&P **1-8** **I,II**

Under the direction of a faculty member, students will complete projects defined in a contractual agreement.

* May be repeated for credit.

TP902C&D SPECIAL TOPICS IN DESIGN **4** **I,II**

Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.

* Open to all graduate students in the Institute by permission of instructor.

TP905B TECHNICAL DIRECTION SEMINAR **1** **II**

Further refinement of hand-skills using advanced shop techniques, teaching and building projects required. Examination of TD's position in the entertainment industry.

TP906A&B ADVANCED GRADUATE MANAGEMENT SEMINAR **2** **I,II**

Advanced in-depth study of management practices and principles and their application in performing arts management. Topics will rotate, sometimes taking the form of individual or small group study of a particular topic or issue.

TP907A&B SOUND DESIGN SEMINAR II **2** **I,II**

Round table seminar for discussing problems, critiquing work. Special topics include new techniques and industry related field trips.

TP920A&B OPEN STUDIO **4** **I,II**

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

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course.
* Open to all students in the Institute by permission of instructor.

TP927A&B **SOUND DESIGN SEMINAR III** **2** **I,II**
Weekly round table seminar in the final year for discussing problems, critiquing work and covering special topics as dictated by the needs of the current students.

TP940 **ADVANCED CASE STUDIES IN PRODUCING** **3** **I,II**
A two-semester discussion session for graduate producing students, based on current and on-going issues in producing and arts management. Sample topics include the *Corpus Christi* controversy, the "Sensation" exhibit at the Brooklyn Museum of Art, and the artists' boycott of the Spoleto Festival.

TP942 **SPECIAL TOPICS IN PRODUCING** **1-3** **I,II**
A one-semester class for graduate producing and management students that incorporates short workshop sessions in specialized areas such as budgeting and real estate law.
* Enrollment limited to 8.

TP980 **GRADUATE INTERNSHIP** **4** **I,II**
A one semester internship for graduate management, producing and technical direction students. The internship will be taken in the student's 4th or 5th semester of study. Determination of time frame and approval of the internship site will be at the discretion of the mentor. Focus of the internship will be on the development of skills and experience in one or more of the following areas: leadership and management abilities in a professional environment; communication and interpersonal skills; and organizational, technical or production skills. It is expected that the internship will provide a meaningful artistic experience while expanding the student's frame of reference.

TP981 **GRADUATE LIGHTING DESIGN II** **3** **I**
Drawing from Greek, Shakespearean and Operatic texts, lighting ideas are further developed and refined. Projects are expressed through the storyboarding of model photos from initial concepts through full paperwork. Students explore larger scale texts with an eye towards putting a personal stamp on their interpretation of classics. In exploring opera we will look at the dramaturgical role that music plays. We will continue to expand your lighting references and vocabulary, with an emphasis on collaboration working towards having a solid anchor that allows you to drift and keep your ideas fluid. We will explore the phenomena of how the same cue explained differently will stay in the show and how critical is the ability to express oneself verbally. How does what we know change what we see?

TP982 **GRADUATE LIGHTING THEORY II: LIGHTING DESIGN THEORY** **3** **II**
A look at the origins of stage lighting post-electricity from a historical and theoretical approach. Through readings, discussions, presentations, and writings, we will look at lighting designers and directors who have significantly advanced the art of stage lighting. A hundred years ago, people like Appia and Craig were railing against convention in theatre lighting. There will be an exhaustive reading list that will look to original writings that critically examine the role that theatrical lighting plays in performance, including Rosenthal, Reinhardt, Belasco, McCandless, Foreman, etc.

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED

TP983 **GRADUATE LIGHTING DESIGN III** **3** **I**

This class will look at the expression of light in other areas of performance such as Dance and Concerts and other disciplines such as Architecture--the ability to work conceptually given any set of circumstances.

