School of Art Academic Requirements

Residence Requirements
Curriculum Requirements
- Bachelor of Fine Arts and Certificate of Fine Arts
- Practicum
- Master of Fine Arts and Advanced Certificate of Fine Arts
- Integrated Media Concentration (MFA Only)

Course Requirements
- Art Program
  - Bachelor of Fine Arts and Certificate of Fine Arts
  - Master of Fine Arts and Advanced Certificate of Fine Arts
- Graphic Design Program
  - Bachelor of Fine Arts and Certificate of Fine Arts
  - Master of Fine Arts and Advanced Certificate of Fine Arts
- Photography and Media Program
  - Bachelor of Fine Arts and Certificate of Fine Arts
  - Master of Fine Arts and Advanced Certificate of Fine Arts
- Art and Technology Master of Fine Arts and Advanced Certificate of Fine Arts

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

Bachelor of Fine Arts degree candidates must complete forty-six 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.

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.

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

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

As part of the Institute's Critical Studies requirements, eight units of art history and criticism are required. These units are to be selected, with the mentor's approval, from the following:

AG111 Digital Design Lab
AH010 What Makes It Art?
AH020 A&B Modern Art History in Review
AR230 Seminar: Critical Theory
AP110 Visual Semiotics
AP210 Topics/Photo: Theory & Crit.
CS171 Historical Survey of Graphic Design
CS172 History of Photography
CS175 Film History
CS158 European Studies

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 School are required to take a minimum of two workshops during this period. Graduate students are expected to use these weeks as a serious block of studio time and studio meetings. In some years a graduate only workshop is offered. Otherwise, the regular workshops are open to graduate students, and students in other programs, on a limited basis only. Two practicum workshops are recommended for Graphic Design PMFA students.

Registration for these classes takes place online during the last couple of weeks of the Fall Semester. Practicum workshops are represented by (*) in the Art School section of this catalog.

III. Master of Fine Arts and Advanced Certificate of Fine Arts

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

Students must complete a graduate project by the end of the final year, to be reviewed by a graduation review committee. Details of review procedures are available on the Art School website under Student Resources.

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). A proposal requesting a third year, must 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 second semester of the first year.

IV. Integrated Media Concentration (MFA Only)

The IM option offers a supplemental curriculum which consists of Integrated Media seminars and critiques in addition to specified courses in the student's program of entry. Students will also be expected to take electives chosen from a wide-ranging list of courses currently offered throughout the Institute.

Course Requirements

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

I. Art Program Requirements

Art Program Learning Goals

By the time students graduate from the Program in Art (BFA and MFA), they should have:

- Conceptualized and created works which evolve from the students' personal vision and purpose, in their own voice and on their own terms.
- Understood the relationship of an artwork's formal, conceptual and historical properties in relation to the context of their chosen audience.
- Acquired experience with a broad range of mediums and options for the creation of work, in order to make specific choices.
- Developed a foundation of problem solving skills and concepts which support the intention of the artist in their artistic practice.
- Achieved the technical and conceptual ability to interpret the works of other artists through the understanding of visual language.

Bachelor of Fine Arts and Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor.

FIRST YEAR

- AR101A&B Foundation: Certainty and Doubt

One class each semester from the following:

- AR200A Drawing
- AR200B Practical Painting
- AR200C Sculpture
- AR200D The Art of Practicing Socially
- AR200E Time Based Studio
- AR200F Print & Digital Media
- AR200G Art Lab: Digital Media
- AR200H Expansive Fields: The Art Pilot Project
- AR200J Intensive Painting Workshop
- AR200L Critical Ceramics
- ID520 Luminous Worlds: The Art Pilot's Experience

Additionally:

- Two workshops and Art Hazards during the Practicum and one Independent Study (AR800) during Spring semester

SECOND YEAR

- AR215A & B Post Foundation Seminar and Critique
- AR215A Post Foundation Seminar: Skeptical Beliefs (Fall)
- AR215B01 Post Foundation Critique: Passionate Practice (Fall)
- AR215B02 Post Foundation Critique (Spring) Not offered 12/13
- AR400B Post Foundation: Visiting Artists Forum (spring)

One class each semester from the following:

- AR200A Drawing
- AR200B Practical Painting
- AR200C Sculpture
- AR200D The Art of Practicing Socially
- AR200E Time Based Studio
- AR200F Print & Digital Media
- AR200G Art Lab: Digital Media
- AR200H Expansive Fields: The Art Pilot Project
- AR200J Intensive Painting Workshop
- AR200L Critical Ceramics
- ID520 Luminous Worlds: The Art Pilot's Experience

Additionally:

- Two workshops during the Practicum and at least one Independent Study (AR800) each semester.
- Both sections of Modern Art History in Review (AH020A & B) must be completed during second or third year.

THIRD YEAR

- Two Art Program classes each semester.
- Modern Art History in Review (AH020A & B) unless already completed.
- Two workshops during the Practicum
- At least one Independent Study (AR800) each semester.

FOURTH YEAR

- Two Art Program classes each semester.
- A final project or exhibition is required, details to be approved by the mentor.
- Two workshops during the Practicum
- At least one Independent Study (AR800) each semester.

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

Bachelor of Fine Arts and Certificate of Fine Arts

Learning Goals for Graphic Design BFA Program

During their time in the program students should have:

- Created work that demonstrates a mastery of the principles of design.
- Understood and explored design within different contextual situations.
- Applied research and analysis to create thoughtful and inventive design.
- Addressed a variety of design briefs while expressing a compelling point of view in the work.
- Critically evaluated their own work and that of others.
- Created visually and conceptually imaginative work.
- Encouraged collaboration with other designers as well as students from other disciplines at the Institute.

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

FIRST YEAR

- AG111 Digital Design Lab
- AG221 Intro to Digital Photo & Media
- AG101A&B Graphic Design I (Lecture)
- AG102A&B Graphic Design I (Studio)
- AG110 Skills for Visualization
- AG104 Design Issues
- AG275 Digital Production for Graphic Design
- Two workshops during the Practicum

SECOND YEAR

- AG215A&B Typography I & II
- AG201A&B Graphic Design II (Lecture)
- AG202A&B Graphic Design II (Studio)
- AG321 Image Making I
- CS171 A & B Historical Survey of Graphic Design
- Two workshops during the Practicum

THIRD YEAR

- AG301A&B Graphic Design III (Lecture)
- AG302A&B Graphic Design III (Studio)
- AG315A Typography III
- AG315B Typography IV
- AG330 Beginning Web Design or
- AG560 Beginning Motion
- At least one program elective each semester.
- Two workshops during the Practicum

FOURTH YEAR

- AG401A&B Graphic Design IV (Lecture)
- AG402A&B Graphic Design IV (Studio)
- AG450 Professional Practice for Graphic Design
- At least one program electives each semester.
- Two workshops during the Practicum

Master of Fine Arts and Advanced Certificate of Fine Arts

Learning Goals for Graphic Design MFA Program

During their time in the program students should have:

- Realized conceptually and formally imaginative work.
- Contextualized a project within design history and theory.
- Articulated the intentions and context for a project, and critically evaluate its outcome.
- Conducted independent research and developed of a methodology for exploration, elaboration and refinement of ideas.

At the start of the third semester of residence, MFA2 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 Fall Semester of their final year of residence will be spent working on the thesis project, which should be directed toward both practical investigation and theory. The Spring Semester of the final year is spent applying/exploring what has been learnt from the thesis in a body of work, or completing/developing the thesis.

Required courses are:

PMFA YEAR

- AG550A&B Visual Literacy (Lecture)
- AG551A&B Visual Literacy (Studio)
- CS171A&B Historical Survey of Graphic Design
- AG570A&B Typographics I

FIRST YEAR

- AG501A&B Graduate Seminar I
- CS171A&B Historical Survey of Graphic Design
- AG461A Graphic Design Theory I
- AG570A&B Typographics I

SECOND YEAR

- AG520A&B Graduate Seminar II
- At least one program elective each semester.

III. Photography and Media Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

Photography and Media Learning Goals

By the time students graduate from the BFA Program, they should have:

- Developed a foundation for making art within the context of contemporary photography and media practices. Students examine these practices in relation to a theoretical analysis of representation, through a sequence of seminars and lectures covering history and theory.
- Explored, experimented, and developed a series of art projects and should be able to contextualize the work historically, conceptually, and personally.
- Developed and sustained an idea over a number of projects.
- Presented finished work in public form: exhibition, screening, or equivalent approved format.
- Successfully completed a mind-residency faculty review and a graduation review, including written artist's statements that demonstrate an ability to articulate intention and context.

FIRST YEAR

- AP101A&B Foundation Seminar and Critique
- AP101C New Lab
- AP010A-Z One technical workshop each semester
- Two Practicum workshops

SECOND YEAR

- AP210 Undergraduate Seminar
- AP310A&B Undergraduate Critique
- AR800 Independent Study (one each semester)
- Two Practicum workshops

THIRD YEAR

- AP310A&B Undergraduate Critique
- AR800 Independent Study (one each semester)
- Two Practicum workshops

FOURTH YEAR

- AP410 Critique and Exit (second semester)
- AR800 Independent Study (one each semester)
- Two Practicum workshops
- A final thesis project or exhibition is required, each semester details to be approved by the mentor.
- Two workshops during the Practicum and at least one Independent Study (AR800) each semester.

Additional BFA Requirements:

- CS172 History of Photography

The following courses are highly recommended:

- AP360 Topics in Video History or Practice
- AP110 Visual Semiotics

Note: All Photography undergraduates are required to participate in group and solo exhibitions in their third and fourth years.

Master of Fine Arts and Advanced Certificate of Fine Arts

Photography and Media Learning Goals

By the time students graduate from the MFA Program, they should have:

- Developed a distinctive and substantive body of work.
- Contextualized an individual art practice, historically, conceptually, and personally.
- Developed and sustained a critical dialogue about artworks—one's own and others— in relation to contemporary and historical discourse, and a theoretical analysis of representation
- Gained the ability to conceptualize and execute a professional exhibition of work, as demonstrated through at least two public presentations in the form of gallery exhibitions.
- Developed the ability to maintain a professional studio practice, supported by the completion of a yearlong Directed Study with their mentor during the second year of residence, resulting in a thesis work.
- Successfully completed a mid-residency faculty review and graduation review, including written artist's statements that demonstrate an ability to articulate intention and context.

AR900 Graduate Independent Study (at least four)
AP510 Graduate Seminar (at least two)

AP520 Graduate Critique (at least two)
AR950A&B Graduate Independent Study (as preparation for MFA project). Taken in the 2nd year

The following courses are highly recommended.

- CS172 History of Photography
- AH020 Modern Art History in Review
- AP360 Video History
- AP361 Network Culture
- AP110 Visual Semiotics

IV. Art and Technology

Master of Fine Arts and Advanced Certificate of Fine Arts

Art and Technology is an MFA program designed to encourage students to cultivate creative strategies, technical competencies and critical thinking skills leading to the development of new applications of technology and media in contemporary art practices. This Program will enable students to explore the various possibilities and intersections of art and technology in a globally networked culture. Students will be trained in the language of contemporary art practice; the social and political contexts for integrated media and art; and the development of a personal vision that includes a critical point of view. The Program will investigate technologies and art practices from a position of innovation and change, while allowing multiple disciplines and diverse cultures to inform the creative process.

Art and Technology Learning Goals

By the time that students graduate from the MFA Program in Art and Technology, they should have:

- Developed a substantial body of work that articulates a distinct personal vision using a broad range of practical, conceptual and technical problem solving skills;
- Actualized the complex dialectic between the creative process and emerging forms of new technologies;
- Forged an informed multidisciplinary art practice through physical and intellectual effort, creative research and critical analysis;
- Completed a written thesis that demonstrates an ability to think critically and communicate persuasively to a chosen audience about the cultural, historical and political issues inherent in technology and culture; and
- Successfully completed a mid-residency and graduation faculty review of work that exhibits a personal artistic expression and a critical point of view.

Students enrolled in the MFA Program in Arts and Technology must successfully complete 60 units of coursework during their two-year, four-semester residency. They must also pass two faculty committee reviews (a Mid-Residence and a Graduation Review) assessing both creative and critical work. Finally, they must demonstrate competency through the their Thesis Project, which consists of an exhibition of a final body of work and the presentation of a critical paper. The Thesis Project is supervised by an individual mentor and a faculty committee. The student's Thesis must demonstrate an innovative and creative use of new technologies within the context of a cogent critical premise. Required Art and Technology courses are:

FIRST YEAR

- AT510 Art and Technology Studio: DIT (Do It Together)
- AT520 Conversations on Technology, Media and Culture
- AT590A Research and Practice: The Networked Studio (Fall)
- AT590B Research and Practice: Technology, Media and Culture (Spring)
- AT595 Art and Technology Studio: DIY (Do It Yourself)
- AT950 Independent Study Fall
- AT950 Independent Study Spring

SECOND YEAR

- AT595 Art and Technology Studio: DIY (Do It Yourself)
- AT610 Thesis Workshop
- AT620 Technology, Culture and Critique
- AT690A&B Research and Practice: Studio
- AT900 Graduate Independent Project (Fall and Spring)
- AT950 Independent Study (Fall and Spring)
- CS721 Contemporary Aesthetic Theory (Fall)
- CS723 Critical Discourse in the Arts (Spring)

In addition to these classes there are also independent studies, directed studies, electives and critical studies required.

If you encounter any problems while using this site, please send us an email.

School of Art

Filter by Program

- List all School of Art courses
- Graphic Design Program (AG)
- Photography and Media Program (AP)
- Art Program (AR)
- Art and Technology Program (AT)

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.

Course Code	Course Name	Semesters Offered
AG020A	Basic Screenprinting Survival - Session I	II
AG020B	Letterpress - Sess II	II
AG020C	Doing Strategic Design - Sess I	II
AG020D	Workshop w/ Richard Niessen - SessII	II
AG020E	Sign Painting - Sess I	II
AG020F	Cinema 4D - Sess I	II
AG020G	Digital Publication for iPad -SessII	II
AG101A	Graphic Design I (Lecture)	I, II
AG102A	Graphic Design I (Studio)	I, II
AG104	Design Issues	II
AG110	Skills For Visualization	I
AG111A	Digital Design Lab	I
AG201A	Graphic Design II (Lecture)	I, II

AG202A	Graphic Design II (Studio)	I, II
AG215A	Typography I	I, II
AG221	Introduction to Digital Photo and Video for Designers	II
AG275A	Digital Type Design	I, II
AG301A	Graphic Design III (Lecture)	I, II
AG302A	Graphic Design III (Studio)	I, II
AG315A	Typography III & IV	I, II
AG320	Mutant Design: Future of Publications	II
AG321A	Imagemaking II	I
AG321B	Image Making I	II
AG330A	Beginning Web	I, II
AG350A	Graphic Design Workshop	I, II
AG370A	Advanced Web Design	I, II
AG401A	Graphic Design IV (Lecture)	I, II
AG402A	Graphic Design IV (Studio)	I, II
AG410	Publication Design	II
AG450	Professional Practice for Graphic Designers	I
AG461A	Design Theory I: Design Issues Then and Now	I
AG461B	Design Theory II (Writing and Curating for Designers)	Not planned for this academic year
AG475	Digital Production for Graphic Design	II
AG485	Special Topics in Graphic Design	Not planned for this academic year
AG485A	Special Topics: Cavorting with the Devils	I
AG485B	Special Topics: Zombie Modernism	I
AG485C	Special Topics: Designing for Spaces (The EOY Show and Site)	II
AG501A	Graduate Seminar I: Graphic Design	I, II
AG550A	Visual Literacy (Lecture)	I, II

AG551A	Visual Literacy (Studio)	I, II
AG560A	Beginning Motion Graphics	I, II
AG570A	Typographics I	I, II
AG575	Typographics II	I
AG580A	Advanced Motion Design	I, II
AG601A	Graduate Seminar II: Graphic Design	I, II
AG800	Undergraduate Project: Graphic Design	I, II
AG900	Graduate Independent Study: Graphic Design	I, II
AH020A	Modern Art History in Review 1	I
AH020B	Modern Art History in Review 2	II
AP010	Technical Workshop Series	Not planned for this academic year
AP010A	Technical Workshop: Black & White	Not planned for this academic year
AP010B	Technical Workshop: Color Printing	Not planned for this academic year
AP010C	Technical Workshop:View Camera	II
AP010D	Basic Lighting	I
AP010E	Technical Workshop: Mural Painting	II
AP010F	HD Video Post-Production & Sound	II
AP010G	Adv Studio Lighting & Portraiture	II
AP010I	Technical Workshop: Advanced Color	Not planned for this academic year
AP010J	Scanning and Photoshop	Not planned for this academic year
AP010K	Technical Workshop: Web Design	II
AP010L	Introduction to Medium Format & Studio Lighting - Session I	II
AP010M	Black and White Printing	Not planned for this academic year
AP010O	Mounting and Finishing	Not planned for this academic year
AP010P	Sound Recording	II
AP010Q	Technical Workshop: Alternative Process	Not planned for this

	[illegible]	academic year
AP010R	Portrait	Not planned for this academic year
AP010S	A Practical Guide to Alternative and Artist-run Spaces - Session I	II
AP010T	Technical Workshop: Facing the Music	Not planned for this academic year
AP010U	Exhibition Production	II
AP010V	Black and White Film and Print	I
AP010W	Photographs and Paint	Not planned for this academic year
AP010X	DSLR Cameras and RAW Files - Sess I	II
AP010X	Technical Workshop: Shooting Video w/ DSLRs: Image and Sound Acquisition	I
AP010Y	HD Video Output, Formats, Compression and Codecs	Not planned for this academic year
AP010Z	Artist's Statement Writing Workshop	I
AP011A	DIY Books: From Book-Binding to Artist-Run and Autonomous Presses - Sess II	II
AP101A	Foundation Seminar and Critique	I, II
AP101C	New Lab	I
AP103	Color Lab: From the Darkroom to the Digital Studio	I
AP110	Visual Semiotics	Not planned for this academic year
AP210	Undergraduate Seminar	I
AP310A	Undergraduate Critique	I, II
AP320C	Globalization Lab	Not planned for this academic year
AP320H	Fuzzy Pictures	I
AP320K	Photo Idea - photo books	II
AP320L	10 Minutes or Less	II
AP320W	Interventions	II
AP321	Collapse/Rupture/Rebuild: Time-based practice and Field Excursions	II
AP326	Artist as Writer	I
AP327	Benjamemes: Photography in the Age of Digital Reproduction	II

AP327	Benjamin[illegible]: Photography in the Age of Digital Reproduction	--
AP328	Pedagogies of the Ear: Sound Art and Listening Praxis	II
AP329	Text and Speed: Lessons in Text-based Video and Performance	II
AP331	A Problem of Social Practice	I
AP332	It's a Family Affair	I
AP336	ReImagining the Archive	II
AP337	Aesthetics and the Globalized Present	I
AP338	Feminism in Translation	II
AP345	L.A. Urbanscape: Image, Word & Acts	II
AP370	Foto and Film	I
AP373	Topics in Photographic History	Not planned for this academic year
AP373A	Basics of a History of Photography: Doubt and Documents	I
AP410	Critique and Exit	II
AP480	Participant Observer	I
AP510A	Grad Seminar: Theories of Photography (and their preliminary application to the photographic book)	I
AP510B	Graduate Seminar: Origins	II
AP520A	Graduate Critique: Photography	I, II
AP801	Undergraduate Independent Study with Judy Fiskin	I, II
AP802	Undergraduate Independent Study with JoAnn Callis	II
AP901	Graduate Independent Study with Judy Fiskin	I, II
AP902	Graduate Independent Study with JoAnn Callis	II
AR010	Remakes, Revisions, Translations, Cover-Versions	I
AR030A	Drawn To Performance - Sess I	II
AR030A-D	Printmaking Workshops	I, II
AR030B	Drawing Wrong - Sess II	II
AR030C	Lithography - Session II	II

AR030D	Printmaking: Another Way of Working: Dry Point on Plexi and Monoprints - Session I	II
AR030E	Art Hazards - Session I	II
AR030F	Welding - Session II	II
AR030G	Moldmaking: Things - Session I	II
AR030H	A Box of Know-How - Sess I	II
AR030I	Life/Forms - Sess II	II
AR030J	High Definition Video Production/Workflow for the Wide Screen - Session II	II
AR030K	Photoshop - Sess II	II
AR030L	Sieve Painting - Sess I	II
AR030M	Visiting Artists Lectures Session I and II	II
AR030N	How can you make work about life you do not live? Sess II	II
AR030O	The International Boondocks - Sess I	II
AR030P	Supersonic - Sess I	II
AR101A	Foundation: Certainty and Doubt	I, II
AR111A-D	Macintosh for Artists	II
AR128A	Super Shop Workshop: Heavy Metal	I
AR128B	Super Shop Workshop: Practical Plinth	II
AR128C	Studio Practice & Gallery Games	I
AR150	Content and Form	I
AR200	Series	Not planned for this academic year
AR200A	Drawing from Life	II
AR200C01	Sculpture	I
AR200C02	Sculpture	II
AR200D	The Art of Practicing Socially	II
AR200E	Time Based Studio: Endings and Loops	II
AR200F	Printmaking: Print & Digital Media	I, II

AR200G	Art Lab: Digital Media	II
AR200J01	Painting: Studio and Critique	I
AR200J02	Painting: Studio and Critique	II
AR200K	Open Drawing	I, II
AR200L	Critical Ceramics	I, II
AR215A	Post-Foundation: Skeptical Beliefs	I
AR215B01	Post-Foundation: Passionate Practice	I
AR230A	Freud and Lacan: an Introductory Workshop	II
AR230M	Merely Detected: Failure and Its Double	II
AR231A	Femme Fatales: Robotic Women and Other Perfect Girls	I
AR233A	Femme as a Four Letter Word	II
AR240	Open Critique	Not planned for this academic year
AR240B	Open Critique: Intent, Content, Context, Production, Distribution, Documentation	I, II
AR240B	Open Critique: Intent, Content, Context, Production, Distribution, Documentation	I, II
AR240C	Open Critique: The Language of Seeing	I
AR240D	Open Crit: Means to an End	I
AR240F	Tuff Luxe Crit	I
AR240H	Open Crit - Keeping It Real: Structures and Relationships in Lie and Art	II
AR240I	Open Crit: ...Or something	II
AR240J	Open Crit: Historical Context	II
AR240K	Critique and Dialog	II
AR251	Reconsiderations: Critique Seminar	II
AR340	Open Seminar	Not planned for this academic year
AR340B	Open Seminar: On Collaborating	I
AR340C	Open Seminar: Hand In Glove, The Sun Shines Out Of Our Behinds	I

AR340E	Open Seminar: On the Proverb	I
AR340F	Open Seminar: Andy: Issues in Contemporary Art	I
AR340G	Open Seminar: Community Practice - The Art Form	II
AR340L	Open Seminar: Boundary/Expanse: Understanding of Self	II
AR340M	Open Seminar: I Heart Animals: Drawing and Painting the Animal World	II
AR382	Modes and Forms of Criticism	II
AR386B	Work in Context	II
AR390	Writing Workshop	II
AR395	Undergraduate Open Crit	II
AR400B	Post Foundation: Visiting Artists Forum	II
AR463	Routine Pleasures	I
AR515	Getting Your Sh*t Together	I, II
AR515	Getting Your Sh*t Together for BFA4	I, II
AR520	MFA-1 Critique	I
AR540	Metonymy	II
AR541	As It Happens	I, II
AR572	Beyond the Spatial Imaginary: Los Angeles here and now	II
AR800	Undergraduate Independent Study: Art	I, II
AR900	Graduate Independent Project: Art	I, II
AR902	Graduate Independent Project: Art	I, II
AT510	Art and Technology Studio D.I.T. (Do It Together)	I
AT520	Conversations on Technology, Culture and Practice	I
AT590A	Research and Practice	I, II
AT590B	Research and Practice: Technology, Media and Culture	II
AT595	Art and Technology Studio: DIY (Do it Yourself)	I
AT610	Art and Technology Thesis Workshop	II
AT620	Art & Technology, Culture and Critique	I

AT690A	Research and Practice Studio II	I, II
CS171A	Historical Survey of Graphic Design	I, II
CS172	History of Photography	Not planned for this academic year
CS723	Critical Discourse in the Arts and Media	II
CSCS456	Art and Postcolonial Theory	I
ID001-01	Fundamental English for Artists BFA	I, II
ID001-02	Fundamental English for Artists MFA	I, II
ID370	The People's Theory	I
ID395	A Comparative Study of Cultural Influences on Art Making	I, II
ID517	Art and Politics	I
ID520	Luminous Worlds: The Art Pilot's Experience	I, II
ID520	Luminous Worlds: The Art Pilot's Experience	II
ID530	Toward Interdisciplinary Critique: a Survey of Methodologies	Not planned for this academic year
IM1007A	Integrated Media Studio - DIT (Do It Together)	I, II
IM1016	SoundGameSpace	II
IM1017	Sound as Object: Adventures in Media, Space and Sound	Not planned for this academic year
IM1019	OSS: Open Source Studio	I
TP230	Objects Fabrication Techniques	Not planned for this academic year

AG020A: Basic Screenprinting Survival - Session I

1 unit / Semester: II

This practicum will guide students through basic aspects of screenprinting including filmwork; both digital and handmade, output solutions, screen prep, vacuum exposure, basic matrix set-up (flatwork and 3-D), inks and additives, registration and printing techniques. Some workshops may incur additional costs for materials. Materials needed can be purchased from the cage and include ink, emulsion, mylar, and paper. Please bring your own screen(s)!

Attendance required at all sessions.
This workshop is required for Graphic Design BFA1 students.
Class meets Jan. 14, 15, 17, 18, 22 9am-12:00 pm
* Practicum Course.

Discipline(s): School of Art

AG020B: Letterpress - Sess II

1 unit / Semester: II

This workshop provides an introduction to letterpress printing and the general operation and care of a Vandercook, handcranked,proofing press. We will examine some technical aspects of letterpress, including a general overview of printing with hand-set type, working with photopolymer plates, and basic skills required to print a small edition of your own design.
Participants can expect to spend $50-100 in materials. Scott Wallin is a CalArts Alumni (Art ʻ92) and owner and founder
of Spiffy Press in Pasadena, CA (www.spiffypress.com).

Attendance at all sessions is required. Limited to 14 students.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AG020C: Doing Strategic Design - Sess I

1 unit / Semester: II

The strategy practicum will start with the fundamentals of research and end with design that answers the dictates of a strategic brief. And we'll be making all stops along the way.You will learn how to develop a strategy from multiple research inputs, how to formulate a coherent and practical strategic brief that addresses messaging needs in a variety of media, and how to judge work based on strategic briefs. Group work in and out of class will be required, along with limited reading in the field.
Andrew Lynch is a strategic planner who co-leads the Strategic Design Group at Media Arts Lab, the division of TBWA responsible for Apple's advertising. As a planner in the ad world, Andrew has worked with a host of national brands on everything from consumer
research to campaign strategy to rebranding. He lives in Culver City with his family and his chickens. Some workshops may incur additional costs for materials.

Attendance is required at all sessions.
Limited to 14 students.
Class meets Jan. 14, 15, 17, 18, 22
7-10 pm
* Practicum Course.

Discipline(s): School of Art

AG020D: Workshop w/ Richard Niessen - SessII

1 unit / Semester: II

Graphic designers Niessen & de Vries describe their work as 'lyrical design': expressive and imaginative, using a richer language to appeal to the senses and the intellect. Their work is involved, subjective and personal in origin. It is spontaneous, even conversational, not intended to impress with its erudition or cleverness. Being graphic designers doesn't limit them to two dimensions or sole print work: their designs range from exhibitions to textiles and from ceramics
to coins, always highly 'compressed' allowing to 'unpack' the meaning. Some workshops may incur additional costs for materials.

Attendance is required at all sessions. Limited to 14 students.
Class meets Jan. 24, 225, 28, 29, 31, Feb. 1

9am - 12pm
* Practicum Course.

Discipline(s): School of Art

AG020E: Sign Painting - Sess I

1 unit / Semester: II

This workshop will cover the basics of hand-lettering and the production of hand-painted signs. Students will be introduced to the history, techniques and work of prominent sign painters past and present. The class will also provide hands-on instruction including the construction of basic sign alphabets and the production of a hand-lettered sign. This workshop will require additional costs for materials at approximately $65 - $75.

Limited to 14 students.
Attendance is required at all
sessions.
Class meets Jan. 14, 15, 17, 18, 22
9am - 12pm
* Practicum Course.

Discipline(s): School of Art

AG020F: Cinema 4D - Sess I

1 unit / Semester: II

A fast moving workshop for intermediate to advanced C4D users covering a range of essential areas including: 1) overview of objects, deformers, materials, and basic rendering for stills, 2) animation, cameras, mograph, particles, 3) lighting, advanced modeling, and rendering for animation, 4) C4D integration with after effects, 5) advanced mograph, dynamics, and an intro to expresso. Micael Klok is a graduate of the graphic design program at Art Center with a focus on motion design. He has worked in packaging and print, and is now a designer/animator/art director at Logan. Some workshops may incur additional costs for materials.

Attendance is required at all sessions. Limited to 14 students.
Class meets Jan. 14, 15, 17, 18, 22
9am - 12:00pm
* Practicum Course.

Discipline(s): School of Art

AG020G: Digital Publication for iPad -SessII

1 unit / Semester: II

In this workshop we will investigate the medium of tablet devices and new possibilities for digital publications. We will focus on a variety of approaches that allow designers to publish apps with limited programmatic knowledge. By the end of the workshop, students will have created an interactive digital publication. Some workshops may incur additional costs for materials.

* Attendance is required at all sessions.
* Limited to 14 students.
* Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AG101A: Graphic Design I (Lecture)

3 units / Semester: I, II

An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

Required class for first year Graphic Design students.
Not open to the institute.

Discipline(s): School of Art

AG102A: Graphic Design I (Studio)

3 units / Semester: I, II

The studio component for AG101. Concepts generated in AG101 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

Discipline(s): School of Art

AG104: Design Issues

2 units / Semester: II

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.

Discipline(s): School of Art

AG110: Skills For Visualization

2 units / Semester: 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.

Discipline(s): School of Art

AG111A: Digital Design Lab

3 units / Semester: I

Project driven assignments for the development of essential software skills required of first year graphic design students. This course provides hands-on instruction to help students produce successful and meaningful digital work for print and motion.

* AG111A required of first year Graphic Design students.
* Approved for Critical Studies Credit
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AG201A: Graphic Design II (Lecture)

3 units / Semester: I, II

This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.

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

Discipline(s): School of Art

AG202A: Graphic Design II (Studio)

3 units / Semester: I, II

The studio component for AG201. Concepts generated in AG201 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

Discipline(s): School of Art

AG215A: Typography I

3 units / Semester: 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.

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

Discipline(s): School of Art

AG221: Introduction to Digital Photo and Video for Designers

2 units / Semester: II

With a focus on the needs of the contemporary graphic designer, this course is an introduction to the essential technical skills and information needed to produce high quality digital images. Through exercises, lectures and demonstrations, students will explore the basic functions of digital still cameras, lighting procedures, image manipulation software.

* AG221A required of first year Graphic Design students.

Discipline(s): School of Art

AG275A: Digital Type Design

2 units / Semester: I, II

The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bTzier 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.

Discipline(s): School of Art

AG301A: Graphic Design III (Lecture)

3 units / Semester: 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. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

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

Discipline(s): School of Art

AG302A: Graphic Design III (Studio)

3 units / Semester: I, II

The studio component for AG301. Concepts generated in AG301 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

Discipline(s): School of Art

AG315A: Typography III & IV

3 units / Semester: I, II

An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.

* Required of third year Graphic Design students.

Discipline(s): School of Art

AG320: Mutant Design: Future of Publications

3 units / Semester: II

The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. This 'Future of Publications' class will take the form of a design think-tank to imagine potential compelling 'publication' experiences given the increasing sophistication and diversity of modes and means. We'll explore what forms these encounters might take, what might be different motivations, what they might look like, and where and how they might happen.

The class structure will be lots barnstorming, brainstorming, visualizing, and proto-typing, leading to proof-of-concept presentations.

* Open to the Institute for all graduate students and advanced undergrads for those interested in design and design thinking.
* Permission of instructor required.

Discipline(s): School of Art

AG321A: Imagemaking II

2 units / Semester: 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.

* Required of 2nd year Graphic Design students.

Discipline(s): School of Art

AG321B: Image Making I

2 units / Semester: 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 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.

Discipline(s): School of Art

AG330A: Beginning Web

2 units / Semester: 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 Dreamweaver as the primary development tool.

* Required of third year Graphic Design students.

Discipline(s): School of Art

AG350A: Graphic Design Workshop

2 units / Semester: 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. Stu-dents 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.

Discipline(s): School of Art

AG370A: Advanced Web Design

3 units / Semester: I, 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.

Discipline(s): School of Art

AG401A: Graphic Design IV (Lecture)

3 units / Semester: I, II

Two semester sequence. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.

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

Discipline(s): School of Art

AG402A: Graphic Design IV (Studio)

3 units / Semester: I, II

The studio component for AG401. Concepts generated in AG401 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

Discipline(s): School of Art

AG410: Publication Design

2 units / Semester: II

This course explores the issues and possibilities involved in the design of catalogs, books and publications. The focus is on the sequential organization of bodies of visual and textual material, typographic structures, format and presentation. Students who wish to participate in Publication Design as a part of 'The Body' cluster course will attend the speaker series and other discussions offered by the collaborative courses, participate in the exhibition, and work on the cluster course's publication. The publication will be overseen by the faculty and designed and edited by students, for which the majority of content will be generated through cluster courses and events.

* Permission of instructor required.

Discipline(s): School of Art

AG450: Professional Practice for Graphic Designers

2 units / Semester: I

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.

Discipline(s): School of Art

AG461A: Design Theory I: Design Issues Then and Now

3 units / Semester: I

The mark of an advanced designer is the ability to put forth a well considered and reasoned argument regarding design that ultimately leads to formal responses. In other words, an advanced designer is one who doesn't just DO design but can develop theories about what to make and why. This class is about understanding and 'doing' design theory - moving from past design issues and theory to the present and back again to considers what arguments have been made about design and why; different models of analysis and how are they relevant; forms of arguments and discussions; as well as, what are issues for design theory today?

* Required of MFA-1 Graphic Design students.
* Approved for Critical Studies credit.
'Open to all MA/MFA students across the Institute and to BFA Graphic Design Program students who can demonstrate engagement in theoretical practice. By permission of instructor ONLY.'
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AG461B: Design Theory II (Writing and Curating for Designers)

3 units / Semester: Not planned for this academic year

This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view.

* Approved for Critical Studies credit.
* Prerequisite CS171A
* Must have taken Design Theory I AG461a
* Upper level Graphic Design BFAs and MFAs only.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AG475: Digital Production for Graphic Design

2 units / Semester: II

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.
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* Required of second year Graphic Design students.

Discipline(s): School of Art

AG485: Special Topics in Graphic Design

0 units / Semester: Not planned for this academic year

Special Topics is a series of upper level graphic graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester. Please refer to course descriptions by each instructor that specify the topic of the seminar.

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

Discipline(s): School of Art

AG485A: Special Topics: Cavorting with the Devils

2 units / Semester: I

'Cavorting with the devil' describes one designer's perception of working with other disciplines. This class is about de-mystifying these demons. IDEO describes the design professional in today's climate of complex, large-scale design projects as one that is shaped like a 'T.' The vertical stroke represents our deep professional skills as graphic designers, while the horizontal stroke is our ability to speak the language of and understand other professions with whom we must collaborate. If we're going to have meaningful and useful partnerships to create interesting, engaging, and useful work then this field trip/studio/seminar class will 'try on' several collaborations with outside partners like anthropologists, programmers, information specialists, interpretive developers and finding out more about what they do and how they work in ways that impact our roles.

Discipline(s): School of Art

AG485B: Special Topics: Zombie Modernism

2 units / Semester: I

This graduate seminar revisits a watershed term in the history of graphic design first coined by Jeffrey Keedy in a 1995 issue of Emigre Magazine: 'Zombie Modernism.' Examining the figure of the zombie as a rhetorical trope and locating it within recent critical debates, the seminar will consider various returns of modernism in contemporary design. These include recent reconsiderations of abstraction, utopian residue, and the quasi-rationalism of computational systems. Students will pursue their own investigations in the form of three short projects to be accompanied by in-class presentations, critical readings, and discussion.

* Permission of instructor required.

Discipline(s): School of Art

AG485C: Special Topics: Designing for Spaces (The EOY Show and Site)

2 units / Semester: II

What type of encounters and experiences do physical spaces vs. digital spaces afford? And how can these be imaginatively, yet pragmatically, conceived to give our friends, family, other CalArtians and potential future employers and collaborators an experience of the CalArts Graphic Design graduate students' work? This class will be about the challenge/opportunity of the End of the Year show while we learn in general the modes and means of developing conceptual systems that take advantage of the affordances the particular 'space' or 'media.' Teams and individuals of students will focus on different creative aspects of realizing a collective vision for the show.

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

Discipline(s): School of Art

AG501A: Graduate Seminar I: Graphic Design

6 units / Semester: 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.

Discipline(s): School of Art

AG550A: Visual Literacy (Lecture)

3 units / Semester: I, II

An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. Attention will be given to communication, concept and meaning as well as image-making, composition and typography. Throughout the semester, students will be exposed to a range of design related practitioners, both historical and contemporary. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.

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

Discipline(s): School of Art

AG551A: Visual Literacy (Studio)

3 units / Semester: I, II

The studio component for AG550. Concepts generated in AG550 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Two semester sequence.

Discipline(s): School of Art

AG560A: Beginning Motion Graphics

2 units / Semester: 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.

Discipline(s): School of Art

AG570A: Typographics I

3 units / Semester: 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.
* Permission of instructor required.
* One year course.

Discipline(s): School of Art

AG575: Typographics II

3 units / Semester: I

This studio course explores experimental approaches to typographic practice for print and screen media. Students investigate conceptual and formal ways to make meaning through the intersection of language and typography. Each student invents a theme through which they explore a series of short open-ended writing/typographic projects during the semester

*This graduate level class may be taken as an elective by BFA4 graphic design students
* Permission of instructor required.

Discipline(s): School of Art

AG580A: Advanced Motion Design

2 units / Semester: I, II

This course emphasizes the entire process of making Motion Graphics from storyboards through finish to realize conceptually smart and formally engaging, polished work of professional quality. Several projects including tutorials in Cinema 4-D and Photoshop as tool for motion works, and approaches to making a personal reel will be included in the class.

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

Discipline(s): School of Art

AG601A: Graduate Seminar II: Graphic Design

6 units / Semester: 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.

In the Spring, students are required to produce an end-of-year book documenting their MFA work and experience. The book becomes part of the Graphic Design Program's graduate archive. Approximate cost $50.00

Discipline(s): School of Art

AG800: Undergraduate Project: Graphic Design

2 units / Semester: 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.

*Variable credit at least two units
*Independent study contract with specific faculty required
*May be take as an elective by BFA3 and BFA4 graphic design students

Discipline(s): School of Art

AG900: Graduate Independent Study: Graphic Design

2 units / Semester: 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.

* Variable credit at least two units.
* Independent study contract with specific faculty required.

Discipline(s): School of Art

AH020A: Modern Art History in Review 1

3 units / Semester: I

This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant-garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies.

* Approved for Critical Studies credit.
* Required of Art Program students.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AH020B: Modern Art History in Review 2

3 units / Semester: II

This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.

* Required of Art Program students.
* Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AP010: Technical Workshop Series

0 units / Semester: Not planned for this academic year

The AP010 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and knowhow that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

Discipline(s): School of Art

AP010A: Technical Workshop: Black & White

1 unit / Semester: Not planned for this academic year

This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.

Discipline(s): School of Art

AP010B: Technical Workshop: Color Printing

1 unit / Semester: Not planned for this academic year

This workshop provides an introduction to analog color photography, covering film exposure and printing.

6 week workshop, starts TBA

Discipline(s): School of Art

AP010C: Technical Workshop:View Camera

1 unit / Semester: II

This workshop provides an introduction to the 4 x 5 view camera and techniques, including working with large format film

and an emphasis on exposure and development.

10 weeks. Starts 2/8
* Limited to 10-15 students

Discipline(s): School of Art

AP010D: Basic Lighting

1 unit / Semester: I

This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic lighting set-ups.

8 weeks starts October 16th

Discipline(s): School of Art

AP010E: Technical Workshop: Mural Painting

1 unit / Semester: II

This practicum is designed to introduce photography and media students to large-scale printing. Both color and B & W will be covered. Students will have the opportunity to make large prints from their own negatives. Medium and large format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. Some workshops may incur additional costs for materials.

* Attendance at all sessions is required.
* Limited to 10 students.
* Prerequisites - AP101C New Lab or AP010B Color (Printing)
* Practicum Course.

Discipline(s): School of Art

AP010F: HD Video Post-Production & Sound

1 unit / Semester: II

This workshop will introduce students to the basics of an HD video workflow in the Final Cut Pro environment. Topics will include getting our footage from the camera into the program, working with our material in timelines, considering elements of sound design, and exporting our edited work for playback and exhibition.

*8 weeks, Starts 2/4

Discipline(s): School of Art

AP010G: Adv Studio Lighting & Portraiture

1 unit / Semester: II

This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.

* 6 weeks, starts TBA

Discipline(s): School of Art

AP010I: Technical Workshop: Advanced Color

1 unit / Semester: Not planned for this academic year

This workshop provides an advanced exposure and printing techniques for analog color photography.

Discipline(s): School of Art

AP010J: Scanning and Photoshop

1 unit / Semester: Not planned for this academic year

This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, using and defining digital imaging and retouching terms, and creating photographic images that demonstrate correct color balance and density.

* Practicum Course.

Discipline(s): School of Art

AP010K: Technical Workshop: Web Design

1 unit / Semester: II

This workshop helps students to create multi-media and web-based presentations for their work. Whether students are looking to make projects that are multi-media based, or are looking to create websites to present their work online, this course will introduce them to the basic concepts and tools that are necessary for each.

* 7 weeks, starts 4/8

Discipline(s): School of Art

AP010L: Introduction to Medium Format & Studio Lighting - Session I

1 unit / Semester: II

This practicum is designed to introduce photography and media students to shooting with medium format cameras and film, along with studio lighting techniques that will enhance your control of your images and the quality of your exposures.
Some workshops may incur additional costs for materials.

Limited to 15 students.
Attendance at all sessions is required.
This workshop is open to Photography and Media students only.
Class meets Jan. 14, 15, 17, 18,22
9am - 12pm
* Practicum Course.

Discipline(s): School of Art

AP010M: Black and White Printing

1 unit / Semester: Not planned for this academic year

The black and white printing workshop will introduce you to, familiarize you with and help you perfect advanced darkroom practices and skills for producing silver gelatin prints. It is a practical course, therefore you will have weekly assignments most of which can be done in class. You will be supplied with a variety of variable contrast and graded fiber based papers and a variety of print developers. We will be experimenting to see what effect different chemicals have on paper to produce a desired result for your photographs. Among other issues of the print, we will also address contrast and tonality. Hopefully by the end of this workshop you will have a more discerning eye when looking at prints and greater skill when producing them.

Discipline(s): School of Art

AP010O: Mounting and Finishing

1 unit / Semester: Not planned for this academic year

This workshop will cover basic framing solutions geared primarily to flat 2-D works. The practicum offers an introduction to a variety of hand and power tools and is valuable as an introduction to basic carpentry and finishing skills. The goal will be to produce a framed piece of work ready to hang. Please have mounted/matted test and final artwork available. Some workshops may incur additional costs for materials.

Attendance is required at all sessions. Limited to 14 students.
* Practicum Course.

Discipline(s): School of Art

AP010P: Sound Recording

1 unit / Semester: II

This workshop is based on the conviction that we develop an ear for audio through collective listening; hearing what others hear. Through repeated and accumulative exercises, this workshop gives students an opportunity to practice, discuss and share experiences in the use of audio recording equipment, site-specific audio recording, editing and composition, and conceptualizing the site of playback. Given our highly developed visual acumen, we all too often forget that the ear hears in ways other than the eye sees. For visual artists, this simple fact is often a difficult lesson to learn. Hence, the workshop is organized around collective practice with students working in small groups of three to five. Through the small groups, students will be able to learn from each other in both technical skill but also to hear how others hear. Finally, given the emphasis placed on field recording in the class, students will need to be prepared to conduct field research outside of workshop time. This field research will be an essential component in testing ideas, producing site recordings, and understanding the various techniques of acoustic spatiality,acousmatic sound, and the relationship between the sound object and context.

* 10 week workshop
Starts TBA

Discipline(s): School of Art

AP010Q: Technical Workshop: Alternative Process

1 unit / Semester: Not planned for this academic year

This workshop provides an introduction to cyanotype, Van Dyke brown and gum bichromate processes.

Discipline(s): School of Art

AP010R: Portrait

1 unit / Semester: Not planned for this academic year

This workshop provides an exploration of portraiture and lighting.

8 weeks

Discipline(s): School of Art

AP010S: A Practical Guide to Alternative and Artist-run Spaces - Session I

1 unit / Semester: II

Making your art work after art school is one thing, but showing your work is another. Rather than sit around and wait for an invitation, many artists find other ways to show their work; in living rooms turned gallery, unused public spaces, and other unconventional spaces. Many are also getting together with friends to start their own organizations, where they can show their work and curate others. In this workshop, we'll take a look at different models for artist-run and independent art spaces and read about alternative practices and histories. The focus of the workshop will be on the practical issues you need to think about, from finding a space, to funding sources and organizing programs. We'll take field trips to some artist-run and independent organizations in Los Angeles. Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 20 students.
Class meets Jan. 14, 15, 17, 18, 22
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AP010T: Technical Workshop: Facing the Music

1 unit / Semester: Not planned for this academic year

Facing the Music: An Interrogation of the Fantasy of 'Downtown' Los Angeles. A workshop focused on issues relating to the exhibition and book Facing the Music, a long-term critical look at the effort to 're-center' downtown Los Angeles around the Walt Disney Concert Hall.

* Enrollment limit 12.
* 4 weeks, starts 11/18

Discipline(s): School of Art

AP010U: Exhibition Production

1 unit / Semester: II

A 6 week workshop for students preparing for solo exhibitions. We will consider the exhibition as a medium, and its design as a fundamentalelement in a viewer's experience of art in an exhibition. Students will
be introduced to conventional and experimental exhibition design, and will consider the impact of each element in a show: sequencing, lighting, wall color, placement of art, wall texts, scale, architecture, and methods of hanging. For video and sound installations, duration, sound design, showing or hiding equipment, screens, and projections will also be considered. We will study historical precedents, including histories of the gallery and the museum exhibition, Victorian magic lantern shows, Expanded Cinema, installation art, and theoretical texts on the 'white cube' and the 'black box', among others. Some questions we will ask are: How are social relations structured in the space of the exhibition? What role does architecture play, and what role do embodied viewers play asthey
navigate the space of the gallery in time. Students will conceptualize and develop plans for upcoming shows.

7 weeks - starts February 12

Discipline(s): School of Art

AP010V: Black and White Film and Print

1 unit / Semester: I

This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to processing and printing.

* 8 weeks, starts 9/14

Discipline(s): School of Art

AP010W: Photographs and Paint

1 unit / Semester: Not planned for this academic year

The relationship between photography and painting will be explored in this five week practice / critique class. Students will have the opportunity to make new paintings from photographs, or alter an existing photograph with paint. Critiques will provide group feedback for each student's work. Historical and contemporary examples of photographs and paintings provide further reference.

Discipline(s): School of Art

AP010X: DSLR Cameras and RAW Files - Sess I

1 unit / Semester: II

An introduction to digital capture and workflow using the Macintosh computer. Emphasis will be placed on DSLR camera operation and features, creating exposures that demonstrate correct color balance and density, and managing RAW files. Students are encouraged to bring their camera and instruction manual to the first class. Attendance at all sessions is required. Limited to 14 students

Attendance at all sessions is required.
Limited to 14 students.
Class meets Jan. 14, 15, 17, 18, 22
7-10 pm
* Practicum Course.

Discipline(s): School of Art

AP010X: Technical Workshop: Shooting Video w/ DSLRs: Image and Sound Acquisition

1 unit / Semester: I

This workshop will cover the basics of shooting recording video and sound with the new breed of Digital SLR cameras. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.

Attendance at all sessions is required.
Limited to 14 students.
8 weeks, starts 9/10

Discipline(s): School of Art

AP010Y: HD Video Output, Formats, Compression and Codecs

1 unit / Semester: Not planned for this academic year

This workshop will be a short intensive on the basics of HD video formats, compression schemes and codecs, to help students make the right choices for getting their video to their desired playback device be that a computer, a DVD or Blu-ray player, hard-disk players, cellphones, the Internet and so forth.

4 weeks

Discipline(s): School of Art

AP010Z: Artist's Statement Writing Workshop

1 unit / Semester: I

A 6-week workshop for students to work on writing an artist's statement. Statements in-progress will be read and responded to by the group.

Discipline(s): School of Art

AP011A: DIY Books: From Book-Binding to Artist-Run and Autonomous Presses - Sess II

1 unit / Semester: II

Making books is an important and powerful way to make one's artwork live in the world, and just like innovative artists look to create their own spaces, with books they can also create networks of distribution, conversation and a mobilized visibility for their work - which might also become a part of their work. This practicum will concentrate on practical methods of book-binding, while taking field trips to meet with members of artist-run and autonomous presses currently active in Los Angeles. Some workshops may incur additional costs for materials.

Attendance at all sessions is required.
Limited to 14 students.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AP101A: Foundation Seminar and Critique

5 units / Semester: I, II

Two-semester course for all first year photography and media students. An intensive introduction to the arts of photography and media. Basic technical and aesthetic introduction leads to groundwork for independent work, class discussion, lectures, group critiques and individual consultation. Technical Workshop: Printing to be taken concurrently.

* Required course.

Discipline(s): School of Art

AP101C: New Lab

2 units / Semester: I

New Lab is a semester long Technical Workshop for all BFA-1 and BFA-2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this 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.

Discipline(s): School of Art

AP103: Color Lab: From the Darkroom to the Digital Studio

2 units / Semester: I

Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film-based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherit characteristics, with the goal of gaining a working knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.

* Prerequisites: AP010A & AP010M or equivalent.
* Permission of instructor required.

Discipline(s): School of Art

AP110: Visual Semiotics

2 units / Semester: Not planned for this academic year

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 discussions. Credit will be calculated on attendance and at least one of the following options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic interest and by permission of the instructor; an art work (made for the class) presented and orally defended in a semiotic context to the class.

* Required course.
* Critical Studies credit.

Discipline(s): School of Art, School of Critical Studies

AP210: Undergraduate Seminar

2 units / Semester: I

A required class for all BFA2 and transfer Photography and Media students. The class covedrs conceptual, historical, and theoretical topics surrounding photography and media, with an emphasis on group discussion and student participation. The class aims to expand students' understandings and perspectives of photography and media by locating these practices in broad artistic, social, political, and geographical contexts. Throughout the semester, Photo and Media MFA2s will give presentations of their work to the class.

* Required course.

Discipline(s): School of Art

AP310A: Undergraduate Critique

2 units / Semester: I, II

This course presents weekly group discussion and analysis of student work. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Students are expected develop autonomous and sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required.

* Required course.
* May be repeated for credit.

Discipline(s): School of Art

AP320C: Globalization Lab

2 units / Semester: Not planned for this academic year

Description Pending.

* Course Pending Approval

Discipline(s): School of Art

AP320H: Fuzzy Pictures

2 units / Semester: I

This is a studio class about what information and indeterminancy, specifically the transparency of the photography to its referent, or not. What happens to an analogical medium when it is reconfigured in the digital age? Is 'digital photography' an invasion of the body snatchers, or is the computer simply another in a long series of technological refinements that marks the evolving condition of photography from its very beginnings? Conversely, is the analogical urge that photography perfects in the west so very secure, or is the attempt to fix the referent in some untampered verisimilitude always frustrated? Maybe Fuzzy Pictures is just a class about making pictures that pose more questions rather than answers-fuzzy ones, warm and fuzzy ones, or maybe just presbyopic ones. Bring your glasses. There will be a show.

Discipline(s): School of Art

AP320K: Photo Idea - photo books

2 units / Semester: II

This is a production class on photo-based books. This class provides an introductory survey of photographers working in book form as a strategy for contextualizing their work. Students are expected to develop a book project based on their own work. Students are required to provide reviews and references for their classmates that can be used in a final produced book. Practical objectives include formatting, sequencing and laying out a book. Concept strategies include

exploring the objectives of including only images, images with personal writing, critical writing, historical research, or other materials. Come prepared to design a project or complete one you are working on.

* Permission of instructor required.

Discipline(s): School of Art

AP320L: 10 Minutes or Less

2 units / Semester: II

A course in motion picture production using mini DV cameras and Final Cut Pro for editing and post-production, each student will create a work or series of short works of ten minutes or less in length. Emphasis in the course will be on understanding and using film history, theory and practice as a guide for creating new works using digital video technology. Old theory and new means = new films.

Discipline(s): School of Art

AP320W: Interventions

2 units / Semester: II

Intervention,
Latin intervenire: inter-, between venire, to come

Through field research, experiments in public space, and engaging the critical literature, this course investigates diverse approaches to intervention as an artistic, political, and social practice. This class is for students working in any media who are excited about developing tactics for intervening in public spaces, including feminist, queer, and anti-racist media-artists, street photographers, tactical media-makers, documentarians, artist-activists of all stripes, plein air painters, and organized listeners. Have you ever wondered how your art can have a greater effect upon things happening in the world? To help us research this question we will be conducting a series of investigative field trips to visit people outside of art who are doing just that. So while being a recent art historical term, Intervention also conjures up a series of diverse practices in community organizing, public health, community safety, drug intervention, criminal justice, international relations, education, and the environment. To help our own tactics have more of an impact on the world we will experiment with different approaches as well as collectively encounter some of the most compelling political, social, and artistic interventions in Los Angeles today. We will learn by doing together.

Discipline(s): School of Art

AP321: Collapse/Rupture/Rebuild: Time-based practice and Field Excursions

2 units / Semester: II

I'People should be taught what is, not what should be. All my humor is based on destruction and despair. If the whole world were tranquil, without disease and violence, I'd be standing in the breadline---right back of J. Edgar Hoover.'
-Lenny Bruce

In this studio/fieldwork class we'll explore notions of rupture, collapse and regeneration as thematic frameworks for making. While students can work in any media in this course, there will be an emphasis on moving pictures. Breakages, splits, ruin and transformation will underpin our investigations along with strategies for regenerating, rebuilding, and re-using what's been broken. With field trips into spaces around the city, we'll seek out the destructive and productive aspects of collapse in order to re-work our understandings of failure, stability and change. Readings, screenings, discussions and excursions will build context and provide support for work on student projects to be presented for critique. In the field, we'll visit sites that are abandoned, undeveloped, condemned, interstitial, or caught between infrastructure and the wild.

Discipline(s): School of Art

AP326: Artist as Writer

2 units / Semester: I

ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication.

Discipline(s): School of Art

AP327: Benjamemes: Photography in the Age of Digital Reproduction

2 units / Semester: II

This production course explores the consequences and potential of 'reproducibility' for contemporary photo and media practices, through a survey of historical and contemporary issues and student projects developed in response. Where Walter Benjamin once looked at the camera and wondered about the aura of the work of art, a contemporary producer or thinker might have similar questions about originality in the face of social media and meme culture; and if not, what has happened to the value of originality in the work of art, and what value system do we use in its place? Reproduction will be considered as both a mechanical and conceptual process - which is to say that while images and objects can be reproduced, so can ideas - and we will look at how this inhabits and matters within one another's practices, while studying examples from recent cultural history. What, for instance, are the historical and contemporary lenses through which we can understand David LaChapelle's copyright suit against Rihanna? And what are the implications of both Rihanna's 'use' of the images and LaChapelle's claim to ownership over them? How does this relate to Sherrie Levine's appropriation of Walker Evans' and others' artworks? And is there a different set of criteria for pop culture versus art, as in Patrick Cariou's suit against Richard Prince? Considering such questions, this course will explore various approaches for photographic and media-based practice, ranging from appropriation, documentation and allegory to sampling, bootlegging, fakes and remakes.

Discipline(s): School of Art

AP328: Pedagogies of the Ear: Sound Art and Listening Praxis

3 units / Semester: II

This course combines a survey of sound art theories with direct application in studio experimentation. In his 1957-1959 experimental composition course at The New School, avant-garde composer and artist John Cage presented an approach to sound art that would go on to influence a generation of New York-based artists. For Cage, sound was less an artistic discipline or medium than a series of propositions related to practice. With the advent of the 1960s, artists would test Cage's ideas in the tendencies of Fluxus, minimalism, conceptualism, and intermedia art. Today, as the social field itself becomes codified by art discourses, sound art once again offers a dynamic inventory of propositions. Those propositions become legible when we displace sound as an end in itself and investigate the practices of listening. This class begins with an in-depth analysis of two central figures in Euro-American Modernist listening from the 1950s; John Cage and Pierre Schaeffer. Additionally, we investigate selective listening practices from the 1960s and '70s that build upon and/or counter the Cagean and Schaefferean paradigms. Those practices may include the Association for the Advancement of Creative Musicians, Cornelius Cardew, Michel Chion, Luc Ferrari, Pauline Oliveros, R. Murray Schafer, La Monte Young, and Hildegard Westerkamp. Simultaneous with our inquiry will be a series of critical reflections on listening in the fields of pedagogy (Paulo Freire), phenomenology (Don Ihde), politics (Susan Bickford), and psychoanalysis (Theodor Reik). Since the analysis of what we hear is at the same time an analysis of how we hear, direct experimentation plays a crucial role in our research for the course. Students will experiment with field recordings and digital audio software, receiving a basic introduction to site-recording technique and to Logic Pro software. Practicing with the hardware and

software, students gain direct experience with recording, editing, and organizing sound as partof their research. Students need have no prior experience with sound, audio software, or recording. Collaborative and site-specific research will be strongly encouraged. No previous experience with sound or music is required.

Discipline(s): School of Art, School of Critical Studies

AP329: Text and Speed: Lessons in Text-based Video and Performance

2 units / Semester: II

Grounded in a history of text-driven works from performance and video, this course will navigate histories of these forms, driven by the themes of momentum, connection and change. As a combination history and studio course, these themes are offered to help structure innovative ways of re-thinking time, space, action, concept and information, especially with regard to the function of words. Text, language, speech, dialogue: Words can drive the speed of a work, the impact on its viewers, the shape of its meaning. With words in the foreground, we'll seek out their strategic effects and ask: What is momentum? How do we measure the force of our actions? The impact of perception? The speed of our bodies and the speed of our minds? How do we connect? What are possible moves for change? At what pace can things connect, disconnect, transform, make meaning? The relationship between the body and language will emerge as significant to this exploration. We'll examine sources not only from performance and video but also from film, comedy, theater, cartooning, physics, poetry, literature, popular culture and theory. In response to the histories we study, students will produce a short collaborative work with peers in the class and one new solo work for critique.

Discipline(s): School of Art

AP331: A Problem of Social Practice

2 units / Semester: I

The 'problem of social practice' is that all art-making is social practice: As human activity, art emerges from social life and takes place within it, deriving its meanings and value from the social relations and beliefs that surround it. Nonetheless, terms like 'social practice' are common today, with the potential to marginalize works that pursue unconventional social engagement; while at the same time, such terms allow for things like this class to form. In this class, we will work to push our authorship, audience and subject matter toward the broader world of which art (as we typically understand it) is but one part. By laying a foundation for what we understand 'the social' to mean, we will consider the actors, the contexts and effects of our work, providing a laboratory to work and challenge our projects. While looking to histories of collaboration and collectivity, performance and participation, and the roles of publics and communities within our work, we will ask: What is art able to do other than 'be art'? To be successful, does it need to count as art - and according to whose definitions? Most importantly, instead of asking whether art changes the world, we will ask how our art changes the world.

Discipline(s): School of Art

AP332: It's a Family Affair

2 units / Semester: I

Drawing upon the myths of family in Western society, this class will take up representations of the family as they inhabit histories of photography, documentary and portraiture. While each of us has our own unique and complex form of family, the myths of family often portray non-normative families as dysfunctional. By exploring the framework from which the nuclear concept of family emerged and field excursions, including to the Los Angeles Family History Library to examine genealogical lines, we will discuss, analyze, and interpret extensions of family relationships over time and the influence of historical events on their configurations. Through the development of student projects, research and discussion, we will ask: What are the fictions that we hold to be true and why? What are our emotional expectations of these fluid family networks? During this practice course we will consider works of contemporary artists and will examine readings from Maxine Hong Kingston, Octavia Butler, Gabriel Garcfa Mßrquez, and Trinh T. Min-Ha among others.

Discipline(s): School of Art

AP336: ReImagining the Archive

2 units / Semester: II

In this course we will investigate definitions of the archive, examining its uses in contemporary practice and what it makes possible within our own practice. We will work with vernacular photographs and our own resources as points of departure for rethinking meanings of history, identity, loss, and memory. We will make visits to local archives such as the Getty Research Institute and One: National Gay Lesbian Archive, while pushing ourselves to ask: How can we organize what we know in new ways? How can we use forms of archive to play with fact and fiction? What are the political implications of the categorizations we create? We will examine works of contemporary artists and texts including Hal Foster, RenTe Green, Antoinette Burton, Jacques Derrida, Okwui Enwezor, Donna Haraway, Michel Foucault, Tacita Dean, Zoe Leonard, Anri Sala, Hans Peter-Feldmann, Joan M. Swartz, Arthur Jafa, Barbara McBane. This is a practice course where students will be encouraged to develop a project using any media that addresses themes related to course material.

Discipline(s): School of Art

AP337: Aesthetics and the Globalized Present

2 units / Semester: I

How might artists participate in the creation of a more equitable world? This working group explores through an understanding of aesthetics in our globalized present and hopes to open ways of seeing onto the most pressing political issues of our contemporary moment. Integrating theory and practice, we will read some of the most current writings on the struggle for global justice and democracy. At the same time, we will look at a spectrum of practices that engage global justice and democracy in artistic disciplines such as art, photography, film, literature, music and also across other fields such as journalism, law, human rights, sociology, and social movements. Our focus will be on developing a shared process through weekly reading responses and visual assignments that seek to ground these conceptual tools and interdisciplinary strategies in visual work. Each student will develop a final project that emerges out of this process. Topics the class will address include: the role of aesthetic education in the globalized present, contemporary reconfigurations of race, gender, nation, class, and ethnicity, the role of objects and images in global culture, and decolonial challenges to knowledge, economy, and power. Readings will include Gayatri Spivak's An Aesthetic Education in an Era of Globalization, Rey Chow's Entanglements, or Transmedial Thinking about Capture, Jasbir Puar's Terrorist Assemblages, Walter Mignolo's Darker Side of the Renaissance, Paul Gilroy's Darker than Blue, Chandan Reddy, Freedom with Violence, Arundhati Roy's Walking With the Comrades, and Grace Lee Bogg's The Next American Revolution.

Discipline(s): School of Art

AP338: Feminism in Translation

2 units / Semester: II

In our globalized present, feminism must think across languages and cultures. This working group explores feminism in an international frame and asks how translation might be an important method for practicing feminist solidarity. Integrating theory and practice, we will read some of the most current writings on transnational feminism, while looking across disciplines to a spectrum of practices that engage with the question of feminism globally. Our class sessions will focus on developing a shared process through weekly reading responses, visual assignments, and an emphasis on dialogue. Each of these elements will ground our conceptual tools in a shared social practice that will lead toward a class-organized conference open to the institute at the end of the semester. Topics the class will address include: feminist approaches to research and knowledge production, the feminist subject in secular and liberal ideology, the formation of transnational subjectivity through the circulation ofpeople, goods, and ideas, heteronormative regulatory practices of modern state formation. Readings might include: Linda Tuhiwai Smith, Maria Lugones, Saba Mahmood, Nawal El Saadawi, Chandra Talpade Mohanty, Inderpal Grewal, Dean Spade, Nelly Richard, Andrea Smith, M. Jacqui Alexander, and Grace Kyungwon Hong.

Discipline(s): School of Art

AP345: L.A. Urbanscape: Image, Word & Acts

2 units / Semester: II

This course will explore the interrelation between various social, cultural, economic aspects of daily life in 21st Century Los Angeles as its infrastructure balances atop the physical/political fault lines that point to assured tremors: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.

Discipline(s): School of Art

AP370: Foto and Film

2 units / Semester: I

This course is an historical, theoretical, and critical survey of the relationship between film and still photography from the 1920s to the present. Emphasis in the first half of the course will be on the writing, photography, and films of European artists who have worked extensively in both media. Some artists whose work will be featured are Raymond Depardon, Chris Marker, Agnas Varda, Gordon Parks, Johannes van der Keuken, RobertFrank, Ralph Steiner, and Paul Strand.

Discipline(s): School of Art

AP373: Topics in Photographic History

0 units / Semester: Not planned for this academic year

AP373 courses address histories of photography by zooming in on particular special topics - historical developments that have taken place within the technologies, discourses and institutional contexts of photography and its place within culture. Topics can include, but are not limited to, histories of documentary and notions of 'truth' and veracity; realism within photography; uses of the body; uses of fiction; photo books and their shaping of the discipline; the debates on whether photography is recognized as art; pictorialism and photography's relationship to other mediums; basic introductions to the history of photography; and philosophies and debates surrounding technological reproduction. Courses from this category are an important complement to CS172 History of Photography.

Discipline(s): School of Art

AP373A: Basics of a History of Photography: Doubt and Documents

3 units / Semester: I

What constitutes truth in representation? This is a question that has haunted Photography since its beginning. A simple binary opposition asserts that art is counter to fact; art may make a 'literature' of the dumb testament of optics and chemistry or optics and digits, but when all is said and done, some unexamined category of Truth trumps art for getting to the point. Over and over again we are convulsed by the dumb testament-the aftermath of suicide bombers hitting the World Trade Towers, considered so traumatic that the American media refused to show the leapers, or Abu Ghraib and its spectacular proof of youthful all American perversity, are two recent cases in point. Yet the perverseness of interpretation-surely a condition of art and the symbolic register--shocks us as well-think of the Rodney King verdict contradicting all commonsense outrage with very real factual consequences.

In the context of another Presidential election, perhaps it is time to look at the rhetorical strategies around the truth of images and to ground that looking historically, in the hopes of deepening our ethical and performative understanding of the use to which images, perhaps our very own, can be put. Using Morris's book, and drawing on a range of both

historical and contemporary examples, we will interrogate images that have status as documents however we understand that term, and look at the truth stories we assert about them. Some vignettes: Colin Powell and the congressional debates about the war in Iraq, Conan Doyle and Houdini investigating Spiritualism and it documents, Spirit Photography, the struggle between iconoclasm and faith that continues to surface through the West's 3 great religious faiths, (maybe a field trip to the Creationist Museum?), the political rhetoric of attack ads, all spring to mind as interesting debating points.

Members of this class will do all readings, attend class regularly and research and orally present an analysis of a contemporary incidence of the use and misuse of images in the service of some purported truth or position. Each oral presentation will have a written outline, a image list and a bibliography distributed to all members of the class.

There is a cratered landscape of skepticism and faith that haunts the simple heart of the optical/chemical/digital products of our cameras. Doubt and Documents is required of all those who will enroll in Fuzzy Pictures, a practice class, in which we will create work in response to t

Discipline(s): School of Art

AP410: Critique and Exit

2 units / Semester: II

This class is required of BFA4 students and is an intensive seminar that covers contemporary issues in photography and media and critical discussions of students' final work and thesis exhibitions.

Discipline(s): School of Art

AP480: Participant Observer

2 units / Semester: I

This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.

Discipline(s): School of Art

AP510A: Grad Seminar: Theories of Photography (and their preliminary application to the photographic book)

3 units / Semester: I

This seminar is designed to expose students to both historic and contemporary theoretical discourses of photography that offer various approaches to assessing photography's material character and identity as a communicative sign and signifying system; it surveys the theories that aim to probe with diverse philosophical sources and aims this medium's comparative identity and cultural function in relation to other sign systems (writing and text as conventional language, as well as the traditional visual/graphic sign systems); finally it seeks to consider the applicability (explicit and implicit) of these theories to photography's arguably most literary/authorial form of meaning-making (that historically originates nearly as early as the emergence of the new medium)--the photographic book.

Start date - 9/26

Discipline(s): School of Art

AP510B: Graduate Seminar: Origins

3 units / Semester: II

This seminar will survey board-based ideas around originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, and religious and cultish narratives of strange creatures.

* Permission of instructor required.

Discipline(s): School of Art

AP520A: Graduate Critique: Photography

3 units / Semester: 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.

Discipline(s): School of Art

AP801: Undergraduate Independent Study with Judy Fiskin

2 units / Semester: 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.
* Variable credit.
* Contract required.

Discipline(s): School of Art

AP802: Undergraduate Independent Study with JoAnn Callis

2 units / Semester: 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.
* Variable credit.
* Contract required.

Discipline(s): School of Art

AP901: Graduate Independent Study with Judy Fiskin

2 units / Semester: 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.
* Variable credit.
* Contract required.

Discipline(s): School of Art

AP902: Graduate Independent Study with JoAnn Callis

2 units / Semester: 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.
* Variable credit.
* Contract required.

Discipline(s): School of Art

AR010: Remakes, Revisions, Translations, Cover-Versions

2 units / Semester: I

This is a studio/critique class in which students will be asked first to elaborate on their approach to an 'original' source by presenting references and discussing their rationale or methodology. Critical texts and other resources regarding translation, remakes, retellings, cover-versions, among others will also be presented by the instructor. Students will then (re)make an existing work for discussion in class. What is at stake with revisions/translations, etc, when we set forth to abandon the possibility of originality?

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

Discipline(s): School of Art

AR030A: Drawn To Performance - Sess I

1 unit / Semester: II

Drawing is more than just a means of creating images. Drawing creates a unique mode of thought, and the act of drawing is an act of performance. In this class, we will explore how drawing changes and creates thoughts, how it can be used to brainstorm ideas and build scenarios. We will draw from observation and from the imagination, create collaborative drawings and personal projects, and focus on developing confidence and skill with our materials. Using sketches, general concept drawings, and basic storyboarding, we expand from drawing and develop performances and works in other media.Some workshops may incur additional costs for materials.

Attendance required at all sessions.
Limited to 18 students.
Class meets Jan. 14, 15, 17, 18, 22
9am - 12pm
* Practicum Course.

Discipline(s): School of Art

AR030A-D: Printmaking Workshops

1 unit / Semester: I, II

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

Discipline(s): School of Art

AR030B: Drawing Wrong - Sess II

1 unit / Semester: II

An exploratory drawing course that seeks to free students of preconceived notions of what is 'right' and 'wrong' in a drawing practice. In an effort to gain access to a generative space that is beyond judgment, self-criticism, and predictability, various dissociative mark making techniques will be explored, including drawing with your non-dominant hand, drawing blindfolded, drawing with your body, drawing rhythmically to music or sounds, and drawing according to rules and formulas. We will seek the unexpected, and by doing so, find confidence in our mark making. Some workshops may incur additional costs for materials.