TP984 **GRADUATE LIGHTING THEORY III: FILM LIGHTING THEORY** **3** **II**

Photography literally means writing with light. An in depth exploration of the exalted role light has played in film. Without light there would literally be no image exposed on film, therefore the importance of the role of the Director of Photography is firmly established. Through weekly viewings, readings and critical writing, we will examine light in film: from the early silents, through German Expressionism to some of the DPs working today. We will explore the arrival of sound; Studio Films; Film Noir; pioneers such as Gregg Toland (Citizen Kane), up to the European influence -- Storarro (The Conformist), Zsigmond, Kovacs; the heyday of 70's film -- Wexler, Hall (In Cold Blood, American Beauty), Willis (The Godfather), as well as the new generation of DP's such as Lisa Rinzler (Dead Presidents, Pollack); Dion Beebe (Chicago) and Ernest Dickerson (Do the Right Thing). We will look at how the camera is the equivalent of light in the theatre in terms of framing the view and how editing mimics the role of cueing and the power of light to tell story.

TP985 **GRADUATE LIGHTING THESIS SEMINAR** **1** **I**

The student is guided through the formulation and expression of a cogent lighting thesis. This will drive the choice of text and set design. The fall will be spent doing extensive research and exploration.

TP986 **GRADUATE LIGHTING THESIS STUDIO** **3** **II**

The culmination of the topics studied to this point, expressed in a project from conception to model lighting to the full range of paperwork necessary to put the show into production.

TP987 **PROFESSIONAL PRACTICE** **2** **II**

This seminar will focus on the transition to the professional world. We will cover such topics as contracts, the union, taxes, money management, job search, web sites/digital portfolios, mini-portfolios, grants/residencies, internships, setting up a studio – software/hardware, documenting work, working in Europe, career paths, etc. The class will also include field trips to designers' studios.

* Required of MFA 3 Lighting Designers. Open to other MFA 3 design students.

INTEGRATED MEDIA REQUIREMENTS

The Center for Integrated Media is an interdisciplinary, peer-to-peer experiential learning environment for those graduate students wishing to explore and critique computer programming, interactive systems, the Internet, digital video and digital audio technologies as part of their artwork. The Center is designed for students whose work has reached an advanced degree of development and who possess the desire to integrate multiple forms of media into new modes of expression.

The goal of the Center for Integrated Media is to combine art, science and technology within an interdisciplinary and collaborative structure as a basis for developing new creative strategies. These strategies can be seen as fostering unique technological methodologies as well as opening up critical dialogues between artists, scientists and writers on issues related to new forms of media.

Integrated Media invites visiting artists to the Center through the lecture series *"Conversations on Digital Culture and Practice"* and through the Integrated Media *Artist-in-Residency*. The artists participating in the residency visit the Center during the school year and produce a project in collaboration with students.

Members of the faculty participate in critiquing student work, giving feedback from a wide spectrum of experience and helping facilitate the production and planning of the student's Integrated Media project. Workshops are also offered by the center to address the constant stream of new tools, techniques and technologies. Topics include but are not limited to: network topologies, new software and hardware, programming basics, operating systems, digital video production and editing, streaming media, interactive tools and new internet applications.

In their first year as a student in the Center, students are required to take one semester of any elective course offered by an IM faculty member (in the fall or spring semesters) and attend the lecture series *"Conversations on Digital Culture and Practice"* (in the fall semester.) In the following year(s) they are required to take the *"Integrated Media Critique"* (in the fall semester) and the *"Integrated Media Practicum and Lounge"* (in the spring semester.) They are also encouraged to take elective courses offered by the IM faculty through the various schools. Each year, IM students are required to work on a specific Integrated Media project. This project is developed within the Practicum and exhibited in the annual Integrated Media Show at the end of the spring semester.

The Integrated Media curriculum is listed on the following pages.

INTEGRATED MEDIA COURSES

IM1005 INTEGRATED MEDIA CRITIQUE 3 I

Members of the faculty and fellow students participate in the Critique Class. Work is presented on a weekly basis with students and faculty providing feedback from a wide spectrum of experience and disciplines. This is a rigorous but supportive forum for considering technology-based methodologies, and discussing current trends and issues in the field. Each student will give a formal presentation of their work to be followed by extended discussion with the group. Required of second and third year IM students.

IM1006 CONVERSATIONS ON DIGITAL CULTURE AND PRACTICE 3 I

A series of talks given by visiting artists, writers from various disciplines and members of the IM faculty in an informal setting designed to promote interaction with the students. Required of first year IM students.