Attendance required at all sessions.
Limited to 18 students.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AR030C: Lithography - Session II

1 unit / Semester: II

A Practicum exploring basic contemporary lithography techniques, concentrating on 3 primary areas: Imaging, plate preparation and printing.
Imaging will be based on mylar method imaging which allows the student to produce positives from a variety of techniques, ranging from inkjet and laser film with any image created in Photoshop, In Design or Illustrator to painting & drawing - very easily executed on inexpensive textured or coated films. The mylars are imaged onto positive working aluminum plates using water based developing techniques and printed on a traditional lithography press. Some workshops may incur additional costs for materials.

Attendance required at all sessions.
Class limited to 14 students.
Class meets Jan. 24, 25, 28, 29,31, Feb. 1
9am - 12pm
* Practicum Course.

Discipline(s): School of Art

AR030D: Printmaking: Another Way of Working: Dry Point on Plexi and Monoprints - Session I

1 unit / Semester: II

This workshop will teach students the basics of dry point etching and linoleum block printing. Three days will be dedicated to each process. Students will be taught how they can incorporate these two methods of print into their own

artpractice. These two processes are both non-toxic and eco-friendly. All inks will be water based. Some of the items taught will include: mono printing on plexi, dry point on plexi and linoleum block printing. Some workshops may incur additional costs for materials.

Attendance required at all sessions.
Class limited to 14 students.
Class meets Jan. 14, 15, 17, 18, 22
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AR030E: Art Hazards - Session I

1 unit / Semester: II

The National Institutes for Health found that artists die of cancer two to three times more often than the public. Nevertheless, death from exposure to artists' materials is not the primary hazard to an artist. It is repeated, small exposures causing debilitating illnesses that affect the quality and not just the length of life. The tragedy is that most artist hazards can be reduced to nearly the level of those found in our everyday environment and households. This workshop is about becoming aware of the problems and the solutions regarding protecting our health. This workshop is mandatory for BFA1 Art and Photo Media students. Day One: Artists Materials Hazards and Solutions. Day Two: Photography Hazards and Solutions. Day Three: Hazards to Your Artwork and Framing and Storage, plus directed studies.

This workshop is mandatory for BFA-1 Art and Photo students.
Class meets Jan. 14, 15, 17
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AR030F: Welding - Session II

1 unit / Semester: II

Introduction to metalworking methods, materials and machinery. Instruction and training in the safe and efficient operation of fabrication equipment: Machinery, Hand and Power tools, Arc and MIG Welding, Torch and Plasma Cutting, etc. Some workshops may incur additional costs for materials.

Limited to 14 students.
Attendance at all sessions required.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
7-10 pm
* Practicum Course.

Discipline(s): School of Art

AR030G: Moldmaking: Things - Session I

1 unit / Semester: II

In this offering students are introduced to basic mold-making and casting techniques. Working primarily in silicone rubber
and urethane plastics, we will engage this familiar idiom of object manufacture and agent of mass production. Some workshops may incur additional costs for materials.

Attendance at all sessions required.
Limited to 15 students.
Class meets Jan. 14, 15, 17, 18, 22
7-10 pm
* Practicum Course.

Discipline(s): School of Art

AR030H: A Box of Know-How - Sess I

1 unit / Semester: II

This workshop is intented to give students a chance to get splinters. Through the embodied experience of working with their hands students will develop a wider field of material knowledge and technical know-how. Projects will involve basic woodworking in the shop using power tools as well as simple carpentry and fabrication techniques. Skills acquired in this practicum can be applied by artists of all disciplines to studio practice and beyond. Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 18 students.
Class meets Jan. 14, 15, 17, 18, 22
9am - 12pm
* Practicum Course.

Discipline(s): School of Art

AR030I: Life/Forms - Sess II

1 unit / Semester: II

Through looking at contemporary figuration, we will learn how to make body casts, molds of objects and molds of surfaces. We will use two part silicone molds and plaster gauze and a silicone putty to create an arsenal of materials. Then, we will make positives using Friendly Plastic (a non-toxic thermal plastic), Ultracal 30 (a super-strength plaster), and your preferred mediums, including non-traditional materials, combining them to create sculptures that will follow the trajectory of your current body of work. The workshop will culminate with a discussion of the work created. Some workshops may incur additional costs for materials.

Attendance required at all sessions. Limited to 18 students.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
7-10 pm
* Practicum Course.

Discipline(s): School of Art

AR030J: High Definition Video Production/Workflow for the Wide Screen - Session II

1 unit / Semester: II

This workshop will teach the beginner to acquire, transfer, archive, edit (using Premiere Pro), compress for the internet and display HD video in the gallery. We will use the equipment available in the School of Art Video Lab to make fascinating video loops on an HD flat-screen monitor. Students in this workshop will learn everything they need to know to confidently manage current HD video formats from camera to exhibition. Some workshops may incur additional costs for materials.

Attendance required at all sessions. Limited to 14 students.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
9am - 12pm
* Practicum Course.

Discipline(s): School of Art

AR030K: Photoshop - Sess II

1 unit / Semester: II

This practicum is a focused workshop for building fluency and experience using Adobe Photoshop. Designed for students in the Art School who are unfamiliar with digital photo editing
and image manipulation, Photoshop FailSafe will offer an opportunity to develop a practical understanding of these techniques. As points of departure, the workshop will look to the
history of manipulating photography, from counterfeiting to commercial, political and artistic 'airbrushing', to camera phone auto-filters. Brief discussion on the vast potential of
Photoshop will then turn to exercises and small projects that facilitate a broad variety of solutions, methods and workflows. Specific focus will also be given to the use of Photoshop in
artwork documentation. The notion of the 'Photoshop Fail' underscores the discerning eye most visual consumers have toward digital imaging today. Consumers demand a high
degree of naturalism while simultaneously expecting at least some level of manipulation. In these visual circumstances, artists have many options for critical engagement with image
making traditions. Students for example will create their own Photoshop Fails, then rescue the images using a variety of techniques until they become visually convincing. This
exercise will allow students to use the wide array of filtering, layering, and compositing tools that Photoshop has to offer. Multiple workflows will be demonstrated, and ample time will
be given for directed and exploratory practice with image correction, compositing, text, vectors and paths. Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 14 students.
Jan. 24, 25, 28, 29,31, Feb. 1
7-10 pm
* Practicum Course.

Discipline(s): School of Art

AR030L: Sieve Painting - Sess I

1 unit / Semester: II

This practicum will comprise the making of a group of five paintings in five days, with an emphasis on experimentation with materials, translating visual ideas from one surface to the next, and the useful problems of sketching everything wrong then starting to build anyway. There will be daily investigations of encaustic paint, its basic properties, proper handling, and strange possibilities as an artistic medium. Students may choose to focus on encaustics the entire week or work with other paints of their choosing. While primarily a time for intensive paint-work, this practicum will be augmented
with discussions of short take-home readings from Clottes, Krauss, Didion, Ballard, and Jarry, whose famous sieve boat of Dr. Faustroll provides the title of this class.Some workshops may incur additional costs for materials.

Attendance required at all sessions.
Limited to 18 students.
Class meets Jan. 14, 15, 17, 18, 22
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AR030M: Visiting Artists Lectures Session I and II

1 unit / Semester: II

Presentation of work by visiting artists and visiting faculty. Visitors include Judy Fiskin, Karen Atkinson & Bernard Brunon, Billy Woodberry, Mario Ybarra, Jr., Tom Leeser and SunT Woods. Students must attend and participate in a minimum of five lectures to receive credit.

Attendance will be recorded. Workshop Limited to 75 students.
*Note - the time change for Thursday lectures is during Practicum only.
Tuesdays - January 15, 22, 29 at 6:00 p.m.
Thursdays - January 17, 24, 31 at 7:00 p.m.
* Practicum Course.

Discipline(s): School of Art

AR030N: How can you make work about life you do not live? Sess II

1 unit / Semester: II

Socially engaged work involves a vast ecosystem of multiple disciplines. An artist who chooses to make such work is anything but fashionable. The choice
is a committed process of actualizing the rigorous research of one's chosen subject matter to everyday life. Through a series of in-class mapping exercises,
the workshop guides participants to pollinate their personal history, belief systems and values with their socio-political beliefs. The cross over and
connection of the overlaps will be examined to blueprint the conceptual framework of one's artistic works. Participants will be introduced to project
management skills required to make the work. These include defining project objectives and research strategies, identifying stakeholders related to the
project and exploring strategies to the production, funding and distribution of the work. A comparative survey between artists working in this field versus
political activists who have made a social impact to their environment willbe presented. These case studies explore the ecology of various practices of
socially engaged works involving the poetic, one-on-one interactive dialogue works to ones that address the public realm in a variety of ways such as
lobbying on public policies for change, to participatory methods of engaging the public. The class will conclude with a presentation of individual findings.
Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 18 students.
Class meets Jan. 24, 25, 28, 29, 31, Feb. 1
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AR030O: The International Boondocks - Sess I

1 unit / Semester: II

This is the latest edition of an ongoing investigation of the relationship between the archive and the studio being undertaken by faculty and students at the art schools in Bordeaux, France and at CalArts. Two years ago Chiara Giovando and Ben Tong participated in the first session in Bordeaux. Now Patricia Falguieres and Michel Aphesboro will bring 5 students from Bordeaux to LA to continue the conversation with Chiara and Fiona Connor and together we will research various archives and archive driven spaces in the LA area including The Box, ONE Archive, the Noah Purifoy Studio, and the Getty Research Institute. This class will include a number of off-campus field trips and may extend past posted hours. Some workshops may incur additional costs for materials.

Attendance at all sessions is required.
Limited to 10 students.
Class meets. Jan. 14, 15, 17, 18

1-4 pm
* Practicum Course.

Discipline(s): School of Art

AR030P: Supersonic - Sess I

1 unit / Semester: II

This sound installation practicum will culminate with an actual sound installation in and around the Cal Arts building and campus. Students will be guided though basic recording, editing, playback, as well as sound emission options. Basic programs such as Garage Band and Audacity will be presented. Students will be able to utilize other programs or devices that they have knowledge of. The focus of the practicum will be producing a sound installation which could incorporate a variety of recording techniques, digital or analog playback devices, cassettes, records, CDs, mp3 players, live voice and sound, or any other method of playback and emission. Some workshops may incur additional costs for materials.

Attendance at all sessions is required. Limited to 14 students.
Class meets Jan. 14, 15, 17, 18, 22
1-4 pm
* Practicum Course.

Discipline(s): School of Art

AR101A: Foundation: Certainty and Doubt

5 units / Semester: I, II

In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. Lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas are all aspects of this course. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program both as a practical primer to help you navigate the Institute and a conceptual introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways.

Permission of instructors required.

Discipline(s): School of Art

AR111A-D: Macintosh for Artists

1 unit / Semester: II

A survey course with a hands-on approach toward developing 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 instructor required.

Discipline(s): School of Art

AR128A: Super Shop Workshop: Heavy Metal

1 unit / Semester: I

This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.

* Starts 10/22
* Enrollment limited to 12 students.
* Permission of instructor required.

Discipline(s): School of Art

AR128B: Super Shop Workshop: Practical Plinth

1 unit / Semester: II

This six-week workshop intensive is based around the building and consideration of formal presentations. The emphasis is on the support structure rather than the object.

Begins February 4th
Enrollment limited to 12 students.
* Permission of instructor required.

Discipline(s): School of Art

AR128C: Studio Practice & Gallery Games

1 unit / Semester: I

This workshop will provide students with functional skills and a historical/critical context for 'The Studio' and 'The Gallery'. We'll create unwieldy, leaden, difficult art works and figure out how to pack them, move them, and mount, hang, or install them. We'll paint a wall with a ghastly mural and endeavor to return it to white again. Then we'll consult history books and contemporary sources to find out why we are hanging weird things and why these walls always have to end up white anyway. When it's all said and done, students will have learned how to get their artwork from the studio into the gallery with minimal trauma, they'll have a deeper understanding of what the studio and gallery represent, and they'll have picked up some pragmatic skills that will help them in the world of studios, galleries, and museums that awaits them after college. This class is highly recommended for BFA2 preparing for their mid-residency gallery shows.

* Six weeks, starts October 15
* Permission of instructor required.

Discipline(s): School of Art

AR150: Content and Form

3 units / Semester: I

This course will explore the relationship between modernism and its theories of Aesthetics and postmodernism and its theories of culture, politics and representation. We will explore the history of art and aesthetics from classical to the modern and the history of art and culture and politics from Marxist theory to Semiotics. We will study the debate between art as a universalist practice and art as a cultural political practice. This debate is based on a current conflict today among critical theorists: a tension between the notions of art as an aesthetic experience and art as a field of signs describes in a fundamental way the relationship between the modern and the postmodern. We will undertake a discussion of the value of each position, whether each is exclusive of inclusive or the other, and speculate on how or whether either of these positions reflects our ideas of the role of art in society. A series of readings will frame our discussion. In addition, art projects will beassigned and class critiques will be conducted that will allow the students to produce works that address these issues critically.

Discipline(s): School of Art

AR200: Series

0 units / Semester: Not planned for this academic year

The AR200 Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, Expansive Fields, Art Pilots, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the AR200 Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details.

* Required for BFA-1 and BFA-2s.

Discipline(s): School of Art

AR200A: Drawing from Life

2 units / Semester: II

Based on the premise that an artist's studio is wherever one works, this course will actively and practically explore making art in and outside the fixed studio. With an emphasis on intensive observation from life, the limits of the traditionalrectangular frame and fixed point of view will be challenged. Field work will be required in developing subjective and mobile means of working. How does location and movement affect form and content? How do we observe and picture? Issues of control, scale, shelter, portability, public and private will be addressed. Attendance is mandatory.
Limited to 16 students
Permission of Instructor Required

* Permission of instructor required.

Discipline(s): School of Art

AR200C01: Sculpture

2 units / Semester: I

Understanding basic sculptural processes and manipulating materials are means to build confidence in carving our own vision. This is a hands-on, assignment based class for beginners. Since most sculptures take more than 6 hours to complete, do prepare to work outside of class. It is imperative that students come to class with their own tools and materials ready.

* Enrollment limited to 15 students.

Discipline(s): School of Art

AR200C02: Sculpture

2 units / Semester: II

The intent of this course is to expose you to basic sculptural techniques and processes while challenging your concept of what sculpture can be. This is a hands on, assignment based class for beginners aimed at helping you translate your ideas into physical form. Since most of the assignments will take more than 3 hours to complete, do prepare to work outside of class. It is imperative that students come to class with their own tools and materials ready. 

* Enrollment limited to 15 students.

Discipline(s): School of Art

AR200D: The Art of Practicing Socially

2 units / Semester: II

This seminar will focus on the exploration of contemporary art practices both inside and outside of institutional formats, that (pro)actively engage their socio-political-critical contexts. The class will be a forum for dialog on politics, ethics, social responsibility, activism, community engagement, and collaborative interdisciplinary models as they concern the 'making' of art. We ill explore ways of creating/finding/engaging/defining a context for your art practice. All of the above will be guided and inspired by the work of an eclectic group of manifesto pushers, border crossers, enlightened artists of every kind, curators, trouble-makers and practices that defy traditional definitions. The focus will be on finding inspiration for self-empowerment as we engage the world as professional artists. Open to all students, but geared toward undergraduates. Permission of Instructor is required.

* Enrollment priority is given to BFA1 and 2 students.
* Enrollment is limited to 15 students.
* Permission of instructor required.

Discipline(s): School of Art

AR200E: Time Based Studio: Endings and Loops

2 units / Semester: II

This is a crash course in the history and practice of time-based visual media with a brief seminar on the cultural need, rejection and significance of narrative ending. We will learn how to edit digital video with Avid Media Composer and to operate just about every piece of equipment in the School of Art video department through bi-weekly short video projects. Occasionally we will take a break by watching and discussing video-art, cinema, sound-art and performance for video. Students are required to complete readings, all exercises, and participate in critique and discussion.

* Enrollment limited to 15 students.

Discipline(s): School of Art

AR200F: Printmaking: Print & Digital Media

2 units / Semester: 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; contextual analysis of studio practice outside of the studio will be a continuing theme, as well as issues of 'publishing'.

* Limited to 16 students.

Discipline(s): School of Art

AR200G: Art Lab: Digital Media

3 units / Semester: II

Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio

practice and interests. Working on project driven assignments using Photoshop, Illustrator and InDesign, students will create wide-format color posters with political, social, or cultural content and a multi-page, bound artist's book or zine. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class on projects. Students must be punctual, productive, and willing to form personal views for content in their work.

* Enrollment limited to 15 students. Will consider more students if you have your own Mac laptop.
Approved for Critical Studies Credit
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AR200J01: Painting: Studio and Critique

2 units / Semester: I

During this course, students will be expected to work in class on assignments which challenge our preconceptions of what a painting should be or do. Experimentation will be encouraged in order to gain
familiarity with the physical and material properties of liquid media, color and painting supports. This technical and conceptual exploration will involve class critiques, readings, image presentations, and field trips.

* Enrollment limited to 20.

Discipline(s): School of Art

AR200J02: Painting: Studio and Critique

2 units / Semester: II

This course meets three hours a week and students must be prepared for focused studio work during class time in the classroom. Sustained attendance is crucial. The course starts out with technical exercises including drawing and painting from observation in order to learn or develop knowledge of physical and material properties of color, paint and painting supports. The goals of the course are to develop technical competence in painting, utilize experimental and intuitive approaches to a variety of subject matter including conceptual approaches to painting, and, through individual and group critique, to think critically, ie, recognise and analyse the technical qualities, formal elements, content choice of one's own and other's work in painting.

* Enrollment limited to 16.

Discipline(s): School of Art

AR200K: Open Drawing

0 units / Semester: I, II

This is a student-run evening workshop that offers an informal, open-ended space for drawing. Participants are encouraged to share ideas and methods while exploring the language of drawing and developing alternate approaches to conventional drawing practices. Students leading the workshop will occasionally provide thematic 'prompts' to trigger individual, or collaborative, projects that expand visual thinking skills. Basic materials such as newsprint and ink wash will be provided. Faculty contact is Darcy Huebler.

Discipline(s): School of Art

AR200L: Critical Ceramics

2 units / Semester: I, II

Exploring ceramic and related materials as a form for creating critical art projects. Basic and advanced skills will be taught as well as problem solving for specific projects. Handbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed. Materials fee required.

$50.00 Material fee paid into account #13-02-60-08.
* Permission of instructor required.

Discipline(s): School of Art

AR215A: Post-Foundation: Skeptical Beliefs

3 units / Semester: I

A course required by all 2nd year Art Program students.
This seminar is an introduction to basic theories of modern and contemporary art taught by three faculty members in three consecutive, one-instructor sessions. Each session will include assigned readings to be discussed in class and one field trip. Attendance is mandatory and participation in discussions required. Additionally, each student will receive a studio visit to discuss their work with one of the three faculty members.

* Required of all Art Program second year students and some undergraduate transfer students.

Discipline(s): School of Art

AR215B01: Post-Foundation: Passionate Practice

2 units / Semester: I

A course required by all 2nd year Art Program students.
This critique was imagined to work hand-in-hand with the Skeptical Beliefs portion of the Post-foundation curriculum. Employing insights gained from the seminar section, students will individually present and constructively critique each other's work. Attendance is mandatory and participation in discussions required.

Discipline(s): School of Art

AR230A: Freud and Lacan: an Introductory Workshop

3 units / Semester: II

This course plans to introduce certain key psychoanalytic concepts through a series of readings of the work of Sigmund Freud and Jacques Lacan. Beginning with Freud's early case histories, we will engage critically with his theories of dreams, jokes and slips, as well as his views on sexuality and the fundamental structures of the psyche. With Lacan, we will explore the significance of language as a structuring principle, and contend with his basic work on the 'mirror phase' and the orders of the imaginary, the symbolic, and the real.

* Permission of instructor required.

Discipline(s): School of Art

AR230M: Merely Detected: Failure and Its Double

3 units / Semester: II

This seminar will examine notions of 'failure' in modernity and in the practice of art. The idea of failure is feared,

misunderstood, and fugitive in the representations that allow us to consider its problematic status in modernism, from flaneurie to dystopia. We will allow for the 'deep joy' of admitting mistakes (Bachelard) and will consider the value of uncertainty as generative. Readings and film screenings required. A final project in the form of the presentation of new and relevant material is expected of each student.

*Attendance and participation directly affect grades.
*Limited to 20 students.
* Permission of instructor required.

Discipline(s): School of Art

AR231A: Femme Fatales: Robotic Women and Other Perfect Girls

3 units / Semester: I

This seminar will investigate some of the many intersections of femininity and machinery, sex and technology, and, since the Greeks, our endless fascination with the artificial woman. She has been many in her representations, so we will allow for the guilty pleasures of dolls, Dada and 21st robotics. Readings and film screenings required. A final project in the form of the presentation of new and relevant material is expected of each student. Attendance and participation directly affect grades. Permission of the instructor is required. Limited to 20 students.

* Limited to 20 students.
* Permission of instructor required.

Discipline(s): School of Art

AR233A: Femme as a Four Letter Word

3 units / Semester: II

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.
* Enrollment limited to 12.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art

AR240: Open Critique

0 units / Semester: Not planned for this academic year

Open Critique is a venue for students to critically examine their work in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course will be offered in the same semester. Please refer to course descriptions by each instructor which specify how the individual critique session will be structured.

Discipline(s): School of Art

AR240B: Open Critique: Intent, Content, Context, Production, Distribution, Documentation

2 units / Semester: I, II

This critique class seeks to provide a generative context for students to openly present and freely discuss work. In addition to considering the meaning(s) of work, the class will investigate the process of constructing meaning. Students are required to have their work critiqued at least once during the semester. In addition to participating in class discussions, students must submit weekly responses to their peers' presentation of artworks. Readings may be assigned as they pertain to the class discussion. Attendance and participation are mandatory and directly affect final grades.

Class is open to BFA2 students and higher and enrollment is limited to 13 students.
* Permission of instructor required.

Discipline(s): School of Art

AR240B: Open Critique: Intent, Content, Context, Production, Distribution, Documentation

2 units / Semester: I, II

This critique class seeks to provide a generative context for students to openly present and freely discuss work. In addition to considering the meaning(s) of work, the class will investigate the process of constructing meaning. Students are required to have their work critiqued at least once during the semester. In addition to participating in class discussions, students must submit weekly responses to their peers' presentation of artworks. Readings may be assigned as they pertain to the class discussion. Attendance and participation are mandatory and directly affect final grades.

Class is open to BFA2 students and higher and enrollment is limited to 13 students.
* Permission of instructor required.

Discipline(s): School of Art

AR240C: Open Critique: The Language of Seeing

2 units / Semester: I

This critique class puts special emphasis on language: the way we speak, read and write about art and how it shapes our work. Individual crits will focus on the presentation of student work as well as on language chosen for its description and interpretation. We will analyze how language can both generate and limit individual works of art (and vice versa). Much consideration will be given to the context of 'received ideas' -- where discourse comes from and how it becomes internalized and affects our imaginations as individual artists.

Students are required to have their work critiqued at least once during the semester. In addition to participating in class discussions, students will also complete assignments to write about their own work and that of their peers. Readings may be assigned or recommended as they pertain to the class discussion. Attendance and participation are mandatory and directly affect final grades.

Class is open to BFA2 students and higher and enrollment is limited to 22 students.
* Permission of instructor required.

Discipline(s): School of Art

AR240D: Open Crit: Means to an End

3 units / Semester: I

This critique class will carefully examine the work of its participants in anticipation of mounting an exhibition at the end of the semester. Group discussion will address commonalities and differences of conceptual and formal problems, and solutions. Particular attention will be paid to producers' obligations to prospective viewers. We will work collectively though not always in agreement to craft a curatorial perspective that will demand an examination of the range and limits of artistic, authorial and curatorial control. The instructor and participants will suggest readings and other materials as

topics of discussion arise. Full attention to the collective project as well as to participants' individual work will be required.

This class is limited to 15 students and is open to all levels with the agreement of the instructor.
* Permission of instructor required.

Discipline(s): School of Art

AR240F: Tuff Luxe Crit

2 units / Semester: I

'Tuff Lux Crit' is a critique class for the serious artist who is ready for an extreme close-up. That is, this course offers a concrete/exploratory, personal/political, historical/philosophical analysis of each student's chosen body of work done while at CalArts. Positions will be taken, shaken, reassembled and repositioned. Each student will present her or his own work in class or studio, after a prep session with the instructor. The class will respond as a peer group determined to mine the intelligence of each artwork as presented. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. Dangerously subjective hyperboles will be taken to task. Hopefully each artist will finish the course with ample survival skills, ready to thrive in any competitive climate in or outside of CalArts. Participation required; no spectators allowed. Mandatory professionalism and mutual respect emphasized. Class limited to 12 students. BFA3 or higher, permission of instructor required.

Discipline(s): School of Art

AR240H: Open Crit - Keeping It Real: Structures and Relationships in Lie and Art

2 units / Semester: II

An open critique, in which each student presents twice, this class will bring students into an up-to-date conversation about sources and materials that influence and direct one another; while also undertaking an investigation of the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers. Consistent attendance is mandatory. Critique will focus on the practice and discipline of building peer-dialogue, 'reading' the works presented, that is, generating relevant feedback- especially as it connects with a renewed attention to structure/relation-making.

* Permission of instructor required.

Discipline(s): School of Art

AR240I: Open Crit: ...Or something

2 units / Semester: II

Beginning a statement with the phrase 'I think' is an almost excessively explicit acknowledgement of the subjective dimension of discussion and debate. Ending a statement with the tag '...Or something...' invites listeners to throw their views into the mix, marking the statement as something like a question. Or it distances the speaker from what was stated, functioning as a shorthand form for 'I'm not certain about what I just said...', emphasizing its status as a proposition. Or it avoids confrontation, suggesting there may be or must be another way of saying this, or another set of ideas to invoke, another true statement. It's a way of saying, 'do you feel me?' and simultaneously a way of saying, 'whatever.' Invested in the practice of discussing artworks hypothetically, provisionally, and with respect for multiplicity of meaning and interpretation, this class will be both rigorous and open. Two students will present their work each week.

Discipline(s): School of Art

AR240J: Open Crit: Historical Context

2 units / Semester: II

How am I a product of my time? In this class, students will give presentations that answer this question. The students will play the part of historian and will articulate themselves in a historical trajectory. This will be followed by critiques that compare the student's presentation to their recent work. Permission of Instructor required.

Discipline(s): School of Art

AR240K: Critique and Dialog

2 units / Semester: II

Students will present works in class created in response to options considered through class discussion and arrived at by consensus. Each student will initiate discussion about their work articulating the themes the work puts forward, references used, process and the philosophical basis for their approach. The class will then provide an analysis of how effective the work is at meeting the artist's intent. In the class investigation of the work, emphasis will be placed on encouraging an atmosphere of open discourse and collegiality. Through lectures, discussions and writing assignments, students will develop an understanding of current cultural and aesthetic concerns as well as theoretical tools to support their studio practice.

Enrollment limited to 16 upper level undergraduate and graduate students.

Discipline(s): School of Art

AR251: Reconsiderations: Critique Seminar

3 units / Semester: 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.

Discipline(s): School of Art

AR340: Open Seminar

0 units / Semester: Not planned for this academic year

Open Seminar is a series of seminars of special topics chosen by the instructor. Reading, discussion, assigned projects or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course will be offered in the same semester. Please refer to course descriptions by each instructor that specify the topic of the seminar.

Discipline(s): School of Art

AR340B: Open Seminar: On Collaborating

2 units / Semester: I

The idea of 'l'autre' or 'the other' is not only a philosophical concept -- in Hegel, Lacan, Derrida and Cixous, for example -- but also a psychological one suggesting themes of identity and self-hood. In this seminar, we will discuss how the idea

of collaborating or working with 'others' as an artist is more than just an exchange of ideas but an opportunity to examine and enact relationships of power, economy, gender, race, class and other social and cultural differences. Two trends in contemporary art-making are pushing the need to reconsider collaboration and the 'other,' and how we measure success or failure of collaborative projects. First, the rise of community-based artwork or 'social practice' requires a discourse on relationships between artists and their subjects/collaborators that fleshes out social and economic dynamics. What are the terms in which artists discuss the benefits to themselves and their (chosen) communities? Second, the changing economies of art funding-- from crowd-sourcing platforms like Kickstarter and USA Projects to artist-driven projects like the 'Artist Bailout' -- suggest a more participatory and lateral approach to making art than in the past. How have social media and these new philanthropic platforms changed the way we work together?

This course would be taught both as a seminar on collaboration and as a practicum for students, and will include guest lectures by artists with collaborative practices. Interested students would need to submit either a collaborative artwork that is underway or in proposal form, or a project that could be completed through an entrepreneurial or crowd-funded approach.

Class is open to BFA4 students and higher and enrollment is limited to 18 students.
* Permission of instructor required.

Discipline(s): School of Art

AR340C: Open Seminar: Hand In Glove, The Sun Shines Out Of Our Behinds

2 units / Semester: I

In this class, Hand In Glove, The Sun Shines Out Of Our Behinds, we will examine the complex relationship between desire and one's art practice. For example, are there queer aesthetics? If so, what could they be? We will consider these issues by looking at artists such as Jasper Johns, Agnes Martin, David Bowie, and Rainer Werner Fassbinder. Our investigation will involve readings, film
screenings, studio-based assignments, class critiques, and student presentations.

Limited to 15
* Permission of instructor required.

Discipline(s): School of Art

AR340E: Open Seminar: On the Proverb

2 units / Semester: I

In 1793 Emmanuel Kant wrote 'On the Proverb: That May be True in Theory, But is of No Practical Use.' The essay is mostly about theology, but we won't worry about that. Rather, we will take the title as a jumping off point for a discussion of the use and abuse of theory. Artists' sometime reductive use of 'theory' can be productive, even if not always in the spirit of the theories that being used. 'Misreading' can lead to powerful insights. Similarly, misusing materials and methods meant for other applications domestic or industrial can lead to real artistic, critical, and intellectual breakthroughs.
This class will be an exercise in doing things wrong: on purpose, sometimes without purpose, sometimes in pursuit of purpose. In addition to discussing readings and films, the class will engage in individual and group experiments based in the sense of serious play embodied in the activities of the Surrealists, Situationists, and Fluxus artists. The goal will not be to reproduce previous results but to find new problems through old solutions. Students will be encouraged to test the limits of their own theoretical concerns through practical adaptation developing a sense of praxis.

This Class is limited to 15 BFA 3 or above students with the agreement of the instructor.

Discipline(s): School of Art

AR340F: Open Seminar: Andy: Issues in Contemporary Art

2 units / Semester: I

Using the diverse practices of Andy Warhol as a point of entry into various art issues, this course will engage questions of everyday life, queer performance, celebrity, the fascination of the mistake, collecting, the idea of the artist as automaton, the studio as factory, time, politics, writing, cinema, and shoes, among other things. I am particularly interested in banality and repetition, especially in the context of thinking about representations of death and in the context of minimalism.

Course requirements: attend class, participate in discussion, give a short presentation on a particular artist or idea. Hand in or present a final project, which can take any form.

Discipline(s): School of Art

AR340G: Open Seminar: Community Practice - The Art Form

2 units / Semester: II

The growing number of artists that are choosing to work in community as a major part of their artistic practice has given rise on an increasing amount of dialogue on best procedures for negotiating the various social and political concerns of the people impacted by this work. The most common error made by artists is an inadequate preparation and a lack of understanding about the communities they choose to work with coupled with assumptions driven by artistic indulgence. I propose teaching a course that would involve discussion of issues attendant to community practice, excursions to Watts Towers Art Center, Plaza de La Raza, St Elmo's Village, Armory Center for the Arts, McGroarty Arts Center, guest speakers from WLCAC, Watts House Project and Self Help Graphics. Text will include Black Arts West, by Daniel Widener, as well as yet to be determined reading profiling the Latino and Asian American communities.

Enrollment limited to 16 upper level undergraduate and graduate students.

Discipline(s): School of Art

AR340L: Open Seminar: Boundary/Expanse: Understanding of Self

3 units / Semester: II

This hybrid seminar/ critique course will examine the phenomenology of boundaries: notions of the margins of self as examined through the mental structure of torture, suburban isolation through architecture and culture, and our understanding of interiority or privacy through changing technology. Selected essays will be discussed and will be the premise for one or two open-ended assignments aimed at furthering students' existing practice. Critiques of student's work and the concerns that arise will be an integral part of course trajectory. Course open to MFA, BFA4, BFA3  

Enrollment limited to 15 students.

Discipline(s): School of Art

AR340M: Open Seminar: I Heart Animals: Drawing and Painting the Animal World

2 units / Semester: II

In this class, we will make work about and of animals. We will go through the phyla of the natural kingdom in the following order: Insects, Fish, Reptiles, Birds, and Mammals. Models will be brought to class and/or we will go on field trips to locations such as The LA Zoo, Santa Anita Race Track and/or Griffith Park Stables, Museum of Natural History. We will look at the Lascaux and Chevaux cave paintings, Stubbs, Degas, Kilimnik, French 18th Century Singerie (Monkey) murals, 18th Century Italian Bird Murals among other things. Readings will include (all excerpts) EO Wilson's Anthill, Darwin's On the Origin of Species, Jane Goodall's The Chimpanzees of Gombe, Stephen Jay Gould's 'A Biological Homage to Mickey Mouse', Clement Greenberg's 'Kitsch and the Avant Garde', E.B. White's The Once and Future King, Gerard Manley Hopkin's The Falcon. Students will be expected to keep up with the NY Science times (Tuesday). There

will be film screenings and guest speakers.

* Permission of instructor required.

Discipline(s): School of Art

AR382: Modes and Forms of Criticism

3 units / Semester: II

What is a work of criticism, and what is the role of criticism in shaping or framing art discourse in the present moment? Writing about art can assume many modes and forms of criticism, many of which are neglected in the discussion of a genre frequently assumed to be in crisis. This course will interrogate the contingent, contentious object of criticism while considering a diverse selection of ambitious critical writing by Hilton Als, David Antin, Bruce Hainley, Rosalind Krauss, and Susan Sontag. We will examine formal limits and economic contingencies of criticism, the context provided by art magazines and websites, and the overlapping discourses of art history and theory. This is a reading-intensive class, and students will be asked to write several texts over the course of the semester.

* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AR386B: Work in Context

2 units / Semester: II

Art works are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique students will provide the class with a point of reference from outside their studio - a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week. Permission of instructor required.

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

Discipline(s): School of Art

AR390: Writing Workshop

2 units / Semester: II

A writing workshop which will proceed along traditional lines. Writers will hand out hard copy a week preceding discussion. We will discuss the work of two writers per permission. No writing or exercises will be done during class time. We will accommodate fiction and non-fiction, but no poetry.

* Open to all schools, but serious writers only, please.

Discipline(s): School of Art

AR395: Undergraduate Open Crit

2 units / Semester: II

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.

Discipline(s): School of Art

AR400B: Post Foundation: Visiting Artists Forum

2 units / Semester: 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.
* Required for Art Program BFA2 students and BFA transfer students.

Discipline(s): School of Art

AR463: Routine Pleasures

3 units / Semester: I

'For the rustle,' asserts Roland Barthes, 'implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation-plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud).' This course will consider 'the individual' and 'the collective' as tactical and historically charged positions, with critical implications for notions of labor and pleasure, as well as agency and authorship. We will begin and end with Jean-Pierre Gorin's 1986 film-essay Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider the Dziga Vertov Group, Manny Farber's 'White Elephant Art vs. Termite Art,' Andy Warhol's Factory production, Edouard LevT's Autoportrait, the Art Workers' Coalition (AWC), Womanhouse, Group Material, Asco, Henry David Thoreau's Walden, Land Art, and the Center for Land Use Interpretation. This class will function as a reading and discussion group; students will work on assigned projects individually and collectively.

* Offered for Critical Studies Metier Studies credit.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AR515: Getting Your Sh*t Together

3 units / Semester: I, II

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), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grantwriting, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, field trips and 'behind the scenes' peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at http:www.gyst-ink.com as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh*t together. If you are not sure if you need thisclass or not, come on by and have a chat with Karen. She will give you a survey to find out what you need to know as an artist.

* BFA 4's and MFA 2's get first choice, MFA1's if there is room.

Discipline(s): School of Art

AR515: Getting Your Sh*t Together for BFA4

3 units / Semester: I, II

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), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grantwriting, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, field trips and 'behind the scenes' peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at http:www.gyst-ink.com as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh*t together. If you are not sure if you need thisclass or not, come on by and have a chat with Karen. She will give you a survey to find out what you need to know as an artist.

Discipline(s): School of Art

AR520: MFA-1 Critique

3 units / Semester: I

This critique class is designed for incoming MFA-1 students in the Art Program. In class, we will view and discuss each other's work, and begin to develop a discourse specific to the concerns of the group. One result is the exchange of ideas between peers in the Program is enriched and deepened. Future collaborations and ongoing debates are facilitated. An essential introduction to the ongoing critical conversations at CalArts, this class is as near as we get to a 'required course'.
Requirements: attend class, show work, and participate actively. ADMISSION GUARANTEED TO MFA-1 ART PROGRAM.

Discipline(s): School of Art

AR540: Metonymy

2 units / Semester: II

The metaphor is the semiotic function essential to aesthetic practices. At least this has been the basic position of art theory and criticism. The metaphor changes ordinary speech to poetry. And as it applies to art, it universalizes expression by converting it to form, hence realizing pathways that allow for the communication of meaning. Metaphor, it is claimed, provides the mechanism that makes works of art possible. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked the change from modern to postmodern art and criticism.

Discipline(s): School of Art

AR541: As It Happens

2 units / Semester: I, II

This is a lab class that emphasizes process, practice, methodologies, etc. It is set up to allow open discussion with other artists about work in progress. This includes an investigation of issues surrounding the work. Participants should be prepared to be open-minded and collegial. In this forum we will accommodate insights, digressions, and detours; and we will attend to the immediate concerns of each artist. Limited to 14 students, preference given to grads and BFA4's. There are exceptions.

* Permission of instructor required.

Discipline(s): School of Art

AR572: Beyond the Spatial Imaginary: Los Angeles here and now

2 units / Semester: II

We will be joined by urban planner and sociologist Maria Jackson (of the Urban Institute) in multi-sensory encounters with various communities in the city of Los Angeles. Every other week we will meet in a local restaurant in a different neighborhood of the city. Discussions will be led by restaurant owners, workers, local artists and community organizers during our meals. Through looking, listening and hearing, tasting and smelling come to more nuanced understandings of the multiple places that make up our city. We will move along a major boulevard from one end of the city to the other, stopping in various neighborhoods along the way. On a typical thoroughfare one can move through multiple distinct neighborhoods with radically different cultural traditions, languages and histories, for instance immigrant groups of Ukranian, Armenian, Korean and Salvadoran origin along side long standing minority groups like African American, Chinese American, Jewish and Mexican American and so forth. There will be readings assigned to give context to the visits along with texts on urban planning, social, public and collaborative practices, and critical race theory. Students can undertake collaborative projects along the way, working in a variety of ways; recording sound, collecting recipes, creating situations for interaction. The idea will not be to produce finished works but to experiment with new ways of working, to make notes and try out ideas outside or the gallery based practice. Permission of Instructor required. Graduate students only.

Discipline(s): School of Art

AR800: Undergraduate Independent Study: Art

2 units / Semester: 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.
* Variable credit.
* Contract required.

Discipline(s): School of Art

AR900: Graduate Independent Project: Art

2 units / Semester: 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.
* Variable credit.

Discipline(s): School of Art

AR902: Graduate Independent Project: Art

2 units / Semester: 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.
* Variable credit.

Discipline(s): School of Art

AT510: Art and Technology Studio D.I.T. (Do It Together)

3 units / Semester: I

The workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.
* Permission of the instructor. Integrated Media students given priority.

Discipline(s): School of Art

AT520: Conversations on Technology, Culture and Practice

3 units / Semester: I

In the class, Conversations on Technology, Culture and Practice, we will review the history of technology and electronics as a means for creating and understanding the multidisciplinary art practices of the 20th and 21st Centuries. Through the use of interactive lectures we will examine visual, sound and performance work from the 18th Century through to the 21st Century. Dada, the Futurists, the Situationists and Fluxus art movements will be discussed in relation to the emergent practices of Net Art, Object-based media and the divergent forms of Participatory Culture. The conversations will be augmented with visiting artists currently working at the intersections of art and technology.

Discipline(s): School of Art

AT590A: Research and Practice

3 units / Semester: I, II

Research and Practice is required of all MFA 1 Art and Technology students. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist's career. This class will meet
weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.

Discipline(s): School of Art

AT590B: Research and Practice: Technology, Media and Culture

3 units / Semester: II

Research and Practice: Technology, Media and Culture is required of all MFA 1 Art and Technology students. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist's career. This class will meet weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.

Discipline(s): School of Art

AT595: Art and Technology Studio: DIY (Do it Yourself)

3 units / Semester: I

The workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.
* Permission of the instructor. Integrated Media students given priority.

Discipline(s): School of Art

AT610: Art and Technology Thesis Workshop

6 units / Semester: II

The Art and Technology Thesis Workshop is a required class for the Art and Technology students. The class as a group will analyze and critique each student's thesis project, from the proposal stage through conceptual development, production and to the final output. The students will present their proposal within a critique format to their peers and faculty for feedback and advisement on a regular basis. Production on the Thesis Project will commence with the approval of the student's proposal to the Thesis Review Committee. Presentations of research, works-in-progress, technology applications, process reviews and critical analysis will all be a part of the discussions within the Thesis Workshop. Upon completion the students will present their Thesis Project and their associated body of work to the class for the final class review. The Thesis Review Committee will then meet for a final review of the students body of work for graduation.

Discipline(s): School of Art

AT620: Art & Technology, Culture and Critique

3 units / Semester: I

The Art and Technology Critique is held in the fall semester of the second year of residency and is required of all Art and Technology students.
The Critique is based on an active method of learning and is designed to nurture experience through the the development of critical thinking and collaborative dialogical skills. In this way the students will investigate new ways of approaching the issues of art, culture and technology through research, dialogue and practice.

The Art and Technology experience is framed by an experimental, interdisciplinary and non-traditional approach to art-making while employing various combinations of digital and electronic media (sound and image), interactivity (social, relational or technical), hybridity, immersion (physical or virtual), network strategies and live performance. This approach will frame the context for the critique as we compare and contrast the artists work with his/her intent and motivation. The cultural, social and political issues that arise from the artist's work will also be part of the discussions. Various critical methods will be employed throughout the class that allows for the most appropriate format for enabling discussion and critical analysis.
The purpose of the class is to enable the student to form critical connections between their intent and the interpretations found in body of work.

* The Art and Technology Critique is required of all the Art and Technology students.

Discipline(s): School of Art

AT690A: Research and Practice Studio II

3 units / Semester: I, II

Studio: Research and Practice II is designed to allow the student concentrated studio time to continue their pursuit of advanced creative and technical practices and research in consultation with their Art and Technology faculty mentor. It is required for all MFA-2 Art and Technology students. The faculty mentor will be assigned to meet with the students on a weekly basis to discuss concepts, processes, technologies and critical issues in the continuing development of the student's body of work and working methodologies.

* As arranged with Instructor.

Discipline(s): School of Art

CS171A: Historical Survey of Graphic Design

2 units / Semester: 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.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

CS172: History of Photography

2 units / Semester: Not planned for this academic year

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

* Required course.
* Priority given to BFA-3 and BFA-4 Photography & Media students.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

CS723: Critical Discourse in the Arts and Media

3 units / Semester: II

In the current visually saturated world how do images function? In what ways do they create densely articulated assemblages with political and ontological impact? How has the poststructuralist critique of representation created new theoretical approaches, and in what ways can a critical reading of the visual be addressed and enhanced? These issues will provide the principle questions for the course, a template for interrogating the construction and interpretation of the image. Beginning with Theodor Adorno's aesthetic theory and his analysis of the culture industry, the course will then examine Gilles Deleuze's time-image and Jacques RanciFre's subsequent critique of Deleuze. This will be followed by Elizabeth Grosz's analysis of Bergson, with an emphasis on his concept of the pure past and the image. Finally, the work of N. Katherine Hayles will be used to analyze the transition from the analogue to the digital and the implications for political, aesthetic, and ontological issues. Thesecond element of the course will be to focus on the image in contemporary culture, principally through film, and to address the manner in which these images have political frisson: among the filmmakers addressed will be Oscar Micheaux, Stanley Kubrick, Wong Kar-Wai, Claire Denis, and Carlos Reygadas.

Discipline(s): School of Art, School of Critical Studies

CSCS456: Art and Postcolonial Theory

2 units / Semester: 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

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

ID001-01: Fundamental English for Artists BFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID001-02: Fundamental English for Artists MFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID370: The People's Theory

2 units / Semester: I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is 'good'? Who owns the codes? How do 'specialists' in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

* Approved for Critical Studies credit.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, The Herb Alpert School of Music at CalArts, School of Critical Studies, Interdisciplinary

ID395: A Comparative Study of Cultural Influences on Art Making

2 units / Semester: I, II

This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, The Sharon Disney Lund School of Dance at CalArts, School of Film/Video, School of Theater, Interdisciplinary

ID517: Art and Politics

2 units / Semester: I

What does a political art practice mean? This seminar will be a search for possibilities and their contestations. Focus will be on contemporary conditions and current practices. Students will make presentations and propose arguments based on research. A wide range of cultural production can be engaged, music, performance, direct action, journalism, etc. Field trips to exhibitions and relevant events will be scheduled. Enrollment limited to upper level undergraduate and graduate students only, permission of instructor required.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, Interdisciplinary

ID520: Luminous Worlds: The Art Pilot's Experience

4 units / Semester: I, II

'Teaching is a serious intellectual act, perhaps even a kind of scholarship.'
Participants in this CAP program and art school class will engage in a hands-on teaching experience paired with a seminar session in which we will explore teaching strategies and examine current issues in pedagogy. Students will independently and collectively design lesson plans to create jumping off points for activating visual literacy and fostering other forms of learning in an arts workshop at a local elementary school. This class sets in motion a process that

embraces and intermingles drawing, painting, collage, music, book-making, and three-dimensional work, while providing a site in which the CalArts students and the young participants work side-by-side in the creative process. No matter what the student's area of study within the institute, this strategy inevitably forms serendipitous connections to individual practices and activates new avenues of thought. Methodologies will be discussed to engineer a learning environment that functions as an inventive space to unlock the imagination and provoke curiosity while building critical thinking skills. Along the way, we will consider readings such as 'Teach Like Your Hair's on Fire' by Rafe Esquith, 'Letters to a Young Teacher' by Jonathan Kozol, 'How Learning Works' by Susan Ambrose, and 'Out of Our Minds: Learning to be Creative' by Ken Robinson. Students will be expected to regularly write, reflecting on their observations of the teaching experience and on the readings and topics discussed in class. We will also view and discuss websites that explore learning, such as a series of TED Talks, notably Ken Robinson's discussion of 'how schools kill creativity' and more. Graduate students will be asked to develop presentations on readings and lead discussions on a selection of topics, among them Jean Piaget's studies in cognitive development, Friedrich Frobel inventor of early education strategies, whose educational building forms wereasource of inspiration for the Bauhaus movement and Buckminster Fuller, and related subjects of interest. Students who are curious about the idea of teaching and who share an interest in social practice and building bridges within their community are encouraged to participate. Integral to the class design is an end-of-semester exhibition, highlighting projects and work made by the students.

No prior teaching or art experience required.
Participation of students from across the institute is e

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, Interdisciplinary

ID520: Luminous Worlds: The Art Pilot's Experience

4 units / Semester: II

Students in this CAP program/art school class will have the opportunity to explore pedagogic ideas and develop skills in a process that engages social practice through a collaborative, real-life teaching experience in a visual arts workshop at a local school. The classroom strategy of working side by side with the young participants leads to a deeper knowledge of the material properties of color, paint, and drawing practices while generating unanticipated connections to students' personal practice, regardless of their primary discipline. We will construct a teaching environment that encourages inventive thinking and free play of the imagination while seeking to invigorate critical thinking and visual literacy. In the seminar session, which meets every other week, we will view work and read about artists who use strategies of order and chaos in their practice and discuss readings that include Out of Our Minds: Learning to be Creative by Ken Robinson, Teach Like Your Hair's on Fire by Rafe Esquith, and chapters from Rosemary Peterson's Why Piaget? and John Dewey's Experience and Education. Along the way, students will be expected to reflect on their classroom experiences through written, bi-weekly observation notes and to collaboratively design lesson plans that will fire up the imagination and curiosity of the young participants.

Participation from students across the institute is encouraged.
No prior visual art or teaching experience is necessary.

Class meetings:
Monday workshop 1:30 4:00 Newhall Elementary
Tuesday seminar 6:00 8:00 CalArts
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, Interdisciplinary

ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3 units / Semester: Not planned for this academic year

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors.

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

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, School of Critical Studies, Interdisciplinary

IM1007A: Integrated Media Studio - DIT (Do It Together)

3 units / Semester: I, II

The workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.
* Permission of the instructor. Integrated Media students given priority.

* Permission of instructor required.

Discipline(s): School of Art, Integrated Media

IM1016: SoundGameSpace

2 units / Semester: II

SoundGameSpace is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in public space. The workshop will review and research traditional forms of public art, public play space and site specific narrative. There will be an emphasis on examining the loss of public space due to the extensive growth of private space in our urban and suburban environments. Virtual social spaces will also be examined as a contrast to the physical environment and the social and political issues that arise around the conditions that determine our definitions of the public sphere. We will develop our responses through readings, discussions and through the production of multiple sketch games during the course of the semester. We will also collaborate on a final game project for exhibition in May.

* cross listed with the Program in Art and Technology
* Permission of instructor required.

Discipline(s): School of Art, Integrated Media

IM1017: Sound as Object: Adventures in Media, Space and Sound

2 units / Semester: Not planned for this academic year

An Integrated Media research and production oriented workshop leading to a collective interactive environment, using experience, performance, text and sound as our material.

Contemporary neuroscientific studies, presented in venues ranging from peer-reviewed journals on down to Cosmopolitan magazine bombard us with curious tales of deep connections between mental and physical logics. How are concrete and virtual cultures forming your logic by co-forming your posture, you movements and your stillness? And, as

physical computing increasingly embeds itself in our daily activities, what buried physical logics is technology imposing on our minds and bodies?

This workshop can be thought of as a think-tank focused on questions and speculations about 'physical thinking'. We will exorcise, exercise and mess with some of the ghosts driving our logic machines. We will make one or more collective projects, so please introduce us to your related readings, concerns, projects and skills andwe will see what we can make together. There will be an opportunity to incorporate interactive sound features in the resulting environment/s, object/s and/or performance/s we construct. This workshop will focus on concrete experiences and interactions, more than purely virtual or screenal environments.

* Cross-listed with Art and Technology.
* Permission of instructor required.

Discipline(s): School of Art, Integrated Media

IM1019: OSS: Open Source Studio

2 units / Semester: I

Open Source Studio (OSS) is a graduate level, 2 unit, Integrated Media course that involves the investigation of emerging paradigms in media art, performance and installation that engage live media from a distance and through the Internet. Students will create individual and collaborative projects that involve hybrid spatial and temporal forms that join physical and virtual space, the synchronous integration of the local and remote. Students will explore strategies and techniques that incorporate such technological areas as: distributed performance, networked installation, cloud theater, social media, video conferencing, media streaming, mobile devices, etc. There will be an historical overview and survey of telematic art dating back to the 1970s through an intensive study of seminal performance and installation projects by pioneering and contemporary media artists that employ satellite, broadcast and various forms of communications technologies. Visiting artists will remotelypresent their work and provide critique using a variety of communications techniques developed specifically for the course. The objective of the course is to investigate and research critical concepts and fundamental artistic concerns inherent in distributed media through readings, lectures, and the critique of related artworks, and apply these concepts to the creation of new work and research. There will be a live broadcasted exhibition at the end of the semester.

* Cross-listed with Art & Technology.

Discipline(s): School of Art, Integrated Media

TP230: Objects Fabrication Techniques

2 units / Semester: Not planned for this academic year

An interdisciplinary offering focusing on various 3D techniques for creating props and small art objects. The goal of this class is to offer skills necessary to handle contemporary fabrication materials safely and confidently and to help students realize projects that require them. As an added benefit, this would facilitate a conversation between disciplines and practices.

* Open to students from throughout the Institute. Priority given to Theater and Art School students.
* Permission of instructor required.

Discipline(s): School of Art, School of Theater

If you encounter any problems while using this site, please send us an email.

School of Critical Studies Academic Requirements

BFA Program
MFA Writing Program
- Interschool Writing Program
- Concentration in Integrated Media
- Course Requirements
  - MFA Writing Program
  - Interschool and Integrated Media MFA Writing Program

MA in Aesthetics and Politics
- Course Requirements

I. 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.

A CalArts education is based on both artistic and intellectual rigor. To ensure that every undergraduate has the broad knowledge and cultural sophistication needed for successful arts careers in today's world, all candidates for the BFA Degree must complete the Critical Studies Undergraduate Requirements in addition to coursework in their individual programs.

Designed to broaden vision and encourage well–informed, innovative art making, the Critical Studies Undergraduate Requirements help students to develop analytical, writing and research skills, and to learn about a broad range of topics in the humanities, social sciences, sciences, and cultural studies. Many courses directly related to the student's own métier are also included in the Critical Studies curriculum.

Students awarded a Bachelor of Fine Arts degree are expected to have met the following learning goals:

- The ability to think, speak, and write clearly and effectively.
- An informed acquaintance with domains of knowledge beyond the métier such as those in the humanities, cultural studies, natural and social sciences, and other artistic practices.
- Awareness of theories and methodologies from multiple disciplines and an ability to assess the strength of their claims.
- Acquisition of research skills and an awareness of the ethical issues involved in conducting and presenting such research.

- The capacity to incorporate critical thinking skills into one's academic work and creative process.

All BFA candidates are expected to have taken a total of 46 units in Critical Studies by the time of graduation. This amounts to 2–3 courses per semester and represents about 40 percent of each student's overall course load.

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) 10 units
- End of Second Year (BFA2–2) 22 units
- End of First Semester, Third Year (BFA3–1) 28 units
- End of Second Semester, Third Year (BFA3–2) 34 units
- End of First Semester, Fourth Year (BFA4–1) 40 units
- End of Second Semester, Fourth Year (BFA4–2) 46 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 22 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).

At the end of his or her 2nd year, Critical Studies' faculty monitors each student's academic performance and provides counseling for the remaining two years.

The Critical Studies Core Curriculum

In the first or second semester of the first year, all students must take Writing Arts – a course that introduces students to key concepts underpinning the relation between Art and society. 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.

First–year students must also take a one–semester Foundation Course, chosen from a variety of subjects ranging from literature to contemporary politics to the biological sciences. Both Writing Arts and the Foundation Course have an intensive writing workshop component. In addition to these two required, first–year courses, students will take one course each semester from the Critical Studies curriculum array. It is strongly advised that these are chosen from our 200 level courses.

Breadth Requirement

Throughout the remaining three years, students must get at least two units in each of the following Critical Studies categories:

- Humanities
- Social Sciences
- Cultural Studies
- Math and Science
- Métier Studies – courses dealing with the history, theory and criticism of the student's chosen art form (maximum 14 units)
- Other Métier Studies – courses dealing with the history, theory and criticism of an art form other than the student's chosen specialty

The remaining units are elective and drawn from other courses offered by the School of Critical Studies, or can be fulfilled through Advanced Placement credits and liberal arts / general education transfer credits from other accredited colleges and universities. To successfully complete the 46 units, it is expected that after the first year, the student will need to take an average of three Critical Studies courses per semester.

Upper Division and Special Topics Classes

Upper Division courses (400 level) assume students are already familiar with the modes of thought and writing associated with a given subject area. 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.

Note: Students may take a maximum of 14 units in Métier Studies. Students may take or transfer foreign language credit at accredited institutions outside CalArts during their period of residence (for elective credit only).

Critical Studies Minor

Students who have completed their Foundation, Writing Arts, and Breadth requirements have the option of obtaining a Minor in Critical Studies in one of the following categories: Creative Writing, Humanities, Social Science, Cultural Studies or Science & Math. Students are required to take 18 units from their designated area of concentration (12 of which must be completed at CalArts). Students are not required to take additional units to obtain the Minor in Critical Studies; rather students would focus existing unit requirements (46 total) in a specific curriculum area. Students who are interested should make arrangements with the Critical Studies office.

Independent Studies

Students who have completed their requirements have the option of working closely with a Critical Studies instructor on a well–defined academic project for elective credit. Typically these will be awarded 1 unit and only in exceptional circumstances will be awarded 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 métiers; they are not meant to replace Critical Studies courses. Independent Studies may only be pursued under the supervision of a Critical Studies member of faculty. Independent Studies may comprise no more than 10 units of the total 46 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.

Residency Requirement

Effective Fall 2007, students with previous bachelors degrees and students transferring in undergraduate credits are required to complete at least 12 CalArts Critical Studies units in order to obtain a BFA degree from CalArts. While all students graduating will have to meet the breadth requirement, students transferring in from outside institutions may apply transfer credits to any of the corresponding Critical Studies categories up to a maximum of 34 units. The remaining 12 units (Residency Requirement) which must be taken in Critical Studies at CalArts may fall in the following distribution:

- No more than 2 units in Metier Studies
- No more than 2 units in Other Metier Studies

- 8 units in any combination of Creative Writing, Computing and Research Skills, Humanities, Cultural Studies, Social Sciences, Math & Sciences providing the student will have met the breadth requirement by graduation.

Institute–Wide MFA Offerings

Critical Studies also offers Upper Level and Special Topics classes (400 and 500 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.

II. 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 critical contexts characterize each of these options. The Program is deliberately small, and students are encouraged to work closely with a mentor.

The goal of the MFA Writing Program is to encourage students to find their own aesthetic, even as they become knowledgeable about prevailing aesthetic and critical traditions. MFA Writing Program students will:

- Develop a writing practice that allows them to produce work to the best of their creative and analytical potential
- Become fluent in a vocabulary that encourages communication and understanding of their own practice as well as the work of their peers
- Prepare to become practitioners in a career that may include teaching through training in critical thinking and pedagogy
- Produce a thesis that accurately reflects their capacities as writers and that embodies the breadth of their aesthetic stance
- Become good citizens of the workshop/seminar and learn to function within a community of artists; understand the value of that community while following their own compass as writers
- Develop a sustainable writing dynamic as they enter a world of increasing artistic risk and diversity

Moving away from established models of both "fine writing" and "academic writing," the Program does not draw hard distinctions between "creative" and "critical" modes. All students attend closely to questions of form and aesthetics, as well as to the historical and critical contexts of literary work. Many classes provide a mixture of discussions and presentations on both given texts and student–generated work. In addition to the more traditional forms of lyric poetry, short story, essay, memoir, novel, literary theory and reviewing, many courses cover mixed forms, such as prose poetry, micro–fiction, and hybrid writing that blurs the boundaries between memoir and fiction, fiction and criticism, criticism and poetic experimentation.

Whilst not all classes are offered every year, over the 2–year program all students take a wide selection of courses, and we encourage all to experiment with new forms and themes. 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. The Program is also attractive to students who seek a challenging critical alternative to existing creative and technical writing programs.

To be awarded a Master of Fine Arts degree in the Writing Program, students are required to:

- 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.
- Complete a minimum of 37 semester units (see chart below for minimum requirements). To ensure graduation in a timely manner, students are expected to complete at least 9 units per semester.
- All students are required to take Core MFA courses as well as attend the Thursday night Visiting Artists Series each semester. Students are also free to take upper level/Special Topics Critical Studies offerings and/or institute wide electives.
- The Visiting Artists Series is a required class for everyone in the program, for which students receive 1 unit of credit

in the Fall and 2 units in the Spring. Visiting Artists also functions as a forum for MFA–2s who wish to present their theses in the Spring. The schedule for thesis readings is composed in early Spring.
- Textual Strategies is required in the Fall for all incoming MFA–1 students.
- The Thesis Workshop is recommended for all 2nd year students in the fall semester, but not required. To ensure that all students receive sufficient feedback, Thesis Workshops may be limited to 8 students each.
- The Graduate Teaching Practicum is required in the Spring semester of all 1st year students who desire a 2nd year Teaching Assistantship. Successful completion of this course is prerequisite to an Assistantship.
- Mentoring: Mentors and mentees meet a minimum of three times per semester for advisement and a fourth time to conduct mid–residency and/or graduation reviews.
- Mid–Residency and Graduation Reviews: Mentors conduct all mid–residency and graduation reviews.

MFA Interschool Writing

Interschool Writing students enroll in both Critical Studies and in an MFA program offered by another school of the Institute–Art, Dance, Film/Video, Music or Theater. Applicants must apply separately to each school. Requirements for the other métiers are set on an individual basis or according to that school's requirements. The following list refers only to the Critical Studies component of the Interschool degree.

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

- 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).
- Complete the same requirements as for the MFA Writing Program, except as noted in the chart of minimum requirements given below.

MFA Writing Program, Integrated Media

Students who choose Integrated Media (IM) are enrolled as, and must complete the same requirements as the MFA Writing Program except as noted in the following chart of minimum requirements. Additional requirements – including IM seminars and critiques, specified Critical Studies courses, and electives from throughout the Institute – are set on an individual basis in consultation with the Office of Integrated Media.

MFA Writing Program, Minimum Requirements

37 Credits

To maintain financial aid eligibility, students are required to take a minimum of 9 units per semester; they are not encouraged to take more than 12.

SEMESTER ONE

- Core MFA (3)
- Visiting Artist Series (1)
- Textual Strategies (3)
- Core MFA or Elective (3/2)

SEMESTER TWO

- Core MFA (3)
- Visiting Artist Series (2)
- Teaching Practicum or Core MFA (3)
- Core MFA or Elective (3/2)

SEMESTER THREE

- Core MFA (3)
- Visiting Artist Series (1)
- Thesis Workshop or Core MFA (3)
- Core MFA or Elective (3/2)

SEMESTER FOUR

- Core MFA (3)
- Visiting Artist Series (2)
- Core MFA or Elective (3/2)
- Independent Study with Mentor (2/1)

Interschool & IM MFA Writing Program, Minimum Requirements

Critical Studies coursework: 28 credits

SEMESTER ONE

- Textual Strategies (3)
- Core MFA (3)
- Visiting Artist Series (1)

SEMESTER TWO

- Visiting Artist Series (2)
- Teaching Practicum or Core MFA (3)
- Core MFA or Elective (3/2)

SEMESTER THREE

- Thesis Workshop or Core MFA (3)
- Visiting Artist Series (1)
- Core MFA or Elective (3/2)

SEMESTER FOUR

- Core MFA (3)
- Visiting Artist Series (2)
- Independent Study with Mentor (2/1)

III. MA in Aesthetics and Politics

Learning Goals for the MA Program in Politics and Aesthetics

Students graduating from the MA Program in Aesthetics and Politics are expected to:

- Have read widely and deeply in the literature on modern and contemporary political, critical and aesthetic theory;
- Be able to articulate the complex relationship between political and aesthetic problems, theories and movements;
- Write critically and at a scholarly level for a variety of publications and audiences; and
- Begin to engage in dialogue with the world beyond CalArts.

This program embraces a multi–perspectival approach to the various intersection between the realms of the aesthetic and the political. First, the MA focuses on what is normally understood as political art – i.e. art–making that chooses to become critical discourse in the public sphere. Second, the program addresses the reverse phenomenon – the famous "aestheticization of politics" that so troubled critical theorists during the twentieth century and that continues to invite further reflection. Finally, the program aims to become a pole of attraction for students, artists, and scholars interested in the type of theorizing – characteristic of continental thought – that contextualizes aesthetic and political phenomena within a dynamic space in which social meanings are generated, renewed and contested. Applicants interested in these fascinating crossroads and increasingly burgeoning fields of study will have the unique opportunity of enjoying the artistic environment and interdisciplinary dialogue offered by CalArts.

The MA is a one–year, full–time year program of study. It will be of particular interest to artists seeking to deepen the theoretical and political elements of their art, and to BA/BFA/MFA graduates who may be considering combining their artistic practice with a scholarly career. Core courses in the MA in Aesthetics and Politics are taught by distinguished faculty from the School of Critical Studies; students may also take electives taught by faculty from the Schools of Art, Dance, Film/Video, Music and Theater.

MA Aesthetics and Politics Curriculum

For the completion of the degree, 30 course credits are required. Course credits are divided as follows:

- 12 Core Course Credits
- 12 Elective Credits
- 6 Aesthetics and Politics Lecture Series' Credits
- Thesis

Core Courses

- Contemporary Political Thought
- Critical Discourse in the Arts and Media
- Contemporary Aesthetic Theory
- Thesis Workshop

Elective Courses

The pool of elective courses emphasizes three areas of concentration. Students specialize in an area of concentration by taking a number of elective course credits in this area. The area of concentration is specified when the MA degree is awarded.

- **Critical Theory**: Bringing together the humanities and the social sciences, courses in this area of concentration propose an interdisciplinary analysis of society that focuses on the intersection of aesthetic theory and political thought. Informed by a plurality of global approaches that is represented in part by yearly line-ups of visiting speakers, students develop a historical and contextual understanding of contemporary art practices and political events. Topics range from questions about democracy, political theology, aesthetic judgment, and political action, to debates on posthumanism, relational aesthetics, biopolitics, and queer theory.
- **Global Studies**: Drawing from fields as diverse as geography, literature, music, environmental science, history, and religious studies, this area of concentration pursues a broader investigation of aesthetics and politics that focuses on questions about migration and refugees, human rights, peace and conflict resolution, racism, labor and trade, and spirituality. Thinking through questions of identity and collectivity, telecommunication and society, social security, post- and neo-colonialism, translation, as well as sustainable development in the age of neo-liberalism, courses in this area aim to deepen students' local and international understanding of art-making, teaching, activism, and citizenship.
- **Media Studies and Urban Studies:** This area of concentration deals not only with cinema, video, and digital culture but also with the city as medium and with the curatorial and archival strategies to generate, register, and interpret urban space. Through collaborations with the MFA in Art and Technology program at CalArts, students use Los Angeles as a laboratory to investigate the aesthetic and political consequences of media culture on psychic and collective life. Topics include: memory in the city; feminist and queer theories of media and urban space;

megalopolises in Latin America and Asia; amusement parks and themed environments; simulation and scripted spaces; and media and democracy.

Aesthetics and Politics Lecture Series

Students will be required to take a class with the MA in Aesthetics and Politics Visiting Faculty, either in the Fall or in the Spring semester. During the other semester, students will attend up to four lectures by prominent critics and theorists. These will generally take place at CalArts, or at REDCAT theatre, CalArts' theater and gallery space located in the Walt Disney Concert Hall complex. Alternatively, the lectures may be scheduled at the Museum of Contemporary Art (MOCA) or at other locations in Los Angeles.

Thesis

The MA thesis generally takes the form of a traditional 15,000 word/50 page scholarly work that develops, through a sequence of three to four short chapters (in addition to an introduction and conclusion), an original argument in the field of aesthetics and politics. With permission of the MA thesis seminar instructor as well as the thesis' first reader (sponsor), students may be allowed to experiment with this form, but in this case the thesis will need to develop a rationale for such experimentation.

Students can choose the first reader of their thesis. The first reader must be an MA faculty member with expertise in the thesis topic. In principle, the second (independent) reader of the thesis is determined by the MA faculty. This is to guarantee objectivity in the evaluation process. If students would like a CalArts faculty member who is not an MA faculty member to be part of their committee, they need to discuss this with the program director.

The thesis is due by the first week of September directly following the year of enrollment. If a student does not complete the thesis by this date, he/she will have to pay a $500.00 fee per semester to maintain his/her status as a candidate for graduation. Status can be maintained for up to two semesters. The program director, in conjunction with the students, will set a new due date for the thesis submission. Students who do not complete their thesis by the first week of May following their year of enrollment will no longer be eligible to graduate. They will have to reapply to the program in order to complete coursework and a thesis as arranged with the program director.

If a student does not complete the required coursework within the academic year of his/her enrollment, he/she will need to enroll during the following academic year to complete the remaining courses. The program director, in conjunction with the student, will set a due date for the theses of those students who do not complete their coursework within one academic year. Once the student has completed his/her coursework, the student will have to pay $500.00 per semester (and up to two semesters, as stated above) to maintain their status as a candidate for graduation.

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CalARTS Course Catalog

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School of Critical Studies

Filter by Program

- List all School of Critical Studies courses
- Critical/Intellectual Skills (CSCI)
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- Social Science (CSSS)
- Cultural Studies (CSCS)
- Math and Science (CSSM)
- Metier/Other Metier Studies (CS100-599)
- MFA Writing Program (CS600-699)
- MA Program in Aesthetics and Politics (CS700-799)

The School of Critical Studies offers a Master of Fine Arts (MFA) in Writing and a Master of Arts (MA) in Aesthetics and Politics as well as a robust liberal arts education for every Bachelor of Fine Arts (BFA) candidate at the CalArts Schools of Art, Dance, Film/Video, Music and Theater.