IM1007 INTEGRATED MEDIA SKILLS WORKSHOPS 3 II

The IM workshops address the constant stream of new tools, techniques and technologies that might be of use to a digital artist. Topics include but are not limited to: networks, software, programming basics, operating systems, digital video editing, streaming media, interactive tools and new applications. Topics are based on need and will be scheduled accordingly. The IM faculty, visiting artists or fellow students will lead the workshops.

IM1008 INTEGRATED MEDIA PRACTICUM 1.5 II

The students will meet with faculty on an individual or group basis to review work in progress. The meetings will be focused on reviewing the progress and direction of the student's IM project. Students and faculty will determine the schedule for meetings. Students may choose to meet with multiple faculty members to facilitate different points of view. At the end of the semester all work will be presented in the IM show. Required of second and third year IM students

IM1009 INTEGRATED MEDIA LOUNGE 1.5 II

Over the course of the Spring Semester students will organize seven "Lounges." The students will meet in A116 to show work in progress , share creative strategies and practical experience. Open screenings, critiques, collaborations, planned and spontaneous events are encouraged.

IM900A&B INTEGRATED MEDIA INDEPENDENT STUDY 3 I,II

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

INTEGRATED MEDIA ELECTIVE COURSES

IM1011 PIRATES, HACKERS, FREE NETWORKS, AND THE CULTURE AND POLITICS OF THE COMMONS 2 II

A Critical Studies, IM, Photography and Media Art, topics in Photography and Media History school wide (cross listed) course. A beginner's guide to open source and copyleft, the digital commons, the culture of peer to peer technologies, the gift economy, artists' games and software hacks and mods, free software, net art, and wireless freenets. We will study the social networks formed through the Internet, and their impact on art, culture, and politics. The class will take a

close look at current debates and trends in and around network cultures. Currently this includes an examination of new restrictive technologies and laws, driven by fear and greed, equating openness with danger, and attempting to create scarcity out of abundance. Students will be introduced to countercultures of artists, activists, writers, programmers, and scholars working against these trends with a plethora of collaborate efforts. (see last years syllabus at http://calarts.edu/~line).

AP310C **OLD-NEW-DIGITAL-NETWORK-PHOTO** **2** **I**

A critique class for students to present and discuss and critique a cross section of media practices including photography and video installation digital and analog media, Internet, screen-based and flat work. The class is open to all students across the institute, however it is oriented towards 2nd through 4th year undergraduates & graduate students in Photography and Media, & Integrated Media students. The course fulfills an Undergraduate Critique requirement in the Photography & Media Program.

AP320B **INTERVENTIONS** **2** **II**

An IM, Photography and Media Art, school wide (cross listed) course. A practice class where students apply the strategies of the software hack and game "mods" (altering the existing code in a game engine to alter elements such as the look of the space, the gender of characters, or environment), as the latest iteration of the Situationists' concept of "Detournment", to the larger cultural arena – the gallery, the mall, the Internet, the museum, the city, the suburbs, or the streets, in turn, making art out of their interventions.

CS570D **HISTORY OF VIDEO ART AND CONTEMPORARY DIGITAL FORMS** **3** **II**

* See description in the School of Film/Video section.
* Open to the Institute with permission of the instructor.

CS650 **ENGAGING THE PRESENT: WORKSHOP IN MEDIA AND SPECIAL EFFECTS** **2** **I**

* See description in the School of Critical Studies section.

F 430 **VIDEO INSTALLATION** **2** **II**

* See description in the School of Film/Video section.
* Permission of instructor required.

F 510 **INTERACTIVE & INTERNET MEDIA** **3** **I**

* See description in the School of Film/Video section.
* Permission of instructor required.

F 520 **SENSOR CINEMA** **2** **II**

* See description in the School of Film/Video section.

F 521 **INTERMEDIATE INTERACTIVE/INTERNET** **2** **II**

* See description in the School of Film/Video section.

F 530 **ADVANCED INTERACTIVE & INTERNET PRODUCTION WORKSHOP** **3** **I**

* See description in the School of Film/Video section.
* Knowledge of Director and Lingo required.
* Enrollment limited to 10 by permission of instructor.

MC416A **DIGITAL MEDIA 2: ART & TECHNICS – A SURVEY** **2** **I**

* See description in the School of Music section.

MC416B **DIGITAL MEDIA 2: THE INTERACTEE** **2** **II**

* See description in the School of Music section.