Course Code	Course Name	Semesters Offered
AG111A	Digital Design Lab	I
AG461A	Design Theory I: Design Issues Then and Now	I
AG461B	Design Theory II (Writing and Curating for Designers)	Not planned for this academic year
AH020A	Modern Art History in Review 1	I
AH020B	Modern Art History in Review 2	II
AP110	Visual Semiotics	Not planned for this academic year
AP328	Pedagogies of the Ear: Sound Art and Listening Praxis	II
AR200G	Art Lab: Digital Media	II
AR382	Modes and Forms of Criticism	II
AR463	Routine Pleasures	I
CS005A01	Supplementary English for Artists BFAs	I, II

CS171A	Historical Survey of Graphic Design	I, II
CS172	History of Photography	Not planned for this academic year
CS174A	Dance and World Cultures	I, II
CS175A	Film History I - 1895-1950	I
CS175B	Film History II - 1950-Present	II
CS217	Digital Media and Web Development for Digital Artists	I
CS268	Introduction to Sound Production	I, II
CS272	Prostitution in Film	Not planned for this academic year
CS273A	Modern Dance History	I, II
CS275	History of Experimental Film	Not planned for this academic year
CS276A	History of Animation BFA	I, II
CS313A	Introduction to Programming for Digital Artists A	I
CS313B	Introduction to Programming for Digital Artists B	II
CS361A$	The Anatomy of Movement	I, II
CS378A	Survey of World Theater - Text	I
CS379A	Survey of World Theater - Performance Tactics	I
CS379A	Survey of World Theater - Performance Tactics	I
CS379B	Survey of World Theater - Cultural - Arts Activism	I
CS379C	Art and Community Engagement	II
CS570D	History of Video Art	II
CS570I	Questions of Third Cinema: Films of the Global South	II
CS570N	Cinema Against the Grain	II
CS576	The Tracking Shot in Kapo - Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Violence	Not planned for this academic year
CS611	Graduate Teaching Practicum	II
CS620	MFA Visiting Artist Series	I

CS621	Black Clock Intern	I
CS622	Narrative Construction and Deconstruction	I
CS628	Textual Strategies: the Class That Must Be Obeyed	I
CS630	Performance Theory for the Page	II
CS634A	MFA Workshop in the Novel	I
CS636	Experiments in Creative Non-Fiction	I
CS637A	MFAThesis Workshop	I
CS637B	MFA Thesis Workshop	I
CS646A	Short Story Workshop	I
CS646B	MFA Workshop in Short Story	II
CS649	Creativity and Content in Popular Criticism	II
CS650	The Art of the Book Length Poem	II
CS651	Real World, Real Poems: Documentary Strategies	I
CS652	Literary Citizenship: Tiny Press Practices	II
CS654	Outposts: Experimental Writers of Color & The Status Quo	II
CS659	Conjurations: A Lab for New Writing	I
CS662	Feeling in Theory	II
CS664	/'m Age-/n'wOrd-text	II
CS665	Poetry Laboratory: Mutations in Ekphrasis	I
CS720	Aesthetics & Politics Lecture Series	II
CS720	Aesthetics & Politics Lecture Series	I
CS721	Contemporary Aesthetic Theory	I
CS722	Contemporary Political Thought	I
CS723	Critical Discourse in the Arts and Media	II
CS724	Thesis Workshop	II
CSCI110	Critical Writing and the Arts: Technology/Capital/Identity In Art and Everyday Life	I, II

CSCR214	Research Studio	II
CSCR316	Flash	I
CSCR319	Surfing the Web: Theorizing Art and Animation on the Internet	II
CSCR568	Research Studio II: Graduate Level	I
CSCS151	Sacred & Secular Art of South Asia	I
CSCS154	Doubles, in Art and Culture	I
CSCS158	European Studies: Monsters, Madmen and the Double	II
CSCS252	Everyday Life in 20th Century Europe	II
CSCS253	Music, Culture & Politics in Latin America	I
CSCS258	The Art of the Invisible: Experiments in Radio Production and Podcasting	I
CSCS259	The Hottentot Venus: The Hypersexualization of the Black Female Body	II
CSCS260	Intro to U.S. Chicano & Latino History	II
CSCS304	Getting to Third: Investigations beyond the binary in art, thought, and life	I
CSCS310	Theater of the Oppressed: The Aesthetic Language of Augusto Boal	II
CSCS316	re-thinking the whole hole: debt, silence, caves, vacuums, voids and other (non)negatives in recent art and life	I
CSCS330	Walking Places: Pedestrian Activity, Spatiality and the Politics of Urbanization	II
CSCS336	The Architecture of Work: Narratives of Production from Fordism to Post-Fordism	I
CSCS345	Black/Queer/Black: A Survey of Pop Culture's Fiercest Tributary Through the Lens of '90s House Music Culture (and Hip Hop)	II
CSCS350	The End: Cross Cultural Look at Death	II
CSCS351	Buying & Selling the Fantasy of L.A.	I
CSCS354	The History of Simulation and Interactive Media	I
CSCS356	Blood in the Water: the Middle Passage in History and Art	I
CSCS358	A Collision of Voices: Fissure and Multiplicity in Latin American Literature	I
CSCS420	The Art and Soul of Social Change	II
CSCS444	Archaeology of the Present	II
CSCS451	American Film in Time	II

CSCS453	Borges and the Political	I
CSCS454	Animation and 'the Body'	I
CSCS456	Art and Postcolonial Theory	I
CSCS458	Back to the Lab: Applied Hip Hop Studies	II
CSCS527	Testimony, Magical Realism, and the Carnivalesque	II
CSCS543	Sufi Literature, Mysticism, Music, Dance and the Self	I
CSCS552	Parallel Worlds: Fiction & Imaginary Futures, 1850-Present	I
CSCS567	Artists as Participants	II
CSCW212	Introduction to Creative Writing	II
CSCW222	Creative Writing Workshop: Introduction to Fiction	I
CSCW342	The Step Beyond - Deeper into the Creative Writing Process	II
CSCW410	I Wrote This for You: A Poetry Writing Class	II
CSCW418	Interface Culture: Experimental Narrative in a Multimedia Age	I
CSCW425	Science Fiction & Modern Fantastic	II
CSCW521	Memory, Media and the City	II
CSCW527	Testimony, Magical Realism, and the Carnivalesque	II
CSHM131	Wet, Black Ink: Contemporary Black Poetry	II
CSHM133	20th C. Art Movements and Society	I
CSHM135	Contemporary Literature	I
CSHM136	Lady Murderesses: Introduction to Feminisms	I
CSHM138	Generation X	II
CSHM139	Introduction to Television Theory: The Cinema of Television	II
CSHM206	Intro to Modern Middle East History	I
CSHM231	What Is Philosophy?	I
CSHM237	Say It Loud: Rhetoric of American Social Movements	I
CSHM238	Twentieth-Century Modernism	I

CSHM249	Rubbish! On the History, Politics and Philosophy of Dirt, Trash + Shit	I
CSHM329	America the Question: Introduction to American Literary Modernism	II
CSHM332	Marxisms & Anarchisms	I
CSHM333	Pataphysics: The Art and Science of Imaginary Solutions	II
CSHM335	Queer Books	II
CSHM336	Pornography & Sex Writing	I
CSHM418	Interface Culture: Experimental Narrative in a Multimedia Age	I
CSHM439	Lessons on Being and Becoming: Perspectives in Modern Philosophy	I
CSHM444	Capitalist Theology and the Magic of the State	I
CSHM449	Giorgio Agamben and the Politics of Art	II
CSHM530	Nonsense: From the Sublime to the Ridiculous	I
CSHM537	Classical Film Theory	I
CSHM538	Contemporary Film Theory	II
CSHM539	Perception and Power	II
CSSM162	Heredity, Race, Intelligence & Evolution	II
CSSM222	Introduction to Human Anatomy	I
CSSM231	Cracking Life's Code: Information Theory in the Life Sciences	II
CSSM260	Environments for Intelligence	I
CSSM262	Science of Art and Life Safety	II
CSSM265	Number, Numeral, Shape, Structure	I
CSSM277	Matter and Molecules: From the Eve of Atoms	II
CSSM355	Sex and Death: Biology From Beginning to End	II
CSSM365	Green Science	I
CSSM462	Human Body From Food to Function	II
CSSM523	Selfish Genes, Altruistic Groups	I
CSSM561	Introduction to Holography	I, II

CSSS140	Contract and the Revolution	I
CSSS145	Latin American Mega-Cities	II
CSSS206	Intro to Modern Middle East History	I
CSSS220	Introduction to Psychology	I
CSSS248	Democracy in America Today	II
CSSS260	Intro to U.S. Chicano & Latino History	II
CSSS332	Engagement by Design: The Social Turn in Architecture and Design	I
CSSS342	Mega Cities of Asia: Architecture, Urbanism and Identity	II
CSSS345	Food for Thought: The Anthropology of Eating	I
CSSS425	Psychological Aspects of Human Sexuality	I
CSSS441	Nonviolent Social Movements: New Media and Information Technology in Popular Resistance: Egypt and Beyond	I
CSSS442	Contemp Latin American Film/TV/Video	I
CSSS499	The Art of War: Blood, Sex, Celluloid & Death	I
CSSS544	The Visible and the Invisible	II
CSSS546	Geographies of Violence: Women in Conflict Zones	II
CSSS554	Queer Representability: The Politics of LGBT Visual Culture	I
F 314A	Film Today	I, II
F 318	Sexuality, Gender and Destruction in Cinema	Not planned for this academic year
F 346	Documentary Inquiryies- Performance, Witnessing, and Restless Archives	I
F 370	History of Documentary Film	I
F 427	Cinema of Exile	Not planned for this academic year
F 522E	Graduate Seminar: Film and Politics	Not planned for this academic year
FC275B	Art Appreciation: Site Visits: Museums, Galleries, Events	II
FC317	Comics as Graphic Art: A Historical Review	Not planned for this academic year
FC373A	Screenwriting for Animators: the Picture in Words	I, II

FC377A	History of Character Animation	I
FD517A	Special Topics: Realist Style	Not planned for this academic year
FD517D	Special Topics: The Western	Not planned for this academic year
FD517R	Special Topics: Rock & Roll and Movies	I
FE333	History of Experimental Animation	I
ID370	The People's Theory	I
ID530	Toward Interdisciplinary Critique: a Survey of Methodologies	Not planned for this academic year
ID550	Arts Pedagogy: Artists Preparing to Teach in the Community	I, II
ID555	Special Topics in Arts Pedagogy	I, II
MH100	World Music Survey	II
MH115	Survey of 20th- and 21st-Century Music	I
MH205A	Survey of Western Music History & Literature A	I
MH205B	Survey of Western Music History & Literature B	II
MH240	Jazz History	I
MH314	Introduction to the Music of Flamenco	I
MH317	Introduction to Bach	I, II
MH345	The [R]Evolution of Solo Vocal Literature	I
MH390	The Blues Before 1960	II
MH400-02	African & African-American Music and Literature	II
MH400-03	Contemporary Composer: Words, Music and Ideas	Not planned for this academic year
MH400-06	Music as Literature	I
MH400-07	Sounding Images - A Survey of Visual Music	Not planned for this academic year
MH400-08	The Music of Gyorgy Kurtag and Sofia Gubaidulina	Not planned for this academic year
MH400-12	Musical Reflections of Surrealism	Not planned for this academic year
MH400-18	Contemplative Practices, Musical Arts, Compassionate Mind	II
MH400-19	Music of Eastern Europe in the Late 20th Century	Not planned for this

MH400-19	Music of Eastern Europe in the Late 20th Century	academic year
MH400-21	The Piano since 1900	Not planned for this academic year
MH400-22	The Art of Film Composing	Not planned for this academic year
MH400-23	The Music of Iannis Xenakis	Not planned for this academic year
MH400-24	The Music of Gyorgy Ligeti	Not planned for this academic year
MH400-25	The Music of Helmut Lachenmann	Not planned for this academic year
MH425	Survey of Sound Art	II
MH501	Explorations Into the Ontology & Aesthetics of Free Improvisation	II
MH502	Twentieth-Century Intersections and Interactions	I
MI220	Advanced Musical Programming Techniques	Not planned for this academic year
MI315	Introduction to Digital Fabrication	II
MI613A	Introduction to Programming for Digital Artists A	I
MI613B	Introduction to Programming for Digital Artists B	II
ML101	Intensive Italian Language and Grammar for Singers	Not planned for this academic year
ML102	Intensive French Language and Grammar for Singers	Not planned for this academic year
ML103	Intensive German Language and Grammar for Singers	I
MP303	Radical Music Pedagogy	Not planned for this academic year
MP403	Physiology of the Voice	Not planned for this academic year
MT302	Acoustics: Applied Physics for Musicians	I
MT612	Critical Reading: Location and Geosound	I, II
T 005A	Conversations in Contemporary Theater	I, II
T 819	Objects High & Low: The History of the Puppet in American Culture	I
T 880	Writing for Performance I	I
T 881	Writing for Performance II	II
TP212	Statical Engineering for the Theater	I
TP212	Statical Engineering for the Theater	I

TP213A	History of Theatrical Design & Technology	II
TP214A	Architectural Styles	I, II
TP406	Lighting Technology	I
TP607A	History of Fashion	I

AG111A: Digital Design Lab

3 units / Semester: I

Project driven assignments for the development of essential software skills required of first year graphic design students. This course provides hands-on instruction to help students produce successful and meaningful digital work for print and motion.

* AG111A required of first year Graphic Design students.
* Approved for Critical Studies Credit
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AG461A: Design Theory I: Design Issues Then and Now

3 units / Semester: I

The mark of an advanced designer is the ability to put forth a well considered and reasoned argument regarding design that ultimately leads to formal responses. In other words, an advanced designer is one who doesn't just DO design but can develop theories about what to make and why. This class is about understanding and 'doing' design theory - moving from past design issues and theory to the present and back again to considers what arguments have been made about design and why; different models of analysis and how are they relevant; forms of arguments and discussions; as well as, what are issues for design theory today?

* Required of MFA-1 Graphic Design students.
* Approved for Critical Studies credit.
'Open to all MA/MFA students across the Institute and to BFA Graphic Design Program students who can demonstrate engagement in theoretical practice. By permission of instructor ONLY.'
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AG461B: Design Theory II (Writing and Curating for Designers)

3 units / Semester: Not planned for this academic year

This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view.

* Approved for Critical Studies credit.
* Prerequisite CS171A
* Must have taken Design Theory I AG461a

* Upper level Graphic Design BFAs and MFAs only.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AH020A: Modern Art History in Review 1

3 units / Semester: I

This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant-garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies.

* Approved for Critical Studies credit.
* Required of Art Program students.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AH020B: Modern Art History in Review 2

3 units / Semester: II

This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.

* Required of Art Program students.
* Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AP110: Visual Semiotics

2 units / Semester: Not planned for this academic year

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 discussions. Credit will be calculated on attendance and at least one of the following options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic interest and by permission of the instructor; an art work (made for the class) presented and orally defended in a semiotic context to the class.

* Required course.

* Critical Studies credit.

Discipline(s): School of Art, School of Critical Studies

AP328: Pedagogies of the Ear: Sound Art and Listening Praxis

3 units / Semester: II

This course combines a survey of sound art theories with direct application in studio experimentation. In his 1957-1959 experimental composition course at The New School, avant-garde composer and artist John Cage presented an approach to sound art that would go on to influence a generation of New York-based artists. For Cage, sound was less an artistic discipline or medium than a series of propositions related to practice. With the advent of the 1960s, artists would test Cage's ideas in the tendencies of Fluxus, minimalism, conceptualism, and intermedia art. Today, as the social field itself becomes codified by art discourses, sound art once again offers a dynamic inventory of propositions. Those propositions become legible when we displace sound as an end in itself and investigate the practices of listening. This class begins with an in-depth analysis of two central figures in Euro-American Modernist listening from the 1950s; John Cage and Pierre Schaeffer. Additionally, we investigate selective listening practices from the 1960s and '70s that build upon and/or counter the Cagean and Schaefferean paradigms. Those practices may include the Association for the Advancement of Creative Musicians, Cornelius Cardew, Michel Chion, Luc Ferrari, Pauline Oliveros, R. Murray Schafer, La Monte Young, and Hildegard Westerkamp. Simultaneous with our inquiry will be a series of critical reflections on listening in the fields of pedagogy (Paulo Freire), phenomenology (Don Ihde), politics (Susan Bickford), and psychoanalysis (Theodor Reik). Since the analysis of what we hear is at the same time an analysis of how we hear, direct experimentation plays a crucial role in our research for the course. Students will experiment with field recordings and digital audio software, receiving a basic introduction to site-recording technique and to Logic Pro software. Practicing with the hardware and software, students gain direct experience with recording, editing, and organizing sound as partof their research. Students need have no prior experience with sound, audio software, or recording. Collaborative and site-specific research will be strongly encouraged. No previous experience with sound or music is required.

Discipline(s): School of Art, School of Critical Studies

AR200G: Art Lab: Digital Media

3 units / Semester: II

Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and interests. Working on project driven assignments using Photoshop, Illustrator and InDesign, students will create wide-format color posters with political, social, or cultural content and a multi-page, bound artist's book or zine. Class is for first or second year art students with little or limited Mac experience. Regular attendance mandatory for working in class on projects. Students must be punctual, productive, and willing to form personal views for content in their work.

* Enrollment limited to 15 students. Will consider more students if you have your own Mac laptop.
Approved for Critical Studies Credit
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AR382: Modes and Forms of Criticism

3 units / Semester: II

What is a work of criticism, and what is the role of criticism in shaping or framing art discourse in the present moment? Writing about art can assume many modes and forms of criticism, many of which are neglected in the discussion of a genre frequently assumed to be in crisis. This course will interrogate the contingent, contentious object of criticism while considering a diverse selection of ambitious critical writing by Hilton Als, David Antin, Bruce Hainley, Rosalind Krauss, and Susan Sontag. We will examine formal limits and economic contingencies of criticism, the context provided by art

magazines and websites, and the overlapping discourses of art history and theory. This is a reading-intensive class, and students will be asked to write several texts over the course of the semester.

* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

AR463: Routine Pleasures

3 units / Semester: I

'For the rustle,' asserts Roland Barthes, 'implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation-plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud).' This course will consider 'the individual' and 'the collective' as tactical and historically charged positions, with critical implications for notions of labor and pleasure, as well as agency and authorship. We will begin and end with Jean-Pierre Gorin's 1986 film-essay Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider the Dziga Vertov Group, Manny Farber's 'White Elephant Art vs. Termite Art,' Andy Warhol's Factory production, Edouard LevT's Autoportrait, the Art Workers' Coalition (AWC), Womanhouse, Group Material, Asco, Henry David Thoreau's Walden, Land Art, and the Center for Land Use Interpretation. This class will function as a reading and discussion group; students will work on assigned projects individually and collectively.

* Offered for Critical Studies Metier Studies credit.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

CS005A01: Supplementary English for Artists BFAs

2 units / Semester: I, II

This course provides opportunities for non-native English speakers to gain skill and confidence in using English effectively. Emphasis will be given to building vocabulary necessary for critical thinking and discussion within the artistic disciplines. Close readings of current articles in contemporary arts publications, and other sources will be utilized for vocabulary building, comprehension and critical discussion. Class activities will develop skills in listening, speaking, reading and writing. In addition to attention paid to grammar and sentence structure, this course will address issues of literal and metaphoric meaning and the implications for comprehension and effective word choice.

* Open to the Institute.

Discipline(s): School of Critical Studies

CS171A: Historical Survey of Graphic Design

2 units / Semester: 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.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

CS172: History of Photography

2 units / Semester: Not planned for this academic year

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

* Required course.
* Priority given to BFA-3 and BFA-4 Photography & Media students.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

CS174A: Dance and World Cultures

2 units / Semester: 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, though students may register for each semester independently. The first semester establishes a theoretical framework for dance observation within a cross-cultural context and then proceeds to examine examples of dance within religious contexts. The second semester examines examples of social dance and dance as art and entertainment.

* Required of all BFA I students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts, School of Critical Studies

CS175A: Film History I - 1895-1950

3 units / Semester: 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 the LumiFres, MTliFs and Porter to Renoir, Ozu and Welles. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory.

* Required of all PFV MFA-1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B)
* Required of Experimental Animation BFA-2 students (year-long, A&B).
* Required of FDP MFA-1 students (year-long, A&B)
* Permission of instructor required.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS175B: Film History II - 1950-Present

3 units / Semester: II

A survey of the cinema from the end of the Second World War to the present. The course traces the impact of the Italian neo-realists upon the development of post-war aesthetics, following the movements that came in their wake, the filmmakers who carried on their legacy and those who rejected it. The story is framed through the study of works by major filmmakers, from Rossellini and DeSica to Godard and Varda, Ford and Hitchcock to Cassavetes and Burnett. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory.

* CS175A is highly recommendeded but not a prerequisite.
* Required of all PFV MFA-1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B)
* Required of Experimental Animation BFA-2 students (year-long, A&B).
* Required of FDP MFA-1 students (year-long, A&B)
* This class meets during the practicum/interim: ALL students are required to attend the first week of class with no exceptions.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS217: Digital Media and Web Development for Digital Artists

2 units / Semester: I

This course provides an introduction to digital media and web development for musicians. Each student will learn basic HTML and how to use it to build custom websites for designing artist homepages. Students will learn how to stream music, stream video, and manage media online. Each student will also learn how to use social networking sites to help gain fan bases and friends using websites like myspace and facebook. Final project in this course is to have a personal website set up and running.

* Permission of instructor required. jhochenbaum@calarts.edu
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

CS268: Introduction to Sound Production

2 units / Semester: I, II

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 equipment performance specs; digital audio; microphone types and usage; and an overview of recording theory. Lecture/demonstration course, not hands-on recording.

* Prerequisites: Solid math skills, including algebra.
* Permission of instructor required. jhochenbaum@calarts.edu
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

CS272: Prostitution in Film

3 units / Semester: Not planned for this academic year

The course will view films and read texts that center on the prostitution, 'the world's oldest profession'. Prostitution has been a subject of singular fascination since biblical times-we will consider the construction of prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will

necessarily intersect with question of the representation of sexuality, and exploitation in a more global sense.

* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS273A: Modern Dance History

2 units / Semester: 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.

* Required of all BFA II students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts, School of Critical Studies

CS275: History of Experimental Film

3 units / Semester: Not planned for this academic year

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 teward subjectivity and diary are additional themes forms and genres we will investigate

* Permission of instructor required.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS276A: History of Animation BFA

3 units / Semester: I, II

A yearlong international historical survey of animated films, from early motion devices through the development of studio shorts and features, the styles of experimental artists in various media, and current day applications of animated imagery. Lectures and readings stress the historical contexts of the topics covered, as well as the role of the researcher in historical documentation. This course replaces CS276 Animation Then and Now and FE333 The History of Experimental Animation as a BFA1 and BFA transfer requirement.

* Required of Experimental Animation BFA1 and BFA transfer students.
* Approved for Critical Studies.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS313A: Introduction to Programming for Digital Artists A

2 units / Semester: I

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChucK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChucK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChucK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

CS313B: Introduction to Programming for Digital Artists B

2 units / Semester: II

See the description of CS313A, of which this course is a continuation.

* Prerequisite: CS313A
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

CS361A$: The Anatomy of Movement

2 units / Semester: I, II

CS361A (Fall semester)
An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The first semester will cover the lower body and abdomen. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that results in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more.
* Critical Studies credit allowed for Dance Students.
* It is strongly recommended that this course be followed by CS361B which covers upper body.

CS361B (Spring semester)
An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The spring semester will cover the arms, back, and upper torso. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that result in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more.

* Permission of instructor required. dkrasnow@calarts.edu
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts, School of Critical Studies

CS378A: Survey of World Theater - Text

3 units / Semester: I

Survey of World Theater - Text is designed to provide a survey of twentieth century theatre history with an emphasis on world theatre by studying the work of select playwrights. We will explore the plays/texts through a variety of assignments, including critical writing, creative projects and performance.

* One of four courses available to meet the Theater School metier studies requirement.
* For BFA-2 & BFA-3 students.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS379A: Survey of World Theater - Performance Tactics

3 units / Semester: I

This course considers significant performance techniques within their political contexts. Histories of theater, performance art, spectacle, and the performance of everyday life frame an understanding of the performing body and its relationship to the real, to cultural identity, and to shifting visions of modernity. Readings provide examples from different national contexts, and include performance texts, artist's writings, and critical scholarship.

* One of four courses available to meet the Theater School mTtier studies requirement.
* For BFA-2 and BFA-3 students.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS379A: Survey of World Theater - Performance Tactics

3 units / Semester: I

This course considers significant performance techniques within their political contexts. Histories of theater, performance art, spectacle, and the performance of everyday life frame an understanding of the performing body and its relationship to the real, to cultural identity, and to shifting visions of modernity. Readings provide examples from different national contexts, and include performance texts, artist's writings, and critical scholarship.

* One of four courses available to meet the Theater School mTtier studies requirement.
* For BFA-2 and BFA-3 students.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS379B: Survey of World Theater - Cultural - Arts Activism

3 units / Semester: I

This survey course will explore the work of radical collectives, community artists, guerilla performers, and other modern and contemporary troublemakers and active agents whose artistic practices are fundamentally committed to social justice through the arts. We will investigate theoretical and historical references as they relate to public and context-based work within and outside of institutional environments. We will explore work as it pertains to the performance arts, visual arts, writing arts, community building/organizing and other practices that eloquently question/examine the dynamics between artists and their communities. This class will be modeled as a forum and active participation and engagement is expected. The class will culminate with a free day-long event/forum open to the larger (LA and SCV) community which will be shaped and designed by you and will include original performances, artwork and fiery dialog.

* One of four courses available to meet the Theater School metier studies requirement.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS379C: Art and Community Engagement

3 units / Semester: II

Our class, designed for a group of 10 to 15 students, will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and community engagement. Drawing upon a range of community-based arts projects, scholarship, case studies, screenings, interactive games, field trips, and hands-on collaboration, the students will have the opportunity to explore a myriad of community engagement projects and strategies that utilize the visual and performing arts.

* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS570D: History of Video Art

3 units / Semester: II

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in 1967-68. It will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product; artists explored properties of the electronic signal; and media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. The course will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital technology in the mid90s will introduce new media and the net cultural environment. Readings will focus on critical texts and writings by artists. A few short writing projects will be assigned.

* Open to both undergraduate and graduate students.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS570I: Questions of Third Cinema: Films of the Global South

3 units / Semester: II

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.
* Permission of instructor required.
* May be repeated for credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS570N: Cinema Against the Grain

2 units / Semester: II

Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particularly important to examine under-appreciated, even disreputable films that have gotten lost in the shuffle. 'Cinema Against the Grain' presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Michaeux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve.

* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS576: The Tracking Shot in Kapo - Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Violence

3 units / Semester: Not planned for this academic year

Look however in Kapo, the shot where Emmanuelle Riva commits suicide by throwing herself on electric barbwire: the man who decides at this moment to make a forward tracking shot to reframe the dead body carefully positioning the raised hand in the corner of the final framing this man is worthy of the most profound contempt.
This seminal text by Jacques Rivette marks a turning point in film theory and criticism, opening the door to a critical investigation on how the form of a film is producing as much discourse as its expressed content. The shot is at the center of any critical discourse on cinema. By returning to the basics of what a shot can do and cannot do, as well as the theoretical and ideological applications of the way it is composed and articulated within the frame, in relation to the off-screen space and the camera movements, we will investigate what it at the heart of the production of meaning in modern cinema. Here we will take the notion of modernity in the wake of authors such as Jean-Luc Godard (for whom the history of cinema is divided into two: before and after concentration camps) and Gilles Deleuze (who locates the birth of cinematic modernity in post-war Europe). It becomes clear that a crucial combination took place (as noted by Paul Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.

* Elective for Critical Studies Masters in Aesthetics and Politics
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS611: Graduate Teaching Practicum

2 units / Semester: II

This two-hour weekly seminar will develop pedagogical skills and classroom strategies for teaching assistants who are engaged in leading discussion sections. The course will cover a range of pragmatic issues related to teaching, including strategies for how to design individual class sessions, suggestions for hand-outs and course materials, examples of assignments, responses to student writing, and grading. The class content aims to provide TAs with skills that are applicable no matter what course they are assigned to, as well as a tangible set of materials they can adapt in the context of their own classrooms.

* Reserved for Foundation Class TAs.

Discipline(s): School of Critical Studies

CS620: MFA Visiting Artist Series

1 unit / Semester: I

Selected artists and MFA Thesis presentations.

Required of all MFA Writing, Interschool & IM students.

Discipline(s): School of Critical Studies

CS621: Black Clock Intern

3 units / Semester: I

Workshop in editing and producing a literary magazine.

Enrollment limited by special arrangement with the instructor.
* Permission of instructor required.

Discipline(s): School of Critical Studies

CS622: Narrative Construction and Deconstruction

3 units / Semester: I

A seminar/workshop devoted to narrative across genre and medium. We will explore deep structures of narrative, narrative ways of knowing and telling, the social role(s) of narrative, how to put narratives together and pull them apart. Critical readings will focus on narratology and more recent narrative theory; 'case studies' will be drawn largely from fiction, but also from poetry, creative nonfiction, hypertext and film. Students are expected to workshop material that responds to and builds on the course readings and discussions, some exercises will be provided to jumpstart narrative experimentation. Whether you work consistently in one form or have a hybrid practice, take this class if you wish to deepen your narrative sensibility-as both a writer and a reader-in a cross-genre, interdisciplinary context.

Discipline(s): School of Critical Studies

CS628: Textual Strategies: the Class That Must Be Obeyed

3 units / Semester: I

This class functions as an introduction to both the writing program, and to a wide set of contemporary writing practices.

* Required of all MFA Writing, Interschool, and IM students.

Discipline(s): School of Critical Studies

CS630: Performance Theory for the Page

3 units / Semester: II

This seminar will introduce students to the wide range of issues and practices that constitute the developing field of performance studies, particularly as they relate to writing. Through embodied exercises, conceptual scores, and applied theory, students will produce ''performative texts'' for the page. Those interested in writing texts to be performed are of course welcome, though this is not a playwriting class. We will investigate ''performativity'' as an analytic (as a way of reading culture), play (the ''as-if'' element of culture) and display, the relation between order and unpredictability,

improvisational techniques and theory, movement notation, theories of spectacle and spectatorship, techniques of humor,and various tropes of performance (e.g. masquerade, ventriloquism, exhibition, historical re-enactment). The course is intended to blur performance and analysis -- that is, to employ immediacy, mutation, interactivity, kinaesthetics, and reflexivity in our critical investigations, modes ofresearch, and literary productions.

* Permission of instructor required. mschutzm@calarts.edu

Discipline(s): School of Critical Studies

CS634A: MFA Workshop in the Novel

3 units / Semester: I

Novel-in-progress workshopping with a focus on clarity - maximizing the reader's understanding of what the work is attempting to express. Special attention paid to the rhythm of language as experienced through reading work aloud; the use of personal experience and history to inform the creation of fiction; exposure to writers working in similar voices and themes. Participants must be prepared to read their work aloud, to participate in group discussions around each others' work, and to keep critiques useful and kind. Though there will be dialogue regarding the use of personal experience in fiction, this is not a memoir class.

* Permission of instructor required.

Discipline(s): School of Critical Studies

CS636: Experiments in Creative Non-Fiction

3 units / Semester: I

In this course we will read eight distinct, recent, book-length nonfiction meditations, which we will use throughout as inspirations for our own writing. The reading will be divided into four overlapping categories: the slippery scholarly (Anne Carson's poetic account of ancient love, Eros the Bittersweet, and Avital Ronnell's critical tour de force, Crack Wars), the obliquely autobiographical (Roland Barthes' reflection on photography and his mother, Camera Lucida, and Catherine Millet's unusual erotic memoir, The Sexual Life of Catherine M.), the perambulatory, research-laden meditation (Susan Sontag's final rumination on ethics, Regarding the Pain of Others, and Annie Dillard's theological inquiry, For the Time Being), and the journalistic (Janet Malcolm's classic roast, The Journalist and the Murderer, and Robert Sullivan's personal/historical account of rodent life, Rats). Our own writing experiments will explore the uses of memory, observation, and research in nonfiction writing, with the goal of exciting interest and developing deftness in the construction of long-form polemics, memoirs, meditations, or investigations.

Discipline(s): School of Critical Studies

CS637A: MFAThesis Workshop

3 units / Semester: I

Required of all 2nd year students in their graduating year. The course is devoted to editing, critiquing, and completing the thesis project. The thesis defense and graduation review will be conducted at the conclusion of the course.

Discipline(s): School of Critical Studies

CS637B: MFA Thesis Workshop

3 units / Semester: I

Required of all 2nd year students in their graduating year. The course is devoted to editing, critiquing, and completing

the thesis project. The thesis defense and graduation review will be conducted at the conclusion of the course.

Discipline(s): School of Critical Studies

CS646A: Short Story Workshop

3 units / Semester: I

The course will focus on the writing of short stories ranging in length from a few hundred words to 75 page novellas. The primary focus will be on workshopping the student's work. We will explore the various forms of style within the form with readings from Gogol, Shirley Jackson, William Gass, Lydia Davis and many others.

Discipline(s): School of Critical Studies

CS646B: MFA Workshop in Short Story

3 units / Semester: II

This course focuses on the writing of short stories across a range of traditions, styles and approaches, via frequent workshops and discussions of assigned reading. While the bulk of our attention is directed toward student manuscripts, course readings and exercises provide additional perspective on the genre and its permutations, from 'epiphanic' stories to 'episodic' ones, from minimalism to postmodernism, as well as the renaissance of the short story via digital media.

Discipline(s): School of Critical Studies

CS649: Creativity and Content in Popular Criticism

3 units / Semester: II

The students will come to see that the best popular criticism combines both style and substance. It does not mean a simple retelling of a movie or film's plot. The writer will find a strong voice and write in clear, concise prose. The reader should both be entertained and enlightened. The students will understand that criticism should be written and read as carefully as one writes or reads a novel.

Discipline(s): School of Critical Studies

CS650: The Art of the Book Length Poem

3 units / Semester: II

This class will begin by taking a look at a few of the more famous 20th century long poems before turning its attention to several recent poetry collections that either attempt to convey a narrative or dilate on a particular theme, set of characters, or 'concept.' Questions we will likely consider: how and why so many contemporary poets are making use of the long poem or linked poems; problems of form, content, and research in a sustained project; the process of narrative elaboration in poetry as opposed to prose; the differences between poetry written in sequence, a book-length collection of related poems, and a 'long poem' proper. We will spend roughly half our time discussing the reading, and half workshopping student work.

* Permission of instructor required. mnelson@calarts.edu

Discipline(s): School of Critical Studies

CS651: Real World, Real Poems: Documentary Strategies

3 units / Semester: I

Writing and art-making are lenses through which we can instigate ourselves to perceive the world differently, and to configure a different world. What is possible when we engage concrete and often urgent real-world concerns as the central substance of our artistic practice? In this class, we will read texts by politically-activated writers who incorporate research and documentary materials into their work. We will consider a range of ethical, political and practical questions raised by research methods, reportage, quoting, citation and appropriation, in works that address complex and difficult narratives, from war and interpersonal violence to histories of place and language acquisition.

This class principally centers on developing, through writing, an understanding of our world and contexts. You will have the opportunity to continue working on writing projects you may have already begun; you will also be encouraged to write beyond the borders of how you're accustomed to thinking of your practice. We will use all the tools at our disposal-reading, writing, and conversation-to explore what we believe, and how we will enact, the possibilities for writing and poetics in our time. Readings will likely be selected from the following list: Ammiel Alcalay, Heimrad Baecker, Kamau Brathwaite, Julie Carr, Brenda Coultas, C.S. Giscombe, Judith Goldman, Mark Nowak, Craig Santos Perez, M. NourbeSe Philips, Claudia Rankine, Evelyn Reilly, Charles Reznikoff, Padcha Tuntha-Obas, Spring Ulmer, Anne Waldman, Shangxing Wang, Tyrone Williams, Rita Wong, and C.D. Wright.

* Permission of instructor required.

Discipline(s): School of Critical Studies

CS652: Literary Citizenship: Tiny Press Practices

3 units / Semester: II

This course is a hands-on exploration of contemporary autonomous small- and microppress practices as they relate to a poetics of community accountability. How might we participate in creating the literary and artistic world we wish to inhabit? What is our responsibility, as writers, readers and thinkers, to a larger literary-artistic culture? What kinds of communities are made possible through different kinds of cultural action and cultural work? We will consider zines, broadsides, little magazines and journals, micro-presses and small presses, reading series, cultural centers, and collaborative or cross-genre projects. We will consider tiny press projects as a whole, with an eye toward critical conversation that encompasses both the work presented and the form(s) and mode(s) of that presentation. Presses and projects to be studied will likely be selected from a broad range of active small and tiny presses, possibly including the following: Achiote Press, Atelos and Tuumba, Antennae, belladonna, Burning Deck, Corollary Press, Dusie Press, How 2, Jacket, The Journal of Aesthetics and Protest, Kenning Editions, Leroy Books and Leon Works, Mirage #4 (Period)ical Meritage Press, Octopus Books, The Pines, Portable Press at Yo-Yo Labs, Small Fires Press, Taxt Press, Tinfish, Try, and Ugly Duckling Press. Note: you may take this class whether or not you define yourself as a poet and whether or not what you write would traditionally be considered 'poetry.' Translators and artists who work primarily in non-literary forms are welcome. The reading list for this class will be significantly different from the Spring 2010 version, so please feel free to be a repeat offender!

Discipline(s): School of Critical Studies

CS654: Outposts: Experimental Writers of Color & The Status Quo

3 units / Semester: II

IIn 'Poetry on the Brink,' critic Marjorie Perloff states, 'To dislodge the dominant paradigm is never easy, but in recent years we have witnessed a lively reaction from a growing group of poets who are rejecting the status quo.' This statement was as pertinent in 1919 as now, yet is seldom made regarding experimental writing by people of color. OutPosts appropriates Perloff's assertion and yokes it to its course objectives: to develop a working POC-centric understanding of the term 'experimental;' indentify the driving forces behind such writing across forms and genres, and interrogate the impact of the 'post-' (black, race, feminism, identity, human) condition on experimental POC practices. We'll start by laying contextual ground: colonization and slavery, lingua-textual difference, subversion and translation, and key socio-political and aesthetic movements. We'll travel 'out' with Erna Brodber, Sherwin Bitsui, Latasha Nevada Diggs, Hannah Crafts, Paolo Javier, Miyung Mi Kim, PamelaLu, Dambudzo Marechera, Richard Bruce Nugent, Fran Ross, giovanni singleton, Melvin Tolson, Cecilia Vicu±a, John Yau, Ra·l Zurita, critical works from John Akomfrah, Brent Hayes

Edwards, Madhu Dubey, Charles Gaines, Senga Nengudi, Colleen Lye, Trinh T. Minh-ha, Harryette Mullen, Guillermo Gomez-Pe±a and Isaac Allen Punzalan, among others, as well as with avant-garde anthologies from around the world. Using writing exercises and workshop sessions, we will employ and discuss the techniques and intentions modeled here, explore what drives our own experimentation, and, ultimately, generate new writing and ideas beyond anyone's expectations.

Discipline(s): School of Critical Studies

CS659: Conjurations: A Lab for New Writing

3 units / Semester: I

According to the Oxford Dictionary, an experiment is defined as 'an action of trying anything.' To try to reproduce the mind's questions, the meaning of being in the world, alive and feeling, may demand that we break rules, trespass borders, re-imagine the embodied voice, its language of signs and symbols. What does one do when such attempts at creating and reproducing experience are not easily contained within a single genre, form or register? The Conjure Lab is the place for these and other questions, for generating new works, and growing pieces and projects too nascent or embryonic for intense critique sessions. Instead of focusing on reader-centered 'fixes,' the lab work is driven by your curiosities, experiments, and inquiries. We will create skeletons, skins, landscapes and structures, multiple visions and new tongues, fuse forms, split genres, graft disciplines, using the classroom and the Institute as imaginatively as possible. Our resources include a wide variety of texts and approaches, from Bhanu Kapil's Incubation: A Space for Monsters, ekphrasis, Bernadette Mayer's writing exercises, syncretic writing, Yoko Ono's Instruction Paintings, movie telling (neobenshi), Harry Mathews' 20 Lines a Day, Stephen Jonas' Exercises for Ear, to our own procedures and constraints, invented by and for each other. In the process, stale writing habits get reinvigorated, default settings get changed, and both our writing repertoires, and our conception of the workshop itself, expand. Of course, we may fail beautifully, which is part of the point.

Discipline(s): School of Critical Studies

CS662: Feeling in Theory

3 units / Semester: II

This course addresses the crisis in feeling-in emotion and affect-in the wake of the so-called 'death of theory' and 'end of the subject.' What remains for writers of a critical perspective on the emotions they deploy, portray, and animate in their work? Does feeling vanish with the disappearance of the subject? Has the subject in fact disappeared? Beginning with the 'birth' of the modern or modernist subject in psychoanalysis, we will examine through a wide variety of readings the persistence of affect from a number of psychoanalytic, cognitive, and post-theoretical perspectives and, in this light, workshop excerpts from student writing. Students will be responsible for at least one workshopping of their own work and approximately three presentations of readings.

* Permission of instructor required. jwagner@calarts.edu

Discipline(s): School of Critical Studies

CS664: /'m Age-/n'wOrd-text

3 units / Semester: II

Today, processess of 'writation' happen in many different ways, crossing not just genres, but disciplines. This course examines a variety of practices where text meets image and vice versa. Three themes structure the course: language, from the invention of new scripts to verbo-coco-visual experiments that attempt to capture some of the more material aspects of language, including its sounds; the treatment of the page as a theater, a space in which to stage linguistic performances; what happens when we think of language as a tongue, and how this might relate to questions of post-colonialism and multi-culturalism. Under this theme we also discuss the notion of conceptual-art-execution. Under the heading of narrative, we look at different ways writers and artists have fused text and image to tell stories and/or to articulate aspects of life that might not be presentable with one medium alone. Here we look at different uses of

documents, bureaucratic forms, photographs, graphs and other forms of indexical sign; at works in which writing and drawing appear as two ends of a single continuum; at asemic texts; and at (visual) artworks in which text plays a key role. Both these themes intersect with each other, and also with a broader theme that links art and writing to questions of politics and ethics.

Discipline(s): School of Critical Studies

CS665: Poetry Laboratory: Mutations in Ekphrasis

3 units / Semester: I

Ekphrastic poems engage artwork visual, cinematic, dance, musical, etc. sometimes describing, inhabiting, critiquing, or using them as vehicles for other arguments and observations. In this poetry laboratory, we will vivisect and then mutate these more traditional modes of ekphrasis through a number of in-class experiments, moving maniacally toward ekphrasis' edges: composing 'recordings' of shows at CalArts, attempting to synthesize the dynamics of Butoh or Data-moshing into poetic techniques, textually performing covers of other poems, writing The Wild Beast and more. Though Mutations in Ekphrasis is not primarily a workshop, we will reserve some time for in-depth discussion of our 'results,' including works produced outside the classroom.

Discipline(s): School of Critical Studies

CS720: Aesthetics & Politics Lecture Series

3 units / Semester: II

This will not be a conventional course but a semester-long lecture series consisting of three autonomous blocks of readings organized around a CalArts or REDCAT lecture delivered by a visiting speaker. In the Fall 2010 semester, the lecture series will host the following speakers: Eduardo Cadava (English and Comparative Literature, Princeton University), at CalArts in October; Catherine Malabou (Philosophy and Comparative Literature, Paris X-Nanterre/ SUNY Buffalo), at REDCAT in November; and Bonnie Honig (Political Science, Northwestern University), at CalArts in December. Please consult the MA in Aesthetics and Politics website, the Lecture Series brochure, as well as the REDCAT calendar, for locations, dates, and times. As in previous years, the Lecture Series emphasizes three different fields of study: aesthetic and political theory, social and political critique, and political art. Students are required to attend both the lectures and the additional course meetings as well as a mini-conference titled 'Biopolitics, Biotechnics, and the Arts' organized on the occasion of Catherine Malabou's visit. The final requirement for the course is a 20-page paper about a topic related to the course readings.

Required of MA Aesthetics & Politics Students
* One year course.

Discipline(s): School of Critical Studies

CS720: Aesthetics & Politics Lecture Series

3 units / Semester: I

This will not be a conventional course but a semester-long lecture series consisting of three autonomous blocks of readings organized around a CalArts or REDCAT lecture delivered by a visiting speaker. In the Fall 2010 semester, the lecture series will host the following speakers: Eduardo Cadava (English and Comparative Literature, Princeton University), at CalArts in October; Catherine Malabou (Philosophy and Comparative Literature, Paris X-Nanterre/ SUNY Buffalo), at REDCAT in November; and Bonnie Honig (Political Science, Northwestern University), at CalArts in December. Please consult the MA in Aesthetics and Politics website, the Lecture Series brochure, as well as the REDCAT calendar, for locations, dates, and times. As in previous years, the Lecture Series emphasizes three different fields of study: aesthetic and political theory, social and political critique, and political art. Students are required to attend both the lectures and the additional course meetings as well as a mini-conference titled 'Biopolitics, Biotechnics, and the Arts' organized on the occasion of Catherine Malabou's visit. The final requirement for the course is a 20-page paper about a topic related to the course readings.

Required of MA Aesthetics & Politics Students
* One year course.

Discipline(s): School of Critical Studies

CS721: Contemporary Aesthetic Theory

3 units / Semester: I

In his essay 'What is Enlightenment?', Michel Foucault suggests that 'the relations between the growth of capabilities and the growth of autonomy are not as simple as the eighteenth century may have believed.' Indeed, the increased presence of emancipative (media-)technologies in our societies has led to an intensification of power-relations, and to new practices of disciplinary and biopolitical power. This problem is an aesthetic problem not only because it involves the question of technology and the media, but also because these new power-practices risk to hegemonize what Foucault in the last volume of his History of Sexuality theorizes as an 'aesthetics of existence.' We will start, then, from this premise: today, aesthetic theory must rearticulate the age-old questions of the beautiful and the sublime (central to Immanuel Kant's Critique of the Power of Judgment) in view of the new problem of the aesthetic proletarianization of the subject. Disciplinary and biopolitical power are exhausting our capacities to shape ourselves outside of--or at least at some internal, plastic difference from--contemporary power-practices. What suggestions does contemporary aesthetic theory provide to recommence the project of the aesthetics of the self? On the far side of the hyper-consumerism that generally passes for the care of the self in America, we will reinvent the work of Walter Benjamin, Martin Heidegger, and Giorgio Agamben; of Jean Baudrillard, Peter Sloterdijk, and W.J.T. Mitchell; of Franco 'Bifo' Berardi, Bernard Stiegler, and Catherine Malabou; of FTlix Guattari, Timothy Morton, and Tiziana Terranova; and of Nicolas Bourriaud, Claire Bishop, and Jacques RanciFre, so as to explore the crossover of aesthetic and political theory-as well as practice--today.

Required of MA Aesthetics & Politics Students

Discipline(s): School of Critical Studies

CS722: Contemporary Political Thought

3 units / Semester: I

Five authors will dominate this course: Carl Schmitt, Claude Lefort, Maurice Merleau-Ponty, Hannah Arendt, and Jacques RanciFre. The first two will play the role of introductory cases: of thinkers who, for opposite reasons, could be said to delineate the contours of what we will describe as an aesthetico-political understanding of democracy. Schmitt, on the one hand, will be criticized as the most significant representative of a contrasting view of democratic sovereignty and political action that subsumes under the monopolizing instance of the decision and the friend-enemy distinction the entirety of political life. Lefort, on the other hand, will be identified as the most obviously established representative of an aesthetico-political understanding of forms of society, who has successfully shown how to interpret the most intricate 'complications' of contemporary politics. The first section of the course will fundamentally engage in a dialogue with these two authors. The three main sections will be devoted to presenting Merleau-Ponty, Arendt, and RanciFre as consecutive and-relatively-intertwined instances in the contemporary development of the aforementioned aesthetico-political understanding of democracy. Although the course will be structured as a sequential discussion of these three authors, it will not offer, in fact, isolated snapshots of each of them. On the one hand, Merleau-Ponty will open the sequence, establishing a general 'ontological' framework for the entire semester. His work will constantly reemerge from the background in order to illuminate general, un-clarified assumptions characteristic of both Arendt and RanciFre's political theorizing. On the other hand, the original contributions of these last two thinkers, made possible in part due to those un-clarified assumptions, will make their appearance in all of the course's sections, illustrating dimensions obscured, ignored, or denied by the other authors' analyses.

Required of MA Aesthetics & Politics Students

Discipline(s): School of Critical Studies

CS723: Critical Discourse in the Arts and Media

3 units / Semester: II

In the current visually saturated world how do images function? In what ways do they create densely articulated assemblages with political and ontological impact? How has the poststructuralist critique of representation created new theoretical approaches, and in what ways can a critical reading of the visual be addressed and enhanced? These issues will provide the principle questions for the course, a template for interrogating the construction and interpretation of the image. Beginning with Theodor Adorno's aesthetic theory and his analysis of the culture industry, the course will then examine Gilles Deleuze's time-image and Jacques RanciFre's subsequent critique of Deleuze. This will be followed by Elizabeth Grosz's analysis of Bergson, with an emphasis on his concept of the pure past and the image. Finally, the work of N. Katherine Hayles will be used to analyze the transition from the analogue to the digital and the implications for political, aesthetic, and ontological issues. Thesecond element of the course will be to focus on the image in contemporary culture, principally through film, and to address the manner in which these images have political frisson: among the filmmakers addressed will be Oscar Micheaux, Stanley Kubrick, Wong Kar-Wai, Claire Denis, and Carlos Reygadas.

Discipline(s): School of Art, School of Critical Studies

CS724: Thesis Workshop

3 units / Semester: II

This seminar aims to guide students from pre-writing to writing: it intends to accompany them through the preparatory stages of the writing so as to prepare them for the actual writing of the thesis. Over the course of the seminar, students will discuss their thesis topics with their peers and generate (as well as workshop) the various documents that are considered essential to the pre-writing process: an abstract, a research bibliography, a table of contents, a chapter outline, and more. In addition, students will familiarize themselves with the Aesthetics and Politics program's thesis style guidelines. As the final assignment for the course, all course participants will be required to hand in a polished version of one of the chapters of the thesis. This version will be commented on by both the seminar instructor as well as the thesis' first reader and should launch students into the writing of the remaining chapters of the thesis. The seminar will include a visit by Critical Studiesresearch librarian Brena Smith, who will help students generate a research bibliography, and who will explain the library's guidelines for the final thesis deposit, which is required in order for students to be awarded the MA degree.

Required of MA Aesthetics & Politics Students

Discipline(s): School of Critical Studies

CSCI110: Critical Writing and the Arts: Technology/Capital/Identity In Art and Everyday Life

3 units / Semester: I, II

This course introduces students to critical writing as a way to interpret, critique, and inform art making in the visual, performing, and literary arts. The goal of the course is to prepare students for their Critical Studies coursework by building strong critical thinking and writing skills-lasting skills that will serve them well beyond their time at CalArts. Though critical writing will be the focus of our course, this will also be an opportunity for students to investigate issues central to art production and reception, both in their own mTtiers and other art disciplines. The central themes of the course will be technology, capital (i.e., money), and identity. Class discussions and writing will explore some of the following questions: How do various artistic practices depend on technology, and what happens when technological changes force adaptation? And how, in turn, have artists sought to respond to and redefine our everyday relationship to technology? What is the relationship between a market-based economy and the arts or, more abstractly, between capital and aesthetics-can either operate without the other? How are differences of race, class, gender, sexuality, and ethnicity hidden, revealed, and/or transformed through various forms of art? Why are expressions of difference so powerful that they are subject to policing through various forms of censorship? We will approach these questions through course readings that are drawn from a wide range of sources and viewpoints, requiring each student to stake out unique positions while developing his or her own voice as an artist and critic. Over the course of the semester, students will produce a number of critical essays and reviews addressed to an interdisciplinary audience of artists, critics, and scholars. The final project for the class will be to collectively revise and publish a selection of the best essays from the course.

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 BFA1s.
* Open to the Institute.
* Foundation credit in Critical/Intellectual.

Discipline(s): School of Critical Studies

CSCR214: Research Studio

2 units / Semester: 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.

* Permission of instructor required. bsmith@calarts.edu

Discipline(s): School of Critical Studies

CSCR316: Flash

3 units / Semester: I

Fundamentals of Adobe Flash, for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels with Flash, including those who haven't used the program before.

* Open to students across the Institute. Class size limited to 25 students. If questions, please email mburnett@calarts.edu.
* Adapted for students of varying experience levels with Flash, including those who haven't used the program before. Course information: https://flash.calarts.edu/
* Offered for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CSCR319: Surfing the Web: Theorizing Art and Animation on the Internet

2 units / Semester: II

Exploration of art, animation, technology and their convergence on the Internet. Investigation of artistic work online, discussion of digital tools and their influence on creative expression, and examination of theories surrounding the word wide web, cyberculture, and the digital sphere.

* Offered for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CSCR568: Research Studio II: Graduate Level

3 units / Semester: I

In this course we will investigate the intersection of art and research by utilizing scholarly (quantitative and qualitative) and practice-led research methodologies. We will discuss the validity of both traditional and alternative research outputs in the context of the arts. Readings will focus on case studies and emerging paradigms in practice-led research as well as those related to traditional research methodologies. Students will carry out several scholarly writing projects including a literature review, an annotated bibliography, and a criticism. Additionally, critical evaluation of the nature and source of information will be emphasized.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS151: Sacred & Secular Art of South Asia

3 units / Semester: I

This Course examines ways in which religious traditions are embedded in (or embodied within) art of Indian sub-continent. The course focuses on analyzing the most striking works of art, from the Indus cities, the early Buddhist art of sacred cosmology, the emergence and development of the Hindu temple and the functions of icons; the art of Islamic sultanates, the luxury of Mughal architecture and their visions of paradise, the early modern and British colonial art, royal, elite and popular patronage and the art of post colonial and contemporary India. We will focus on the unique place of images and idols in the context of religions in India, and the notion of 'darshan' in Indian visual culture and its relationship to the 'gaze.' Through lectures, documentaries and other visual media we will discuss architectural sites, sculptures, painted manuscripts, paintings, and photography and also introduce issues surrounding the historiography of Indian art. We will consider the meaning of the word 'art' in the south Asian cultural milieu, the relationship between the agency of artist and patron, art and the subcontinent's religious and secular traditions, the status of artists and the impact of trade and travel on artistic development. Class discussions and assignments are intended to encourage students to bring their own ways of looking at this art, to read critically in light of what they see, and to consider new approaches to the material. Class will visit LACMA to view the South Asian art collection and also take field trips to the local Hindu and Buddhist temples in LA.

BFA 1s only.
* Open to the Institute.
* Foundation credit in Cultural Studies.

Discipline(s): School of Critical Studies

CSCS154: Doubles, in Art and Culture

3 units / Semester: I

This course will be an exploration of the various permutations and manifestations of doubles and how they inform the production and reception of cultural phenomena. Students will investigate doubles and doubling through the following general groupings: constructed objects (e.g., masks, dolls, mannequins, mirrors, robots); biological occurrences (e.g., twins, clones, surrogacy); psychological tropes (e.g., compulsion, obsession, projection, shadow); rhetorical/literary practices (e.g., repetition, documentation, translation); representational practices (e.g., stereotypes, appropriation,); performative practices (e.g., gossip, recitation, passing, mimicry, parody); cultural performance (e.g., historical re-enactments/simulations, virtual reality, tricksters); perception (e.g., memory, de ja vu, ghosts and ghosting, palimpsests). We will explore how a handful of different cultures accrue diverse meanings to the occurrence of doubling. As required readings will cover only a mere fraction of the relevant literature on doubles in art and culture, each student will conduct research into one aspect not covered in the syllabus and present it to the entire class. Students are encouraged to investigate how doubling functions within their mTtier conceptually, as a particular methodology, or in specific productions/case studies. Readings will include works of Baudrillard, Gertrude Stein, Patricia Spacks, Dostoevsky, Freud, Sander Gilman, Maria Sabina, Ellen Basso, Barthes, and Elizabeth Stewart. Films include The Golem, The Cradle Will Rock, Magic, Student of Prague, Cabinet of Dr. Caligari, and The Double Life of Veronique (either in-class showings or possible student presentations).

BFA1s only
* Open to the Institute.
* Foundation credit in Cultural Studies.

Discipline(s): School of Critical Studies

CSCS158: European Studies: Monsters, Madmen and the Double

3 units / Semester: 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 provide background for Surrealism, Expressionism.

* Permission of instructor required. nklein@calarts.edu
* Open to the Institute.
* Foundation credit in Cultural Studies.

Discipline(s): School of Critical Studies

CSCS252: Everyday Life in 20th Century Europe

2 units / Semester: II

The twentieth century in Europe was marked by change, uncertainty, and violence on a scale unprecedented in western history. This course examines the quest of ordinary people to survive and make sense of two world wars, multiple civil wars, political dictatorships, the shocks of economic and cultural modernization. It introduces students to 'history from the bottom up,' where the concern is the daily lived experience. Students will gain insights into the complexities of relationships between state and individual, private life and public culture. The course covers the period from the First World War to the end of the Cold War in 1989. Emphasis will be given to the major dictatorships of the mid-twentieth century: Nazi Germany; Fascist Italy; Stalinist Russia. Selected readings from the vast body of historiographical writing on the subject of everyday life will be supplemented by primary textual and visual sources, including diaries, photography, and documentary film.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS253: Music, Culture & Politics in Latin America

2 units / Semester: 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?

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS258: The Art of the Invisible: Experiments in Radio Production and Podcasting

3 units / Semester: I

This class is a survey of the art of radio and a workshop in creative radio & podcast production. Radio is a medium that has had tremendous cultural and political impact. Yet it is also a medium that offers remarkable intimacy and poetry, a realm of almost pure imagination. Using simple and cheap recording equipment and free downloadable editing software, podcasting and internet radio offer unprecedented opportunities for the self-made radio artist to produce his or her own work and reach a broad audience. In this course, we will examine the theory and aesthetics radio as well as develop the hands-on skill and experience required to control the medium.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS259: The Hottentot Venus: The Hypersexualization of the Black Female Body

2 units / Semester: II

Where do images of the hypersexualized black female body originate? What are the underlying assumptions behind these images? What social and cultural functions do these portrayals serve? Why is the private matter of black female sexuality a public concern? This seminar will provide an in-depth analysis of images of the hypersexualized black female in films, videos, cartoons, literature, music, and advertising. The course will consider the fetishism of the black female body and will examine the treatment of this figure as a sign of deviance and transgression. The course will draw on current scholarship in black feminist studies and discuss intersections with critical theories on 'the grotesque,' and 'the monstrous'. Central to the course are representations of black female sexuality by African American artists including dancers Josephine Baker, Catherine Dunham and the Urban Bush Women; writers Elizabeth Alexander, Octavia Butler, Zora Neale Hurston, and Toni Morrison; hip hop and neo-soul artists Missy Elliot, Lil' Kim, and Queen Latifah; film-maker Cheryl Dunye; and visual artists Chakaia Booker, Barbara Chase-Riboud, Renee Cox, Ellen Gallagher, Wangechi Mutu, Faith Ringgold, Alison Saar, Kara Walker, and Deborah Willis.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS260: Intro to U.S. Chicano & Latino History

2 units / Semester: II

Through the assigned readings and cultural texts students will consider the role culture, history, and memory have in the formation of a Chicana/o Latino/a identity. Moreover, students will develop an ongoing list of keywords and concepts presented in the course materials and examine how questions of nationalism, class, and gender dynamics provide different prisms by which to understand the complexities of Chicano/Latino culture in the United States. Students will read first-person narratives such as personal essays and memoirs, as well as other creative texts, films, and canonical essays on the subject to better understand socio-economic, cultural and political conditions impacting Chicanos. Students will apply concepts learned in course materials through reading analysis and varied writing assignments thereby improving critical thinking skills. At the end of the term, students will have a more complete understanding of social institutions, cultural expressions, and everyday experiences that inform Chicanismo and Latinidad within the United States.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS304: Getting to Third: Investigations beyond the binary in art, thought, and life

2 units / Semester: I

This is a cultural studies class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that moves beyond dualisms. We will explore a succession of apparently immutable binaries alongside art/activity/writing that expands the terms of that particular conversation. Discussions will include topics such as: self/other, edges, fluidity/multiplicity, analog/digital, specific/general, continuum/discrete, local/global, self-organizing systems/state mandates. The class will do close weekly readings of important texts on life in the 'multiple' mindset including but not limited to: Eve Sedgwick's 'Shame in the Cybernetic Fold', Roland Barthes' 'The Neutral', William James and Bertrand Russell's 'The Vague', Deleuze and Guattari's 'The Rhizome', as well as Ann Fausto-Sterling, James Gleick, and Jacques Ranciere. Three response papers at intervals and a final project will be due. Arrive ready to read, think, participate in discussion.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS310: Theater of the Oppressed: The Aesthetic Language of Augusto Boal

3 units / Semester: II

This course investigates the philosophical principles and practical techniques that constitute Theatre of the Oppressed (TO), the aesthetic language developed by Brazilian social activist and theatre director, Augusto Boal. TO consists of five formats: Forum Theatre, Image Theatre, Cop-in-the-Head, Invisible Theatre, and Legislative Theatre. All are participatory: in lieu of audience passivity, spectators become spect-actors who employ dramatic tools to uncover, analyze, and ultimately intervene critically in (staged and real) scenarios of institutionalized oppression. We will study in depth three primary influences on Boal -- Paulo Freire's radical pedagogy, Bertolt Brecht's epic theatre, and Brazilian carnival and consequently notions of dialectics, praxis, alienation-effect, historicization, heterogeneity, and polyphony. In embodying TO techniques, we will discover how the theoretical premises of his work are (or are not) made manifest in his techniques. Boal's 'rehearsalsfor revolution' have been adapted by activists, therapists, educators, and artists on seven continents and thus we will also explore how effectively modular techniques translate cross-culturally. Lastly, we will explore equivalents of Boal's critical concepts (i.e., metaxis, analogical induction, aesthetic space, joker system) in fields of complexity theory, ethics, social psychology, trauma studies, liberation theology, and biology.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS316:
re-thinking the whole hole: debt, silence, caves, vacuums, voids and other (non)negatives in recent art and life

2 units / Semester: I

this class will study the history of debt-an issue of paramount current importance, both politically and likely personally for many students-by means of david graeber's new book, DEBT: The First 5,000 Years, along with related texts. each week students will read a section of DEBT alongside an article that facets that chapter with various subjects historically (or currently) regarded as 'negative' (both formally and, perhaps related, value-wise), such as deficit, lack, negative space, scarcity, desire, obligation, pause, zero, silence, anti-matter and holes. while paradigmatically, the negativity (both moral and structural) associated with 'indebtedness' seems incontrovertible, even natural, the class will question (along with graeber) this inevitability, and make space for other possibilities, including those of mutual aid, embraced obligation, 'paying forward,' or embodied communalism.

via weekly reading, class discussion, and the writing of three papers, students will thereby engage in a paradigmatic reconsideration of that which has often been seen as empty, needful or 'negative.' the course syllabus will range widely, and include notions of deficit and negativity at issue in art-making and even physics, but we will undoubtedly keep politics in mind throughout, especially in an election year in which concerns about 'the deficit' will undoubtedly play a large role.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS330: Walking Places: Pedestrian Activity, Spatiality and the Politics of Urbanization

2 units / Semester: II

Walter Benjamin famously reflected on the architectural spaces of Paris through the figure of the flaneur, a meandering literary figure who experienced the city as an unfinished text. Drawing on the poetry of Baudelaire and influencing subsequent generations of writers and artists, Benjamin understood walking as a key component in the development of a critical and poetic relationship to the city of the past and the present. With reference to historical and theoretical texts and contemporary art, literature and film, Walking Places explores the space of the contemporary urban landscape from a pedestrian perspective. Through textual analysis and experimental practice, this class relates walking, the organization of cities, ideas about technology and aesthetic practice.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS336: The Architecture of Work: Narratives of Production from Fordism to Post-Fordism

2 units / Semester: I

This course looks at both the 'architecture of production' and the 'production of architecture' to trace the material conditions and ideological phantasms sustaining and reifying social relations in the wake of the historical narrative going from industrial to post-industrial society. What do the hegemonic narratives of architecture's technological advances from the last 150 years iron and steel construction, urbanization, mechanization, prefabrication, lightweight structures, modularity, and finally, the advent of digital modes of design and fabrication tell us about our social and economic narratives? Challenging the clean opposition between 'Fordism' and 'Post- Fordism,' the class seeks to problematize discourses of autonomy, progress, virtuality, agency, and creativity in accounts of Modernity and contemporary 'New' Capitalism. Fordist and Post- Fordist allusions are critically examined in diverse key writings, projects, films, and buildings, not as 'objective' economic phenomenabut as conceptual figures underpinning ideological constructs such as modernity, post-modernity, and post-industrial society. Looking at the material conditions and social context of these projections leads to an understanding of architecture as a cultural discourse.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS345: Black/Queer/Black: A Survey of Pop Culture's Fiercest Tributary Through the Lens of '90s House Music Culture (and Hip Hop)

2 units / Semester: II

This course will examine some of the ways queered Blackness/Black queerness has fed pop culture via its influence on '90s House music culture. We will also look briefly at the ways queered Blackness/Black queerness influenced '90s alternative hip-hop, and connect the dots to work being done by contemporary pop/dance and hip-hop artists, both mainstream and underground. A brief overview of disco culture will be included to historically ground the conversation. Tools used will include music videos, documentary films, short films, and critical essays from my books 'Blood Beats Vols. 1 and 2,' as well as works by bell hooks, Sarah Schulman, and Black queer poets and culture critics who published work in the '80s and '90s. In addition, there will be handouts of essays and blog pieces.

Discipline(s): School of Critical Studies

CSCS350: The End: Cross Cultural Look at Death

2 units / Semester: II

One of the only certain universal experiences for all human beings is death. However, nearly every aspect of that experience varies from culture to culture. How do we respond to the dying? How do we mark their passing? What is done with the body? How is the person remembered by the living? Is there life after death? This course is an exploration into the rituals, beliefs, and customs of varied cultures and religions surrounding death and dying. We will discuss concepts of the soul, grief and mourning, symbolism, origin myths, burial rituals and more. This course seeks to open our minds to the wide cultural and religious variety of approaches to 'The End' of life as a rite of passage.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS351: Buying & Selling the Fantasy of L.A.

2 units / Semester: I

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.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS354: The History of Simulation and Interactive Media

2 units / Semester: 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.

Recommended for Integrated Media students.
* Open to the Institute.

Discipline(s): School of Critical Studies, Integrated Media

CSCS356: Blood in the Water: the Middle Passage in History and Art

2 units / Semester: I

The Middle Passage-the route many ships traveled to transport Africans to slavery in the New World-is a critical element of world history. Further, it continues to impact our socio-cultural landscape as a trope in the arts. Through this course, we will explore the Middle Passage in three ways: 1) History: we will study texts and documentaries to gain an understanding of the conditions under which the Middle Passage developed and to learn in more detail the human interactions during the voyages. 2) Art: we will then explore consciously aestheticized work based on the Middle Passage in a range of media-literary, cinematic, visual, performative. We will see that artists have engaged the trope satirically, melodramatically, realistically and critically. 3) Projects: The Middle Passage has impacted all of us. Its forced migration

of Africans to America has been an essential dynamic of the culture we live in. We will propose our own projects on the Middle Passage. These proposals will involve artist statements and can include anything from poetry, to dance, installations to scripts, sculpture to interdisciplinary projects.
the French New Wave, political counter-cinema after 1968, the emergence of digital and electronic media, the use of the moving image as both medium and cultural resource for gallery-based works of art, and memory as a central representational trope of contemporary culture. Much as these contexts might alter some of the ways we perceive Chris Marker, the very choice of Marker as a means to engage these wider developments can also enrich and transform our understanding of the cultural movements and contexts in and against which his work has emerged.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS358: A Collision of Voices: Fissure and Multiplicity in Latin American Literature

2 units / Semester: I

A Collision of Voices: Fissure and Multiplicity in Latin American Literature will look at a wide range of diverse works in translation-manifestos, oral history, revolutionary accounts, poetry, fiction, autobiographies, graphic texts, and songs-to investigate the pluralistic nature of Latin American literary production from The Pre-Columbian Era to the present. The course will pay close attention to the dynamic history and politics of the region, as well as to the multicultural nature of the societies in which work was produced. Texts will include codices, Mexican corridos, cr=nicas, Brazilian Concrete Poetry, Afro-Latino literature, works of modernismo, Magical Realism, criolloismo, indigenismo, and feminismo, among others. Students will respond both creatively and analytically to the works.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS420: The Art and Soul of Social Change

2 units / Semester: II

In this course students will explore the arts created for positive social change. We will study the works of artists that are addressing issues of the environment, civil rights, globalization, human rights, health care, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, the revolutionary murals of the Chicano movement, rock music and the struggles against famine and apartheid, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. The focus will be on studying poetry, painting, music, murals, film, and fiction in and around social movements; and by considering the ways in which the cultural texts generated by resistance movements have reshaped the contours of specificcultures. The course aims to address some important questions like, how do artists address social issues? How can art serve as a force for creating public dialogue? Are there different aesthetics for art with a social or political message? And, can art transform lives? Through two research assignments students will address the above questions.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS444: Archaeology of the Present

2 units / Semester: II

The history of our present begins essentially in 1973, with massive shifts in the role of the nation state, in the structure of media, in the medical industries, in urban planning. We trace the emergence of this new oligarchical civilization across the arts and politics, toward a neo-feudalism, with its risks and potential: new forms of narrative and cultural production,

modernism as ruin, the dismantling of the American psyche.

Discipline(s): School of Critical Studies

CSCS451: American Film in Time

2 units / Semester: II

As Michel Foucault has argued, history concerns the present more than the past, and it provides a creative space for critical thinking, and for examining the power relations and political struggles of the current moment. What can film, filmic texts and artists-Louise Brooks, Josephine Baker, Stanley Kubrick, John Cassavetes, John Waters, Kathryn Bigelow, among others-tell us about the United States today? This course will survey the genealogy of film in the United States from the silent era to the digital revolution, focusing on new approaches to thinking and reading cinema within the parameters of capitalism and modernity, and examining various thematics including class conflict, state power, techno-science, the rise of corporations, nationalism, war, gender issues/sexuality, urbanization, racial tensions, immigration, and consumerism.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS453: Borges and the Political

2 units / Semester: I

The course will focus on the political reading of Argentine writer Jorge Luis Borges. This project is a complex and multilayered one. Borges (1899-1986) was a terribly sophisticated fiction writer and thinker who had a long and ambivalent relationship to Argentinean and Latin American democratic politics. Although he was not, strictly speaking, a 'political' writer, his texts nonetheless constantly engaged in the indirect understanding of our shared, political worlds. The course will thus proceed to study Borges' work by paying attention to his references to 'the political' as such, as a dimension of human existence, and to his 'polities', the actual human communities to which he belonged. Borges was also a citizen of the world, of course. Thus one aspect of the course will focus on his fiction and non-fiction critique of Nazism and Fascism, as well as his views of world affairs in general. In particular, we will explore Borges' early essays and 'detour of fiction' on the questions oftotalitarianism and democracy. The course will then continue by engaging his different stories, essays, and poems from the perspective of a number of contemporary thinkers. The latter will include Claude Lefort, Robert Nozik, Remi Brague, Hannah Arendt, Beatriz Sarlo, Michael Foucault, Jacques RanciFre, William Eggington, Alain Badiou, and Ernesto Laclau among others.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS454: Animation and 'the Body'

2 units / Semester: I

Exploration of the diverse ways in which the human form takes shape in animated films, from highly photorealistic representations to stream-of-consciousness movement. Specific examples from 2D, 3D, stop-motion and hybrid work will be examined in order to shed light on the construction and animation of the body in contemporary film.

* Offered for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CSCS456: Art and Postcolonial Theory

2 units / Semester: 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

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, School of Critical Studies

CSCS458: Back to the Lab: Applied Hip Hop Studies

2 units / Semester: II

This course will explore the aesthetics of hip hop culture and practice, connecting them, in-the-main, to a continuum of African American approaches to music, rhetoric and criticality. More than a survey, however, B-2-The-L is a laboratory where we will apply the methodologies and theories engaged in the texts to generate approaches to art making in the larger context of an experimental art school. The large Group Projects will be interdisciplinary and include: 'I'd Rather Ultra-Magnetize Your Brain: Experiments in the Hip Hop Critical Writing as Mixtape' and 'This Ain't For Play-Play: Constructing an Actual Hop Hop Theatrical Experience; we will also have a number of smaller experiments designed to prepare us for deeper engagements. Please note, this is a 400-level class and will often involve dense but dome-splitting conceptual and critical texts/lectures/discussions along with music and videos. To quote Phonte off The Roots Undun: 'Weak heartedness cannot be involved.'

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS527: Testimony, Magical Realism, and the Carnivalesque

2 units / Semester: II

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.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS543: Sufi Literature, Mysticism, Music, Dance and the Self

2 units / Semester: I

In this course we will read the profoundly beautiful poetry of the great mystics like, Jallal ud din Rumi, Rabia, Junayd, Hallaj, Ibn al Arabi, Al Ghazali, Hafiz and Farid ud Din Attar. Our focus will be on understanding why Sufis masters place so much emphasis on music, and dance commonly associated with the 'Whirling Dervishes' and how Sufi poetry and music are used to open the inner self to its own reality. How poetry and music can create an 'altered state of consciousness' and that some form of altered consciousness is needed to awaken an individual to the reality of who he/she 'really' is and what that self consists in. While paying particular attention to the roles played by the main masters of Sufism in Turkey and Persia, we will also focus on the local traditions of Andalusia, Egypt, Iraq, South, and South East Asia. Themes include the analysis of concepts of the circle, reality and identity, tradition of love mysticism embodied by Rumi, the metaphysical formulations of Ibn al Arabi, poetics and pilgrimage traditions of Rabia, and the various meditative techniques of Sema and Dhikr in the final fulfillment of the self or Fana. The class will also examine the relationship between Sufism and Islam, the 'reformist movements' and the controversies surrounding Sufism in the contemporary scene ranging from attacks by Muslim fundamentalists to the role of Sufism in the spread of Islam in Europe and North America. Class will listen to the Qawwali music of Nusrat Fateh Ali Khan and the importance of instruments like the flute, the Neh and drums to critically examine its influence on world music tradition in general and the Persian, Hindustani music and the classical Kathak dance tradition in particular.

BFA 1s, 2s, and 3s - Permission of Instructor Required.
ckhan@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSCS552: Parallel Worlds: Fiction & Imaginary Futures, 1850-Present

2 units / Semester: I

A workshop and discussion class on how to use tools broadly related to science fiction: parallel worlds, myopias, grotesquerie, steam punk, the boy as machine, engineering of memory and identity, electricity and the x-ray, etc. A journey through the 'misremembering of the future,' not only in science fiction, but also in 'utopian' literature, urban planning, caricature, animation, cinema, industrial design, entertainment; in architecture, in social movements, in painting, theater; digital media. From 1850 onward, the impulse to grasp an imaginary twentieth century was particularly fierce and complex. This contrasts oddly with our century. The culture of 'imaginary futures' has taken a very unusual turn since the collapse of postmodernism, essentially after 1989, more about a hollowing out of identity, about a horizontal mapping of globalization. Recommended for Integrated Media students.

Recommended for Integrated Media students.
* Open to the Institute.

Discipline(s): School of Critical Studies, Integrated Media

CSCS567: Artists as Participants

2 units / Semester: II

This course focuses on various ways artists use the social to make art. The last decade has seen a flowering of what is often called social or participatory art practice, the range of which is hard to contain in these deceptive terms. The vision of the artist as a heroic individual versus the artist as collaborator, instigator, interventionist and trickster is at the core of this question. The work we will study in this course questions the status of the art object and insists on the fundamentally social nature of art making. It interrogates politics, sustainability and the environment, urban space, social institutions, the nature of the relationship between the artist and the audience. Among the artists examined are Superflex, Martha Rosler, Rebar, Amy Francescini/Future Farmers, Temporary Services, Fallen Fruite, Eating in Public, the National Bitter Melon Council, Lauren Bon, Mierle Lederman Ukeles, and the writing practices of Jennifer Karmin,

Vanessa Place and Lauren Mackler.Readings will include Ted Purves, Nato Thompson, and Claire Bishop.

Discipline(s): School of Critical Studies

CSCW212: Introduction to Creative Writing

2 units / Semester: II

This course will give students who would like to develop their skills on creative writers the opportunity to experiment with three major genres: poetry, short fiction, and nonfiction. We will spend approximately four weeks on each genre, during which time students will be exposed to some of the major formal principles at issue in each. The class will have weekly reading and writing assignments. We will start by spending some time learning how to focus on and discuss sound, syllable, syntax, and structure in poetry, after which we will bring these skills to short fiction. We will then discuss various narrative strategies before moving into short-form nonfiction, and finish off by trying our hand at forms such as the interview, the review, and the profile. Throughout, we will also be hosting guests who are themselves working creative writers in various genres.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCW222: Creative Writing Workshop: Introduction to Fiction

3 units / Semester: I

This class introduces students to the various methods of creating fictional prose. A carefully chosen mixture of in-class exercises, at home assignments, lectures and readings are geared to tap each student's unique creative DNA. The exercises and assignments are specifically designed for the following essential areas: how to begin, dialogue, character and plot. Student participation is essential to the workshop. Through this multi-faceted approach, the students will experience both the joys and obstacles in writing fiction.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCW342: The Step Beyond - Deeper into the Creative Writing Process

3 units / Semester: II

A creative writing workshop that will encompass techniques of writing fiction and nonfiction. Students are expected to have an idea for either a short story or nonfiction essay that they will work on throughout the entire semester. There will be in-class exercises and lectures, but the creative writing will be done at home and workshopped in class. Student participation is essential to the workshop process. Students are required to give written feedback for each piece being workshopped. There will be assigned fiction and nonfiction readings. Students are required to hand in written responses to the readings.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCW410: I Wrote This for You: A Poetry Writing Class

2 units / Semester: II

This is a poetry writing class that will focus on the use of direct address-on what it means to say 'you' in a poem. The lyric poem, particularly when it employs direct address, can be seen as the staging of a private discourse for an

'eavesdropper': the reader. That is to say that the lyric poem is, in a sense, always 'overheard' and that this seems especially so when its performance is explicitly addressed to a 'you.' This scenario is complicated by a tendency in the reader, because of the interpellative nature of direct address, to identify somewhat, but not completely, with the addressed 'you.' Though the reader understands that the 'you' in the poem usually does not refer to herself, she cannot help but feel at times, nonetheless, also addressed-included in this 'you.' This triangle and its blurring can give a poem employing direct address the remarkable energies and tensions that in turn can lend tremendous clarity, vividness and richness of tone to its images and gestures.

In this class students will examine direct address in poetry of the past, while looking especially closely at direct address in North American poetry of the late 20th and early 21st centuries, and at philosophical and critical texts concerning notions of the 'I,' the 'You' and 'the Other.' We will examine how in poetry selves are performed and worlds are conjured in descriptions offered up to the Other, whether that Other be lover, friend, stranger, reader or the modern corporation. We will also look at direct address in the use of text in contemporary visual art. Students will apply techniques, insights, and ideas gained from the readings and discussion of the readings in the writing of their own poems: poems which will all be addressed, in one manner or another, to 'you.'

BFA 1s and 2s - Permission of Instructor Required.
* Permission of instructor required. amccann@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSCW418: Interface Culture: Experimental Narrative in a Multimedia Age

2 units / Semester: I

The interface is that fusion of art and technology that attests to the importance of multidisciplinary knowledge and collaboration. Beginning with Vannevar Bush's pivotal and visionary Memex and traveling through the proliferation of the novel, the personal computer and the internet, this creative writing class will explore the reimagination of literature narrative, in today's multimodal culture. Topics will include: digital literature and hypertext, interface design, role playing games and video games (like Dungeons & Dragons, Minecraft, and Mass Effect), comics & hypercomics, interactive music videos, potential and emergent narratives, and innovations in print literature. Questions we'll ask include: How do different forms of literature offer different models of consciousness? How do multimedia pieces rely on associative memory and human imagination? What can we gleam about phenomenology, our own subjectivities, and creative writing processes from looking at these texts? What might the future of narrative hold? Students will look at both creative and critical texts, and work in a collaborative atmosphere by creating individual blogs for the class where all assignments will be posted and online discussion will be held.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSCW425: Science Fiction & Modern Fantastic

2 units / Semester: II

This creative writing class focuses on contemporary cross-genre works with an emphasis on science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror, to contemporary fabulists and fantasists, and to the present practices of the 'new weird.' Short writing projects are peer reviewed in a workshop format. Sub-genres include ghosts, doubles, the modern fairy-tale, body horror/splatterpunk, and fantasy & the postmodern. Materials for study range from the renowned works of Edgar Allen Poe, H.P. Lovecraft, ETA Hoffman, Donald Barthelme, and David Cronenberg, to the current works of Clive Barker, Aimee Bender, Charles Burns, Michael Chabon, Junji Ito and Kelly Link.

BFA 1s and 2s - Permission of Instructor Required.
cphillips@calarts.edu
* Permission of instructor required. cphillips@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSCW521: Memory, Media and the City

2 units / Semester: 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.

Open to all MA, MFA, IM and BFA students by permission of instructor.
nklein@calarts.edu
* Permission of instructor required. nklein@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies, Integrated Media

CSCW527: Testimony, Magical Realism, and the Carnivalesque

2 units / Semester: II

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.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM131: Wet, Black Ink: Contemporary Black Poetry

3 units / Semester: II

Part survey, part investigation, participants in this course will analyze the poetics at work in published poetry from the late 20th century 'til the day before yesterday. Through our discussions, we'll address aesthetics as well as the socio-cultural environments and events in which we frame these works. We will also read some manifestoes, interviews, peek in on groups like The Black Took and the Dark Room Collective and observe how cultural icons maneuver and morph through the tradition. Readings will emphasize contrasting styles and range-from the serious play of Harryette Mullen, to the austerity of Carl Phillips; the aural lope of Carl Hancock Rux to the typographic constructions of Deborah Richards; the reverent formalism of Lenard D. Moore to the Po-Mo Funk of Duriel Harris; along with several selections from the fringes to the center. Through this class, participants will be exposed to the diversity within what is often seen as a monolithic group and enjoy close reading of someexciting approaches to literary art.

BFA 1s only
* Open to the Institute.
* Foundation credit in Humanities.

Discipline(s): School of Critical Studies

CSHM133: 20th C. Art Movements and Society

3 units / Semester: I

This course takes as its subject a wide variety of 20th century art movements, including Futurism, Dada, Surrealism, Black Arts, the Feminist Art Movement, Pop Art, and others. Our focus will be two-fold: one, we will examine the various formal and conceptual innovations of each movement in the overlapping fields of visual, performing, and literary arts; two, we will explore the various relationships-be they fantasized, theorized, or actualized-between these movements and society at large. Many or most avant-garde art movements have aspired to change society or conjoin art and life in some way; this class will examine how this impulse has played out over the past century, and ask students to think about how it might play out in the present and future. Readings will include exemplary manifestos and classic texts from the periods in question, as well as short critical essays to provide historical and/or aesthetic background. We will also look at a wealth of slides, film clips, and other related visual material. This course is designed to give students a foundation in some of the major aesthetic and critical issues in recent art and performance history, as well as to provide a forum to discuss social, historical, and political questions of paramount importance to today's artists and citizens. The course also includes a writing section designed to provide first-year students with the skills they need to become more confident and capable writers both in their time at CalArts and beyond.

BFA 1s only.
* Open to the Institute.
* Foundation credit in Humanities.

Discipline(s): School of Critical Studies

CSHM135: Contemporary Literature

3 units / Semester: I

The course focuses on reading and analysis of contemporary fiction with an emphasis on authors who represent significant new approaches in current writing. We will consider how contemporary writing expresses cultural criticism as well as challenges aesthetic traditions; analyzing, for example, works that combine the historical with the fictional, redefine narrative structure, or introduce new styles such as magic realism. Readings will include works by such authors as Toni Morrison, Raymond Carver, Thomas Pynchon, and Don DeLillo.

BFA 1s only.
* Open to the Institute.
* Foundation credit in Humanities.

Discipline(s): School of Critical Studies

CSHM136: Lady Murderesses: Introduction to Feminisms

3 units / Semester: I

Women have long been known as the 'fairer' sex, sweeter in both looks and behavior. But when they 'cross the line' and become violent, the whole discourse on gender starts to morph, revealing vast reservoirs of latent fear about women's destructive impulses. The relations between genders, and even their definitions, are not fixed and universal, but change over time and place. This course examines contemporary gender configurations and how they impact the lives of both women who commit violence, and those who have violence done to them. The course is based around case studies- from women who have killed their husbands and children in domestic situations, to female combatants in various armed conflicts throughout history. We also look at how representations of gender in film, literature, and the news media help form and consolidate views about female violence and the treatment of women embroiled in it.

BFA 1s only.
* Open to the Institute.
* Foundation credit in Humanities.

Discipline(s): School of Critical Studies

CSHM138: Generation X

3 units / Semester: II

'Generation X' is a term used to refer to the generation that was born after the post-WW II baby boom, roughly between the mid 1960s and the late 1970s. The term has also been used, however, to refer to works produced by artists born in this period who share a particular outlook on life. Rather than determining this outlook in advance, this course sets out from Douglas Coupland's landmark novel Generation X to explore the aesthetics, ethics, and politics of a number of 'Generation X' works in literature and film. Ranging from 1991--the year when Coupland's novel was published--to the present, the course will move from 'Generation X' into the generation that came after it (sometimes referred to as 'Generation Y' or 'Generation Next'), to ask whether the September 11 terror attacks and other recent events may have marked the end of 'Generation X'. What aesthetics, ethics, and politics might have come in its place? Some of the themes to be addressed are: schizophrenia and capitalism; multiculturalism; the nuclear family; high school massacres; sex, gender, and sexuality; hurricane Katrina; Guantßnamo Bay. Novels to be considered are: Chuck Palahniuk's Fight Club; A.M. Homes' Music for Torching; Jeffrey Eugenides' Middlesex; and Dave Eggers' Zeitoun. Novels will be paired with films such as: Spike Lee's 25th Hour; Gus van Sant's Elephant; Sophia Coppola's The Virgin Suicides; and Michael Winterbottom's The Road to Guantßnamo.

* Foundation credit in Humanities
BFA 1s only.
* Open to the Institute.
* Foundation credit in Humanities.

Discipline(s): School of Critical Studies

CSHM139: Introduction to Television Theory: The Cinema of Television

3 units / Semester: II

One way of gathering our already vast understanding of television into a set of assumptions, uses, and recommendations-into a 'theory'-is to study how another medium like the movies portrays television. Whereas cinema achieved cultural and aesthetic primacy out of a struggle that often questioned cinema's own legitimacy, its hostility toward television's challenge is curious. Even as the two mediums converge in production, reception, and technology, tensions persist, though television rarely demonizes cinema. What is television's perceived threat? What are the larger discourses of modernity and post-modernity we might be able to locate in the cinematic representation of television? How can this study give us a greater understanding of our own participation in mass culture? Through directed readings in television criticism, and through selected screenings of films about television, this course will seek an articulate understanding of a medium we all too often take for granted.

REQUIRED TEXTBOOK: (by the first week of class) Television at the Movies: Cinematic and Critical Responses to American Broadcasting.
By Jon Wagner and Tracy Biga MacLean. Continuum Books, New York, 2008 (paper).

* Open to the Institute.
* Foundation credit in Humanities.

Discipline(s): School of Critical Studies

CSHM206: Intro to Modern Middle East History

2 units / Semester: I

This course is an introduction to the study of the modern Middle East that covers events and themes from the eighteenth century until the present day. The goal of the course is introduce the major topics, events, movements and ideas that shaped the Middle East. Such topics will include but are not limited to: the integration of the Middle East into the world

economy; the advent of imperialism and colonialism; the reforms of the nineteenth century; the transition from empires to nation-states; the World Wars and state formation; the rise of nationalisms and the consolidation of the state; the Arab-Israeli conflict; the role of the United States in the Middle East; and finally the most recent Arab uprisings.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM231: What Is Philosophy?

2 units / Semester: I

Philosophy is both an historical product of the Western tradition and a critical tool of inquiry that changes over time and within different contexts. This course will be concerned with introducing students to the foundations of philosophy and exposing them to key issues addressed in philosophy. The course is divided into three main sections, each engaging with a different aspect of the discourse. The first section will focus on the questions: How do we define philosophy? What constitutes philosophical thinking? Does philosophical inquiry (e.g. inquiry into rationality or logic), differ from knowledge in general? How can philosophy be defined in terms of its 'function' and 'reason'? In the second section of the course we will examine how philosophy defines some of its key problems, such as solipsism, objectivity, the mind-body problem, free will, moral and aesthetic judgments and other topics. In the third section, we will examine philosophical positions such as empiricism, idealism, positivism, relativism and pragmatism.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM237: Say It Loud: Rhetoric of American Social Movements

2 units / Semester: I

This course examines the rhetorical strategies of twentieth century American social movements: the speeches, manifestos, essays, graphics, films and music that helped shift the terms of political debate and cultural understanding in favor of previously subordinated peoples.
Taking two manifestos as our touchstones: the Declaration of Independence and the Communist Manifesto, we will analyze rhetorical documents from the Labor Movement, the Civil Rights Movement, Black Power, the American Indian Movement, the Women's Movement, the Anti-War Movement, the Environmental Movement, the movement for LGBTQ rights, the Anti-Globalization Movement, the Occupy Movement and the new Student Movement. Along the way, students will generate their own manifestoes, perform rhetorical analyses and invent new ways of intervening in contemporary social conflicts.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM238: Twentieth-Century Modernism

2 units / Semester: I

As a subject of inquiry, twentieth-century modernism is far-ranging, encompassing developments in painting and the visual arts, design, architecture, literature, and the performing arts. Although our focus is European painting, students are encouraged to make connections to their mTtiers and personal interests. The course provides an in-depth exploration of significant themes and stylistic innovations in painting from 1870 to 1925. Course readings emphasize both contextualist and formalist issues. Understanding the cultural meanings of art works and the maker's intentions are just as important as the study of visual form.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM249: Rubbish! On the History, Politics and Philosophy of Dirt, Trash + Shit

2 units / Semester: I

This class examines the History, Politics and Philosophy of Dirt, Trash and Shit. We look at definitions from philosophical, anthropological and scientific perspectives; at histories of the development of the human generation of different forms of waste and refuse, and at their relations to other social practices such as the development of the modern state and family. We investigate the development of waste-management systems, including dumping, recycling and repurposing. We explore different ideas about what constitutes 'waste,' 'rubbish,' 'trash,' 'dirt', 'garbage,' 'shit.' And at different practices and excesses pertaining to these phenomena in different societies. Also at ideas about re-fused or dirty people in various cultures. We also look at e-waste, its lifecycles and international politics, as well as at some of the many issues surrounding plastic, such as the Great Pacific Garbage Patch. Topics also include nuclear waste, the wastelands of modern war, the realities of recycling, and different kinds of art, architecture and other commodities made from modern waste. Lastly, we look at the related issues of hygiene and cleanliness, to examine who's doing the cleaning and how are they situated within various social orders

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM329: America the Question: Introduction to American Literary Modernism

2 units / Semester: II

Wikipedia-that great suspect source of collective knowledge-defines American Modernism as 'a trend of thought that affirms the power of human beings to create, improve, and reshape their environment,
with the aid of scientific knowledge, technology and practical experimentation, and is thus in its essence both progressive and optimistic.' Is this true? Was modernism, generally understood to be a political, cultural and artistic movement, truly progressive and optimistic? Or is this definition an 'Americanization' of modernism, a rewrite giving a decidedly cheery spin to the cultural impact of such key events and scientific and intellectual
developments as World Wars, the Great Depression, the Harlem Renaissance, the theory of relativity, the popularization of Freudian psychoanalysis, the spread of consumer culture, Fordism, the automobile, and the birth of cinema? In this course, we will read several works of American literature from the modernist period (late
1900's to the 1950's), tracing the idea of 'America' in the texts, while also examining the ways in which these texts respond to the historical, technological, intellectual and political conditions of the time. We will see shifting views in immigration, gender, race, and literary form, as well as shifts in notions of 'America' and 'American-ness.' As visual culture plays an important role in our investigation of this period, we will also screen two films during the course of the semester, considering the relationship
between film and text. We will, through our reading, viewing and discussing, see how literary history, like history itself, is a collective re-writing of events, not unlike Wikipedia. We will end the semester with a look back-at Melville's pre-modernist text, 'Bartleby the Scrivener'-as a complicating pre- and post-cursor to the modernist call to make it new. Texts include work by Anderson, Faulkner, Hurston, Stein, Hemingway, and more.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM332: Marxisms & Anarchisms

2 units / Semester: I

Contemporary radical thought, whether we call that political or economic or social thought, is rooted in a radical tradition that through the 19th and 20th centuries has been divided between Marxism and Anarchism. Agreed with regard to the necessity for revolution, thinkers and leaders on either side differ with regard to the nature of that revolution, and with regard to the organization of the society that is to follow afterwards. The purpose of this course is to take what we can

from both traditions, particularly the technical, analytic apparatus of Marxism, which is basic to any critical understanding of the nature of capitalism, and from Anarchism a set of models for direct action, decentralization, and self-management. These foundations established in the first half of the course, in the second half we will go on to investigate how orthodox Marxism died, what has become of Anarchist thought, and how these two viewpoints are challenged or reinforced by late 20th century post-structuralist and post-modern theory. We conclude with a careful look at a small set of our own most pressing problems: political representation (or its failure), ecology, the relation of late capitalism and war, and agriculture.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM333: Pataphysics: The Art and Science of Imaginary Solutions

2 units / Semester: II

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 'Pataphysics, a practice whose aim is to bring exceptions into being. We look at C. B÷k's tropes of exceptionality - the anomolous, the syzygia, and the clinamen - 'three events that involve a monstrous encounter, be it in the form of an excess, a chiasm or a swerve.' The course aims to look at different models of knowledge and how these can be interrupted, diverted or subverted into new mental courses that cross many disciplinary boundaries. Central concerns include the relationship between the exceptional and the ordinary, the question of 'Truth,' what it might be, what methods might access it, whether it can be known at all, or is it something we must actively create.

The seminar introduces a range of critical frameworks, and focuses on workthat mixes traditional art media with methodologies from science, myth, religion, the occult and other non-aesthetic arenas of life. Terms covered will include:- the imaginary, symbolic and real; metaphor and metonomy; scientia, poesie, theoria, truth; objectivity and subjectivity; knowledge-regime, phenomenon, simulacra, episteme, etc. The main final student project is to bring a new way of thinking into being by inventing your own complex detailed theory.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM335: Queer Books

2 units / Semester: 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.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM336: Pornography & Sex Writing

2 units / Semester: I

While the contemporary meaning of 'pornography' suggests primarily the visual representation of sex, the roots of the word are in language: pornography means 'the writing of harlots.' This course traces literary sex writing from the

Marquis de Sade to the contemporary avant-garde and examines the issues of language, the body, thought, sensation and liberation that arise in it. Among the writers we will look at are de Sade, Georges Bataille, Pauline Reage, Jean Genet, Kathy Acker, Dennis Cooper, and John Rechy.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM418: Interface Culture: Experimental Narrative in a Multimedia Age

2 units / Semester: I

The interface is that fusion of art and technology that attests to the importance of multidisciplinary knowledge and collaboration. Beginning with Vannevar Bush's pivotal and visionary Memex and traveling through the proliferation of the novel, the personal computer and the internet, this creative writing class will explore the reimagination of literature narrative, in today's multimodal culture. Topics will include: digital literature and hypertext, interface design, role playing games and video games (like Dungeons & Dragons, Minecraft, and Mass Effect), comics & hypercomics, interactive music videos, potential and emergent narratives, and innovations in print literature. Questions we'll ask include: How do different forms of literature offer different models of consciousness? How do multimedia pieces rely on associative memory and human imagination? What can we gleam about phenomenology, our own subjectivities, and creative writing processes from looking at these texts? What might the future of narrative hold? Students will look at both creative and critical texts, and work in a collaborative atmosphere by creating individual blogs for the class where all assignments will be posted and online discussion will be held.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM439: Lessons on Being and Becoming: Perspectives in Modern Philosophy

2 units / Semester: I

A course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being: Hume's problem of induction; Kant's demarcation of knowledge; Schelling's teleology and Hegel's philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl's phenomenological analyses of Being, Heidegger's conception of Being and time and poetry, Bergson's notion of duration and Becoming and Wittgenstein's socio-linguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre's existential psychoanalysis in Being and Nothingness; de Beauvoir's early conception of feminism in The Second Sex; Levinas' conception of Being, temporality and the other and Derrida's critical assessments of both Being and Becoming in relation to western philosophical thought.

BFA 2s - Permission of Instructor Required.
aberg@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM444: Capitalist Theology and the Magic of the State

2 units / Semester: I

For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will look at work from anthropology, philosophy, economics, and critical theory. We will also be looking at poetry, fiction and visual art. Additionally, the course will look closely at creative modes of activism, as well as at various artistic engagements with the forms of fetishism mentioned above. Of particular importance will be work by artists and scholars that attempts to initiate new non-alienated forms of engagement with fetishism, in efforts to re-enchant, or differently enchant, our world. Authors and artists we will be looking at include David Graeber, Michael Taussig, Sherry Ortner, Karl Marx, Jean Genet, Franz Kafka, Ryan Trecartin, Harry Dodge, Alice Notley, CA Conrad, Ernst Kantorowicz, Wendy Brown, Georges Bataille, and Elaine Scarry. There will be creative and critical assignments.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM449: Giorgio Agamben and the Politics of Art

2 units / Semester: II

In 2004, the Italian philosopher Giorgio Agamben cancelled a class he was supposed to teach in New York because of a new regulation that required all foreign nationals traveling to the United States with a visa to be photographed and fingerprinted when they cross the American border. Agamben's decision reflects his analyses of contemporary American power, which he perceives to be increasingly invested in saturating the biological lives of individuals and populations. Although Agamben's political work has received plenty of attention in recent years, critics often forget that his critique of contemporary American power is rooted in his earlier work on art: his first book, The Man Without Content, was entirely devoted to aesthetics, and his interest in linguistics, literature, and art often reappears in his later, political work when he struggles to formulate a politics in response to the power he is criticizing (The Coming Community, Homo Sacer, The Time that Remains). Starting fromAgamben's analyses of the political situation in the US tody, this course will explore the politics of art in Agamben's entire oeuvre in order to inquire into the political relevance or irrelevance of art today.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM530: Nonsense: From the Sublime to the Ridiculous

2 units / Semester: I

This course approaches the limits of Sense (and the senses) from many angles, including philosophy, linguistics, psychoanalysis, visual art, mythology, religious studies (including Sufism, mysticism and the Dionysian) literature, commix, film, and trauma studies. It aims to highlight the rich and complex possibilities of the zones between pure Sense and absolute meaninglessness, the zones some have called Non-sense. The course includes the work of numerous 'outsiders,' artists, scientists and thinkers, including sock puppets and what the French call Fou Litteraire, philosopher-linguists who have the (higher) wisdom of the fool. We also look at various shamanic practices, focusing on how ideas and practices from Europe and its ex-colonies have melded to create new ways of understanding Sense and its multifarious limits.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM537: Classical Film Theory

3 units / Semester: I

This seminar will concentrate on classical film theory incorporating texts and screenings in Realism, Formalism, Classical Hollywood and Genre Studies, and Auteurism and the Art Film.

BFA 2s, and 3s - Permission of Instructor Required.
jwagner@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM538: Contemporary Film Theory

3 units / Semester: II

This seminar builds on a previous seminar in Classical Film Theory, though a student need not have taken that course or be a student of film to enroll. The course is in fact designed to profit writers of all disciplines. Beginning with certain philosophical considerations surrounding Modernism and Existentialism, we will move on to examine the intertextuality of contemporary film theory with other contemporary bodies of 'high' theory including Structuralism, Psychoanalysis, Feminism, Post-structuralism, and then proceed to investigate the 'post-theoretical' challenges of Post-modernism, Cultural Studies, and The End of Cinema. Rigorous readings will be accompanied by weekly lectures and screenings. The inter-connected nature of the seminar demands sustained attendance, and students will be required to write focused weekly responses to the films with the context of the readings and lectures. A final written exam or proposed creative project will also be required.

BFA !s, 2s, and 3s - Permission of Instructor Required.
jwagner@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSHM539: Perception and Power

2 units / Semester: II

The course investigates the historical production of particular modes of perception, in tandem with the large-scale distribution of technologies like photography, film, computers, automobiles, and planes. It begins with normative classical and modern presentations of processes of sensation, in Plato and Descartes. It then looks carefully at a set of disciplinary and scientific practices carried out through the course of the 18th and 19th centuries, designed intentionally to emphasize or de-emphasize one or another sense, or to habituate the experiencing of a particular sense-usually vision-in a particular way. For these purposes we will read Jonathon Crary, Martin Jay and Robert Jntte. Then we will turn our attention to a particular critique of 20th-century perception. This latter line of discourse begins around 1900, with George Simmel's essay 'The Metropolis and Modern Life.' Freud developed his concept of shock and repetition compulsion in The Ego and the Id largely from that source; Walter Benjamin developed his seminal piece on the social-political function of film, 'The Work of Art in the Age of Mechanical Reproduction,' from Freud's model. Benjamin's piece, as fragmented and ambiguous as it is, really forms the heart of this course. What it suggests is that socially-prevalent amusements can carry out extremely deep behavioral modifications, which may have a use for either reactive or revolutionary politics. Film produces the dual characteristics of distraction with regard to images-and a capacity for uninterrupted image-consumption-and a heightened receptivity with regard to the format of images and to the context of their deployment. Through the technologies of film, television the internet, video games, we come to be continually submerged in streams of images. While consciously engaged in a distracted intensity only with that stream, we are unconsciously acted upon by the physical circumstances we actually inhabit. Marshall McLuhan, Paul Virilio and Neil Postman offer continuations of this manner of critique, focusing on different technologies and their observable effects on the format and organization of our perceptions as well as upon the sorts of activities in which we can and do engage. The last correspondence that we will pursue is that between the development of the sensory technologies in question and the specifically military activities for which they are often developed and in which they are first employed.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM162: Heredity, Race, Intelligence & Evolution

3 units / Semester: II

People perceive themselves as of different 'races'. In every generation someone tries to prove that one or another 'race' is superior or inferior to the rest. This course will explore the history and nature of these perceived differences, the scientific evidence related to 'race', culture, ethnicity, intelligence and human evolution. The class is intended to demolish racial myths and illuminate the common human condition based on science and logic, and equip students to be able to present logical, evidenced-based and convincing arguments in this arena.

* BFA 1s only.
* Open to the Institute.
* Foundation credit in Science & Math.

Discipline(s): School of Critical Studies

CSSM222: Introduction to Human Anatomy

2 units / Semester: I

This course is a general introduction to human anatomy. This course will cover the major structural characteristics of the human body including the skeletal and muscular systems of the head, neck, face, torso, arms, hands, legs, and feet.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM231: Cracking Life's Code: Information Theory in the Life Sciences

2 units / Semester: II

Information theory has changed our understanding of life. The theory that began as a way to quantify transmission in telephone conversations has erupted into many disciplines including the life sciences. Today information seems to be a new paradigm for life. Some researchers even claim that information theory is fundamental to life itself. This class will investigate neuroscience, bioinformatics, systems biology, and genetics in preparation for cracking the code of life. As a footnote we will consider the possibility of a singularity between life and computers.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM260: Environments for Intelligence

2 units / Semester: I

The physics of the evolution of the cosmos. Is there life on other planets? Around other stars? Have any aliens visited Earth? What are UFOs? Will we ever meet intelligent aliens? This course will examine these questions systematically, and discuss the development of life on Earth, 'alien' intelligent species on Earth, whether there are signs of intelligent life on Earth, the scale of the Milky Way, whether and how we could visit other stars, the methods and strategies of the modern search for extraterrestrial intelligence, how students can participate in the search, the images of aliens in science fiction and what effect First Contact will have on human society. Along the way we will study the life cycles of stars and galaxies, the origin of the chemical elements and the possible origins of life in the universe. Occasional nighttime sky observing. Guest lecturers from NASA's SETI search team.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM262: Science of Art and Life Safety

2 units / Semester: II

The physics and chemistry of hazardous materials, safe operations and building design. Are artistic practices safe? Should safety affect your choice of equipment and studio materials, how you use them in your workplace (CalArts), or your artistic and ordinary lifestyles? This course will examine the use of hazardous materials in normal and extraordinary situations, in the wider contexts of environmental pollution, codes and regulations, risk assessment, principles of insurance, the physics of pollution and building design, and the biochemistry of poisons, nuclear power and other hazards. We will use CalArts artistic materials, shops, theaters and main building as case study examples. We will use the tools of science and math to gather data, make site visits, do experiments and look for opportunities for art to enhance safety at CalArts. HIV & AIDS will be covered. First Aid and CPR certificate will be required as part of the course.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM265: Number, Numeral, Shape, Structure

2 units / Semester: I

Numerals, the representation of numbers, were developed to help humans enumerate objects beyond what the human brain can perceive without counting. Each number system reflects a culture's history and primary use for numbers. Number systems can promote or inhibit the development of other areas of mathematics. Numbers such as zero, negatives, irrationals, complex numbers, the infinitely large and the infinitely small remained undiscovered for centuries because the numerals and methods used to manipulate numbers did not permit or require them. This course will look at different number systems and mathematical discoveries from across the globe and throughout history. We will look at different ways numerals were used and manipulated. Basic algebra and geometry will be explored and compared to illustrate the discovery of different types of number and different ways to handle dimensions beyond what we easily perceive. We will also look at how we use numbers to explain the past, describe the present and predict the future.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM277: Matter and Molecules: From the Eve of Atoms

3 units / Semester: II

What is the physical universe made of? This course will address this vital question by first looking at the many different answers that have been proposed in the past (from the Alchemists of ancient world to the ideas from the early 20th century). We will look at the history of transmutation (the conversion of one element into another) and where this idea fits into our current understanding of the elements. We will explore how scientists were able to study, characterize and ultimately construct theories about things far too small to see (such as atoms, chemical bonds and molecules). Modern theories of the elements have moved beyond 'Air, Water, Earth and Fire' into an orderly and beautiful arrangement of over 100 elements. The current categorization of these elements describes and predicts chemical properties, but does this mean that we now understand the structure of the Universe? In addition to learning some basic chemistry, we will look at some of the personalities and some very important missteps that helped to ultimately bring about our current view of matter. This course has an important laboratory component that includes In-class demonstrations and experiments to help illustrate concepts and to help us to appreciate science as an active process and not just a collection of facts.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM355: Sex and Death: Biology From Beginning to End

2 units / Semester: II

Biology is the scientific study of life. An individual's life begins through a process of reproduction. Reproduction may be either asexual or sexual, and in some species both may occur. Regardless of modality, successful reproduction is contingenton the individual's ancestors' ability to have survived long enough to reproduce. The differential survival of individuals may lead to evolution by natural selection, another hallmark of 'life'. In the case of sexual reproduction, an individual's immediate ancestors also had to find a mate and thus also had to beat the odds against a force called 'sexual selection'. Because of intrinsic trade-offs between the ability to survive and the ability to reproduce, death is inevitable and is thus perhaps also a hallmark of 'life'. This course is organized around the biology of life histories (patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, developmental biology, genetics, neuroscience and physiology will be brought together to understand life. All life forms will be considered but there will be an emphasis on the biology of humans. Towards our more complete understanding of 'life' in the context of humans, we will conduct a class project onhuman reproductive behaviors and examine some technological advances for controlling our reproduction and lifespan.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM365: Green Science

2 units / Semester: I

When we say some thing or practice or process is 'Green,' what do we mean? Can we believe Green labels? For example, what about LEED ratings for buildings? Energy Star ratings for appliances? Is there such a thing as a process with no waste? Why are renewable energy schemes tied to fossil fuels, and can they be untied? Is there a criterion for examining the sustainability of processes such as making ethanol biofuel from corn? What about impacts of such processes outside the energy market, such as on the food market? Is local food always better? Is there truth to the notion that Native Americans have always lived lightly upon the land? Why was Easter Island abandoned? What is our responsibility to current and future generations? Is there a sustainable future in the face of unlimited population growth? Can technology save us? Was Malthus right? Through examinations of historical and current case studies and topics and hands-on assignments, we will investigate these and related topics, tofind our way to an idea of sustainability based on sound science and ethical behavior.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM462: Human Body From Food to Function

2 units / Semester: 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.

BFA 1s and 2s - Permission of instructor required.
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* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM523: Selfish Genes, Altruistic Groups

2 units / Semester: I

The theory of evolution continues to develop. Descent with modification and natural selection as a mechanism of evolutionary change form the theory's foundation, but questions remain. How often is natural selection the driving force behind evolution? What does selection act upon? Does selection act at the level of the gene, the individual or the group? The answers to these questions become very important if you are trying to explain the evolution of behaviors that seem counter to the notion that unrelenting selfishness will always be selected in favor of any form of cooperation. Developing conceptual frameworks to explain behaviors that appear to be selfless and even cooperative is a priority among evolutionary biologists. However, each new framework presents its own set of challenges and may limit how researchers see the 'big picture'. This course will start with a set of lectures on evolution by natural selection, basic genetics and game theory. After this introduction, the course will shift to close readings and discussions on the levels of selection from the 'Selfish Gene' to 'Group Selection' and how these perspectives address the evolution of sociality and altruism. We will look at the evolution of group behavior from purely genetic perspectives (including kin selection and parent offspring conflict) and contrast these models to concepts such as 'Genial Genes' and the game theoretic approaches to the evolution of altruism. In each case we will explore the theory and empirical evidence that support these models.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSM561: Introduction to Holography

2 units / Semester: I, II

Step through the magical window into the world of holography. Students will learn how to produce artistically and technically interesting holograms viewable in white light. The course will begin with an introduction to a range of stereoscopic imaging techniques and their relation to human perception, the theory of the photographic process, to geometrical, wave and quantum optics, to the history of holography, and will examine a large range of images. There will be an end of semester exhibition of student work selected by the instructor. The lab space is very limited.

Lab fee of $100.
* Lab fee required.
* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS140: Contract and the Revolution

3 units / Semester: 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 we call 'modern democracy' was originally theorized in the seventeenth and eighteenth centuries. During these times, authors such as Hobbes, Locke, Rousseau, and Kant created the vocabulary that later inspired the foundation and self-understanding of most of the political orders (including the so-called 'global order') in which we now live. It was during this process 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 'theologico-political' to 'democratico-political' orders-i.e. a process in which demos replaced theos as the basis of political legitimacy. 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 world.

BFA 1s only.
* Open to the Institute.
* Foundation credit in Social Science.

Discipline(s): School of Critical Studies

CSSS145: Latin American Mega-Cities

3 units / Semester: II

In recent years there has been an astounding increase 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?

* BFA 1s only.
* Open to the Institute.
* Foundation credit in Social Science.

Discipline(s): School of Critical Studies

CSSS206: Intro to Modern Middle East History

2 units / Semester: I

This course is an introduction to the study of the modern Middle East that covers events and themes from the eighteenth century until the present day. The goal of the course is introduce the major topics, events, movements and ideas that shaped the Middle East. Such topics will include but are not limited to: the integration of the Middle East into the world economy; the advent of imperialism and colonialism; the reforms of the nineteenth century; the transition from empires to nation-states; the World Wars and state formation; the rise of nationalisms and the consolidation of the state; the Arab-Israeli conflict; the role of the United States in the Middle East; and finally the most recent Arab uprisings.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS220: Introduction to Psychology

2 units / Semester: I

This course is designed to introduce students to all major theories and concepts in the field of psychology. This is an overview, rather than an in-depth look at psychology and is aimed at having students come away with a strong understanding of the field. Upon completion, students will know a brief history of psychology and how it came about. Learning about the brain, the mind, the emotions, motivation, and various other areas of psychology, they will also be conversant in concepts from several different theories and theorists at the foundation of psychology. Interactive experience with much of the information in this course gives students the opportunity to take in the material personally, rather than attempt to memorize through reading.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS248: Democracy in America Today

2 units / Semester: II

Early in the Nineteenth century, a French intellectual visited the United States during a period of only nine months and then wrote the most influential description and analysis of American institutions, ideas, and practices ever written. This intellectual was Alexis de Tocqueville and his massive ethnography of American society and politics was entitled Democracy in America. The two-volume masterpiece remains both a document and a monument of its time and has become a fundamental component of the narratives that give shape to America's self-perception even today. During the semester we will thus examine Tocqueville's picture of America while engaging in a broader conversation on the concept of democracy both in the particular case of Tocqueville's writings and in the more general context of contemporary democratic theory. During the second half of the semester we will read two other nineteenth and early twentieth century classics: Karl Marx and Max Weber. With these authors we will start our reflection on the central economic and cultural characteristics of American society of yesterday and today while at the same time offering an introductory approach to the sociological study of culture and politics. Finally, in order to better inform our focus on the current state of American democracy students will be asked to regularly read The New York Times. The course is meant to be both an introduction to the study of American democracy and an open forum for students who want to use it as a weekly space of social and political analysis.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS260: Intro to U.S. Chicano & Latino History

2 units / Semester: II

Through the assigned readings and cultural texts students will consider the role culture, history, and memory have in the formation of a Chicana/o Latino/a identity. Moreover, students will develop an ongoing list of keywords and concepts presented in the course materials and examine how questions of nationalism, class, and gender dynamics provide different prisms by which to understand the complexities of Chicano/Latino culture in the United States. Students will read first-person narratives such as personal essays and memoirs, as well as other creative texts, films, and canonical essays on the subject to better understand socio-economic, cultural and political conditions impacting Chicanos. Students will apply concepts learned in course materials through reading analysis and varied writing assignments thereby improving critical thinking skills. At the end of the term, students will have a more complete understanding of social institutions, cultural expressions, and everyday experiences that inform Chicanismo and Latinidad within the United States.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS332: Engagement by Design: The Social Turn in Architecture and Design

2 units / Semester: I

This class will investigate recent and contemporary design that puts social and political questions at the center of its practice. Moving beyond the Modernist maxim form = function to take up further questions of engagement and materiality, we will trace strains of contemporary design and architecture that re-evaluate and re-shape our notions of use and necessity. Looking to the edges of architectural, graphic, industrial and product design discourse, Activating Engagement explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products and landscape, interface and information design.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS342: Mega Cities of Asia: Architecture, Urbanism and Identity

2 units / Semester: II

The 'city' is of interest to geographers, political scientists, architects and artists alike. Heading into the 21st century, the world now holds 23 cities with populations in excess of 10 million. These 'mega-cities' will be the defining settlements that determine how we will live on this planet in the next century. Globalization has overwhelmingly been an urbanizing phenomenon and it is creating inequalities both within and between cities and their rural hinterlands. The processes of economic globalization during the 1990s have perhaps most radically affected Asian cities. Though the case of Chinese cities may be the most stunning, significant cultural and political transformations are also going on in Mumbai, in Singapore, and in Kuala Lumpur. We will examine how these cities become the sites of an intensified circulation of people and cultural artifacts, migration, and new forms of tourism and how city cultures are in the forefront of constructing the social and cultural imaginaries of the future. The focus will be on the ways in which economic interests shape and define the landscape of modern cities as opposed to the wishes of urban planners and its inhabitants. The effects of mass tourism and globalization on cities everywhere in the world-and the question whether cities will be able to maintain their distinctive character or will become reproducible and homogenized entities will be the main focus of this course. There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS345: Food for Thought: The Anthropology of Eating

3 units / Semester: I

Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, whom we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self-expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS425: Psychological Aspects of Human Sexuality

2 units / Semester: I

This course is an in-depth exploration of the psychology of human sexuality. Designed to take students through how the human mind works in regards to sexuality, this seminar looks at physiology, emotions, the senses, attraction, relationships, intellect, and spirituality. Examining the concepts of love, being in love, lust and desire are all key in moving through this class. Students learn how broad human sexuality can be, and gain a strong overall understanding of the many connections that are involved in setting humans apart from the rest of the animal kingdom when it comes to sexual behavior and cognition.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS441:

Nonviolent Social Movements: New Media and Information Technology in Popular Resistance: Egypt and Beyond

2 units / Semester: I

This seminar explores the theoretical underpinnings of an Ahmisa /nonviolence paradigm.
Through several historical case studies from India, the US and South Africa we will examines how nonviolence offers an approach to counteract forms of social and racial discrimination and political repression but also to resist foreign imperialism or occupation. Many, who battle oppression and injustice today, now recognize the enormous power of 'new media' to coordinate activities, plan protests, and publicize often high quality information about their causes. We will analyze how new media played a central and unique role in providing an alternative view from the dominant mainstream media and in enabling to achieve human rights and democracy, as nonviolent groups are seeking to displace arbitrary rule in the Middle East, struggling for self determination and organizing nonviolent action for human rights and democracy in Iran and other countries. Some key questions examined are; is nonviolence passive or active? What is the relationship between nonviolence and the notions of power and courage? How and why nonviolent approaches have worked in addressing political oppression, social injustice and violation of human rights? What inspired the leaders of nonviolent movements in dealing with violence and oppression? What are the methods and strategies employed by these leaders? Did such methods and techniques lead to social, political and environmental change in different parts of the world? The study of some key radical social thinkers and activist as Gandhi, Martin Luther King, Howard Zinn, Amartya Sen, Mohammad Yunus, Vandana Shiva, Arundhati Roy and activists of Tahrir Square and 'Occupy,' in the twenty first century provide a critical reflection about the relevance of nonviolence, in the contemporary context. Class will investigate how social movements challenge the ideas of power and the social control of dissent. Radical social movements are currently taking place all overthe world. Hegemony is now threatened. Let's focus on resistance.

BFA 2s - Permission of Instructor Required.
ckhan@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS442: Contemp Latin American Film/TV/Video

3 units / Semester: 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?

BFA 1s and 2s - Permission of instructor required.
jwiltgen@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS499: The Art of War: Blood, Sex, Celluloid & Death

2 units / Semester: I

Among the profound changes generated by the First World War came the dramatic shift in the configuration of psychoanalysis, when Freud posited--in a highly speculative manner--the existence of a life instinct and a death instinct, Eros and Thanatos if you will. This course will begin with an examination of that shift, and follow it as one of the crucial through-lines in examining the perennial and persistent question 'why are?' From a variety of perspectives--psychoanalytic, post-structural, feminist, post-colonial, philosophical-dialogues and debates will be engendered as to the

genealogy of the war humans make upon themselves, and by extension creating a threat to all species of the world. Along with the major conflagrations of the 20th and 21st centuries, the issues of genocide, of thermonuclear terror, and net-centric warfare will all be addressed. Finally, how has art been reconfigured in the wake of war; while a number of art practices will be examined, the focus will be on themultiple shifts in cinema, from narrative to thematics to aesthetics.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS544: The Visible and the Invisible

2 units / Semester: II

The Visible and the Invisible is the title of Maurice Merleau-Ponty's famous, posthumously published masterpiece. Merleau-Ponty died in 1961, when he was in the process of developing his notions of flesh, chiasm, and reversibility. Since then, these concepts have stimulated the imagination of some important contemporary aesthetic and political theorists. In the last years though, there has been a much stronger revival of the interest in Merleau-Ponty's late thought and this has generated the publication first in French and more recently in English of several previously unpublished texts and series of notes. This course is inscribed in this revival of Merleau-Ponty's scholarship and its goal it to analyze this author's contribution to the typically phenomenological intermingling of aesthetic and political theory. In particular, the course will start by reviewing a few of Merleau-Ponty's early writings on perception, language, and expression, together with some of the essays by hismost influential contemporaries (such as Sartre) and interpreters (such as Lefort) in order to prepare the field for a close reading of later texts such as Adventures of the Dialectic, Eye and Mind, The Visible and the Invisible, and his unfinished works and lecture notes.

* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS546: Geographies of Violence: Women in Conflict Zones

2 units / Semester: II

Drawing upon scholarship from political geography of violence, ethnic -nationalisms, feminism and identity this course attempts to map the contours of women in war zones, in refugee camps, and in regions engulfed in religious fundamentalism(s). The course will focus on women in various conflict zones from Iraq, Afghanistan, Pakistan, Sri Lanka, and Bosnia, to Philippines, Rwanda/Congo, Burma, Sudan, Mexico, Guatemala and Somalia, where the rules of war are changing dramatically. Distinctions between battlefield and home, soldier and civilian, state security and domestic security are breaking down. In this course we will investigate what happens when the body, household, nation, state, and economy become sites at which violence is invoked against women. In particular, an analysis of this conflict will move us forward in our understanding of violence against women-how it is perpetrated, survived, and resisted. Our focus will be to examine women not only as pawns, and victims of rape and sexual violence but to also analyze how women may become mediators, peacemakers, justice-seekers, and human rights advocates in these areas. Topics will focus on questions around nationalism and gender relations, globalization and war, violence and women's rights, women's empowerment in war, gender and citizenship, women's honor and war, Each student will identify a particular 'conflict Zone' and provide to the class periodic reports and critical analyses on the activities of women's movement or organization in their chosen conflict zone, applying the principles and lessons drawn from the course.

BFA 1s, 2s, and 3s - Permission of Instructor Required.
ckhan@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies

CSSS554: Queer Representability: The Politics of LGBT Visual Culture

2 units / Semester: I

What makes an image a queer image-the content, producer, mode of production, a certain sensibility, a set of politics, or simply the eye of the beholder? What are the social, linguistic, and semiotic conditions of intelligibility that inform our available modes for representing queer experience? Does the recent explosion of gay and lesbian characters on television mean we have emerged from the celluloid closet? Or are we witnessing new homonormative forms of censorship? Are social recognition and visibility the necessary goals of all queer representation? What potential may linger in the obscene, the abject, or the unintelligible? Is queerness, in its most radical possibilities, ever fully representable?

The term representability is drawn from psychoanalytic theory where it is used to address the process by which latent unconscious content takes the form of dream images and, thus, becomes available to consciousness. The course will expand from this starting point to understand morebroadly the process by which an endless possibility of arrangements of bodies and pleasures are channeled and disciplined into a narrow set of recognizable sexual identities and kinship practices. Course readings include works by Butler, Bersani, Berlant, Edelman, de Lauretis, Gopinath, Halberstam, Munoz, Warner and many more-offering a comprehensive introduction to a range of approaches to queer cultural politics. Our critical inquiries will unfold alongside the investigation of a number of flashpoints in queer cultural studies-including pre- and post- Hayes code Hollywood cinema, the early representation of HIV/AIDS, diva worship and slash culture, 'New Queer Cinema,' TV after-Ellen, and contemporary trans portraiture.

* Open to the Institute.

Discipline(s): School of Critical Studies

F 314A: Film Today

3 units / Semester: I, II

A screening discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as ground-breaking or exemplary will be screened, and the basic issues of composition and content they raise will be discussed. Students will have to write one paper (1-2 pages, 12 points, double interline) per film shown and fill out a questionnaire in the first few weeks of the semester.

Enrollment limited to 75.
May be repeated for credit.
Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

F 318: Sexuality, Gender and Destruction in Cinema

3 units / Semester: Not planned for this academic year

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

* Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

F 346: Documentary Inquiryies- Performance, Witnessing, and Restless Archives

3 units / Semester: I

This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments withnew technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time.

Discipline(s): School of Film/Video, School of Critical Studies

F 370: History of Documentary Film

3 units / Semester: 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.
* May be repeated for credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

F 427: Cinema of Exile

3 units / Semester: Not planned for this academic year

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 elsewhere who were originally from this area.

'Exile is strangely compelling to think about but terrifying to experience, It is the unhealable rift forced between a human being and a native place, between the Self and its true Home: its sadness can never be surmounted.'-
Edward Said

* Enrollment limited, by permission of instructor.
* Open to the Institute.
* Approved for Critical Studies credit.

Discipline(s): School of Film/Video, School of Critical Studies

F 522E: Graduate Seminar: Film and Politics

3 units / Semester: Not planned for this academic year

Mao Tse-tung once said, 'Not being politically correct is like having no soul.' In a society that values 'political incorrectness' above all-even after the irony that briefly invigorated that phrase has completely vanished-it may be hard

to understand what he had in mind, but we will propose that the recent revival of political film-making, particularly in documentaries intended for theatrical release, has suffered from both a lack of political correctness and a lack of soul. That is, these films lack a utopian vision, an ideal of a better social order and a sense of how it might come about. So a bit of political theory is necessary. And a bit of history. How did conservatism turn into neoliberalism? How did utopian socialism turn into scientific socialism? We can blame Karl Marx for the latter transformation, but we need to consider what can be saved from this mode of thinking Marx was so eager to jettison. More concretely, the course will explore the relations between journalism and film-making, beginning from Kieslowski's theory of description: it is necessary to describe what has not yet been described or acknowledged because without description, it doesn't officially exist and thus we can't refer to it, we can't speculate about it, and we can't alter it. This necessity applies to ideas as well as to situations. Written texts will include Kieslowski on Kieslowski, The Need for Roots by Simone Weil, The Cultural Front by Michael Denning, To the Finland Station by Edmund Wilson, and The Coast of Utopia by Tom Stoppard.
Screenings will include works by Kieslowski, Emile de Antonio, Jon Jost, Jean-Luc Godard, Chris Marker, and Adam Curtis.

* Approved for Critical Studies credit for upper level undergraduates.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FC275B: Art Appreciation: Site Visits: Museums, Galleries, Events

3 units / Semester: II

(First priority given to students in Character Animation, Experimental Animation, and Film/Video; but participants from all areas of the Institute are welcomed; limited enrollment by permission of the instructor ONLY.)

This Critical Studies class is designed to provide first hand experience of the art object for the participant through visits to the various museums, art galleries, private studios, and art events happening in the Los Angeles metropolitan area. This is also a way to begin to generate ideas for potential new work.

The initial meetings will lay out a time-line of the off-campus visits, and establish a working transportation schedule. We will do our very best as a group to figure out a shared transportation plan for getting to these off-campus sites. However, each person is ultimately responsible for his/her own transportation, costs of transportation, and any entrance fees. In preparation of these visits, students will explore ways to speak about the viewing of art, investigate some of the literature about aesthetic questioning, and have readings on art-making written by artists themselves; expect several writing assignments to parallel these parameters.

Vital to the core of this class is the on-going creation of a personal sketchbook/s by each artist, used to 'journal' each visit. Grades will be based on the contribution one makes to the overall conversation of our visits, completed sketchbook/s, and several papers.

lhobaica@calarts.edu for questions.
*Offered for Critical Studies credit.
*Optional class

Discipline(s): School of Film/Video, School of Critical Studies

FC317: Comics as Graphic Art: A Historical Review

3 units / Semester: Not planned for this academic year

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 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 is not a course that will largely focus on super heroes. 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.

* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FC373A: Screenwriting for Animators: the Picture in Words

2 units / Semester: I, II

A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.

*Optional class.
*Enrollment open to 2nd, 3rd, and 4th year levels
* Approved for Critical Studies credit only first time course is completed. If repeated for credit no additional Critical Studies credit will be given.
* May be repeated for credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FC377A: History of Character Animation

3 units / Semester: I

This course covers the history of character animation within the American studio system from its beginnings in the early 20th century to the present. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and will engage in critical discussion during class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles.

* Approved for Critical Studies credit
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FD517A: Special Topics: Realist Style

3 units / Semester: Not planned for this academic year

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.
* Approved for Critical Studies credit.

* Approved for Critical Studies credit.
* Limited enrollment by permission of instructor.
* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FD517D: Special Topics: The Western

3 units / Semester: Not planned for this academic year

A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and gender and the recurring death - and rebirth - of the genre.

* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FD517R: Special Topics: Rock & Roll and Movies

3 units / Semester: I

Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

* Approved for Critical Studies credit.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FE333: History of Experimental Animation

3 units / Semester: I

The question for this class will be 'what is experimental animation?'. The emphasis will be on contemporary practices with the discussion framed within concepts and developments in film theory, art history, animation and cultural studies. We will look at traditions of artists' films; the avant-garde; the relationship between the fine art world and animation, including installations; art house cinema, auteur theory and animation; the high art/popular culture debate; and theories of modernism, post-modernism, and the computer age. Students will be expected to purchase a University Reader for the class at a cost of up to $50.

* Required of MFA2 EA students.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

ID370: The People's Theory

2 units / Semester: I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which

includes more than one discipline, how do we determine what is 'good'? Who owns the codes? How do 'specialists' in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

* Approved for Critical Studies credit.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, The Herb Alpert School of Music at CalArts, School of Critical Studies, Interdisciplinary

ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3 units / Semester: Not planned for this academic year

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

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, School of Critical Studies, Interdisciplinary

ID550: Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester: 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 art forms 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.
* Approved for Critical Studies credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Critical Studies, Interdisciplinary

ID555: Special Topics in Arts Pedagogy

2 units / Semester: I, II

This follows Arts Pedagogy 550 to further examine and study important issues and concepts in teaching within a community arts context. This course will go more in-depth in many of the constructs that were introduced in Arts Pedagogy 550, such as the study of teaching diverse student populations, instructional planning, aligning state learning standards to arts instruction, and other topics. There will be focus on three (3) special topics, chosen from the following,

and chosen by consensus-all according to the students' interests and needs in their respective metiers and teaching. Students will focus on the adolescent student population for which CAP provides in its arts education programs, and in which CalArts students are instructors. The following topics include:

Cultural Proficiency: Teaching Diverse Student Populations
Art as Activism, Teaching Towards Social Justice
Topics in Education
Thinkersin Education
Behavioral Issues in the Classroom
Instructional Planning and Alignment to California State Standards

* Approved for Critical Studies credit.
* Open to all MFA students and BFA students who are CAP Student Instructors.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Critical Studies, Interdisciplinary

MH100: World Music Survey

2 units / Semester: II

This survey course is an introduction to music as a worldwide phenomenon covering folk, popular, art, tribal, religious, and ritual music of various geographical and cultural areas. Emphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.

* Counts as credit for MH300 Music Cultures.
* Priority registration given to BFA-1 and BFA-2 students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH115: Survey of 20th- and 21st-Century Music

2 units / Semester: I

An overview of the music of these centuries-of-changes, and the exploding diversity in the arts and society as we are facing them today. The course covers the development of the most important and influential musical branches of the 20th and 21st centuries: classical new music, jazz, rock, blues, improvisation, noise and more. Expand your knowledge of styles, philosophies, and perspectives.

* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH205A: Survey of Western Music History & Literature A

2 units / Semester: I

Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.

* Prerequisite: MT101A
* Approved for Critical Studies credit.

* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH205B: Survey of Western Music History & Literature B

2 units / Semester: II

Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.

* Prerequisite: MT101A
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH240: Jazz History

2 units / Semester: I

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.

* Enrollment limited to 25 students.
* Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH314: Introduction to the Music of Flamenco

1 unit / Semester: 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 historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.

* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH317: Introduction to Bach

2 units / Semester: I, II

We will attempt to provide the framework and inspiration for a life-long study of our greatest musician. There will be a lot of guided listening, in and out of class, as well as reading of materials from Bach`s time along with later commentaries. Papers written by students will be distributed to the entire class in order to learn from one another and to create a sense of community. In Semester 2, this course will focus on independent projects and special studies.

* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH345: The [R]Evolution of Solo Vocal Literature

2 units / Semester: I

This course will focus on the evolution of solo vocal music and art song, over the past few centuries, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important topics and developments in-depth. Circumstances giving rise to these inventions will be examined, as will representative composers and their unique styles. Topics to be covered include lute song, Lieder, melodies, cantata, song cycles, folk song influences, chamber works, etc. Course work will include extensive listening and reading; analysis of features common to types of music and to the composers who wrote within a genre; and tracking growth and [r]evolution in form and compositional practices. The class also will engage in discussions about what it means to perform this music today.

* Prerequisites: MT101B or graduate standing
* Offered in alternate years
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH390: The Blues Before 1960

1 unit / Semester: II

A study of the development of the Blues through listening, watching documentary films and reading interviews with artists. We will concentrate on music, lyrics and each artist's individual style and consider the social and historical circumstances surrounding their work. We'll take a close and inspiring look at many unique and influential musicians, from Son House, Robert Johnson and Robert Pete Williams all the way up to Muddy Waters and John Lee Hooker. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.

* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-02: African & African-American Music and Literature

2 units / Semester: II

Focused Topics Course: 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.

* Undergraduate students enroll at the 400 level, graduate students at the 600 level
* May be repeated for credit.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-03: Contemporary Composer: Words, Music and Ideas

2 units / Semester: Not planned for this academic year

Focused Topics Course: Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.

* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-06: Music as Literature

2 units / Semester: I

This class will concentrate on what Leonard Meyer describes as 'designative meaning' in music, focusing primarily on musical works that attempt to portray ideas and events found in literature. Various types of programmatic, literature-based works will be discussed and analyzed for how they use musical concepts to relate literary ideas. The literary sources for these works will also be read and discussed.

* Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-07: Sounding Images - A Survey of Visual Music

2 units / Semester: Not planned for this academic year

This class will focus on what has become known as 'visual music,' works for film and video in which there is a high correlation between the nature of the visual and musical elements. The course will include both historical and contemporary works in this field, presented in a roughly chronological fashion.

* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-08: The Music of Gyorgy Kurtag and Sofia Gubaidulina

2 units / Semester: Not planned for this academic year

Focused Topics Course: The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy Kurtag (*1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power and existential honesty of his musical confessions or 'autobiographies'. The second half of the course will be dedicated to the Moscovite avant-garde composer Sofia Gubaidulina (*1931). The composer herself is expected to join Mark Menzies and CalArts' musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.

* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-12: Musical Reflections of Surrealism

2 units / Semester: Not planned for this academic year

Focused Topics Course: 'Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois-Bernard Mache).' Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines? Did selected musical practices later 'evolve' to incorporate surrealist tendencies? To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music.

The design and purpose of this class is threefold:

1. to investigate the subsidiary role of music in the origins of surrealism

2. to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices)

3. to actively explore methods and techniques for making music that encompass surrealist practices, with critical assessments of the value ofsuch methods.

* Enrollment limited to upper division undergraduates and graduate students
* Undergraduate students enroll at the 400 level, graduate students at the 600 level
* Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-18: Contemplative Practices, Musical Arts, Compassionate Mind

2 units / Semester: II

Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.

* Prerequisite: MT101A (Theory A) or equivalent
* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-19: Music of Eastern Europe in the Late 20th Century

2 units / Semester: Not planned for this academic year

Focused Topics Course: Survey of some exemplary compositions written 'behind the wall' during the last decades of the communist era by the major Eastern European composers Dmitri Shostakovich, Witold Lutoslawski, Galina Ustvolskaya, Edison Denisov, Avet Terterian, Sofia Gubaidulina, Krzysztof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentin Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate any helpful thoughts and inspirations for our own work, here and now?

* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-21: The Piano since 1900

2 units / Semester: Not planned for this academic year

Focused Topics Course: This course explores the expansion of the piano's technical, stylistic and aesthetic vocabulary from the turn of the 20th century through the present day. Along the way it provides a broad historical, technical and aesthetic survey of experimental and avant-garde music since 1900, traversing domains of composition, improvisation

and sound art.

* Prerequisite: MT202 or equivalent
* Undergraduate students enroll at the 400 level, graduate students at the 600 level
* Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-22: The Art of Film Composing

2 units / Semester: Not planned for this academic year

This course is a one-time-only series of presentations by professional film composers on their work and on the nature of film composition in general. áThe participants cover a wide range of experience in various types of film scoring, including features, television, animation, documentary, and sound design. áAssignments in this course will consist of short weekly written reports on each guest's presentation.

* Undergraduate students enroll at the 400 level, graduate students at the 600 level.
* Enrollment limited
* Music and Film majors have priority enrollment

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-23: The Music of Iannis Xenakis

2 units / Semester: Not planned for this academic year

Focused Topics Course: Resistance fighter, fugitive, architect, writer and one of the most influential and radical composers of the last century...This examination of Xenakis' remarkable life and work will combine biography, theory, analysis, score study and guided listening. His very diverse output (which includes concert music, electroacoustic works, computer music, music for the theater, multimedia installations, architecture, and landmark theoretical writings) will be broadly surveyed.

* Undergraduate students enroll at the 400 level, graduate students at the 600 level
* Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-24: The Music of Gyorgy Ligeti

2 units / Semester: Not planned for this academic year

In the early 1960s Gy÷rgy Ligeti (1923-2006) opened up new ways for post-serial sound composition by introducing the concept of micro-polyphony. In his later works since the mid 1970s, he successfully combined ideals of both minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, score study and guided listening in order to yield an overview of Ligeti's life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well-crafted, intricate music with all its stunning luminosity and sensual appeal.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH400-25: The Music of Helmut Lachenmann

2 units / Semester: Not planned for this academic year

With his revolutionary concept of a 'musique concrFte instrumentale', the leading and most influential contemporary

German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH425: Survey of Sound Art

2 units / Semester: II

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. Primarily a lecture class, we will be reading from David Toop's excellent trio of books 'Haunted Weather', 'Ocean of Sound', and 'Sinister Resonanace', and from Salome Voegelin's 'Listening to Noise and Silence', and there will be weekly journal writing requirements.

* Undergraduate students enroll at the 400 level, graduate students at the 600 level
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH501: Explorations Into the Ontology & Aesthetics of Free Improvisation

2 units / Semester: II

Transcending traditional notions of artistic aesthetics toward new, uncharted territory of the aesthetics of improvisation, the course will explore self-narrative, expression of emotion, the sociology and politics of improvisatory discourse, and the philosophical anthropology of improvisatory utterance. Readings in aesthetics of suddenness, of risk, of anxiety, along with older work are discussed in class: Nietzsche, Bohrer, Ranciere, Badiou, Seel, Lochhead, Ronen, Belgrad and Reith. Students from Dance, Theater, Critical Studies and Music join together in creating improvisational scenarios for critique. A final improvised performance is presented at the end of the semester.

* Open to Theater, Dance and Music students.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH502: Twentieth-Century Intersections and Interactions

2 units / Semester: 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.

* Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MI220: Advanced Musical Programming Techniques

2 units / Semester: Not planned for this academic year

This course provides an introduction to Digital Signal Processing (DSP) theory with software design/implementation and strategies. We will discuss digital signal processing concepts and their practical applications in sound synthesis, music analysis and real-time interactive systems. The course will also discuss Audio feature extraction and introductory applications using machine learning. The course will also present advanced methods using the ChucK programming language. Final projects will include compositions, live interactive performance, or technical report.

* Prerequisite: CS313, Introduction to Object-Oriented Musical Programming
* Undergraduate students enroll at the 200 level, graduates at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MI315: Introduction to Digital Fabrication

2 units / Semester: II

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

* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MI613A: Introduction to Programming for Digital Artists A

2 units / Semester: I

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChucK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChucK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChucK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MI613B: Introduction to Programming for Digital Artists B

2 units / Semester: II

See the description of MI613A, of which this course is a continuation.

* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

ML101: Intensive Italian Language and Grammar for Singers

4 units / Semester: Not planned for this academic year

This course focuses on studying and understanding Italian grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand's on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.

* Enrollment limited to 20 students
* Enrollment priority given to Voice majors
* Offered every third year in rotation with French and German

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

ML102: Intensive French Language and Grammar for Singers

4 units / Semester: Not planned for this academic year

This course focuses on studying and understanding French grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand's on tools. Secondary emphases will include basic speaking, pronunciation, and study of French literature and culture.

* Enrollment limited to 20 students
* Enrollment priority given to Voice majors
* Offered every third year in rotation with Italian and German

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

ML103: Intensive German Language and Grammar for Singers

4 units / Semester: I

This course focuses on studying and understanding German grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand's on tools. Secondary emphases will include basic speaking, pronunciation, and study of German literature and culture.

* Enrollment limited to 20 students
* Enrollment priority given to Voice majors
* Offered every third year in rotation with Italian and French
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MP303: Radical Music Pedagogy

2 units / Semester: Not planned for this academic year

This course has been replaced by MX400A/B, which count as credit for MP303.

* Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MP403: Physiology of the Voice

2 units / Semester: Not planned for this academic year

This course will examine the anatomy and function of the vocal mechanism. Emphasis will be placed on understanding systems needed for the production of the singing voice. Topics covered will include, breathing, phonation, registration, vowel formation, articulation and acoustics.

* Enrollment limited to upper-division undergraduates and graduate students
* Offered alternate years
* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MT302: Acoustics: Applied Physics for Musicians

2 units / Semester: I

An introduction into the basics of acoustics, the natural and scientific foundation of the musical arts:waveforms, the overtone series, combination tones, tuning systems, doppler effects,dynamics, room acoustics, instrumental sounds, amplification, microphones and more. (Nearly) no math, but at lot of information that will give you a different perspective on sound and music.

* Prerequisite: MT101A or graduate standing
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MT612: Critical Reading: Location and Geosound

2 units / Semester: I, II

The course will revolve around two topics: what a 'place' might mean in terms of artistic creation and how the 'meaningless sign' allows us access to place. Along the way we will look into a variety of artistic manifestations of these issues: field recording, landscape art, hip-hop and the poetry of Mallarme. Philosophical readings will come from Quentin Meillassoux, Timothy Morton, Gilles Deleuze and Theodor Adorno (among others). Students will then be asked to apply some of the concepts developed to the discussion of a specific artwork (in any medium) - and to write a significant term paper on their findings. In the second semester we will use the paper projects of the first semester class as a starting point. The goal of this class is to turn the papers into finished documents and publish a small journal devoted class papers.

* May be taken for MT Music Theory credit, Aesthetics and Politics major credit, and CS credit
* Enrollment limited to upper-division BFA students and graduate students
* Enrollment limited to 20 students
* MT612 in Fall 2012 is a prerequisite to MT612 in Spring 2013.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

T 005A: Conversations in Contemporary Theater

2 units / Semester: I, II

A close reading of the plays in our season, supported with critical and contextual materials. The technique of Critical Response will be used in discussing the productions. Regular journal writing including description, research, evaluation and creative writing for performance will be required.

* Required of all BFA-1 and undergraduate transfer Theater School students.
* Must be completed in the first year.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

T 819: Objects High & Low: The History of the Puppet in American Culture

2 units / Semester: I

This class will look at the rich and varied history of puppetry and object theater in the United States. The survey will include Native American ceremonial puppetry, vaudeville trick marionettes, WPA puppet plays, Vegas showgirl puppet acts, avant-garde experimentation and more. We will look at the form and content of these various uses of puppetry as well as the subcultures from which they sprang.

* Enrollment limited to 16 students.
* Open to the Institute. BFA-2 and above.
* Approved for Critical Studies credit in the Cultural Studies area.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

T 880: Writing for Performance I

3 units / Semester: I

A weekly writing workshop focused on generating new text for performance. The class will mainly workshop new material, where students can have up to 20-page chunks of writing read aloud in class, followed by guided response. Each student will have up to three opportunities to present work in the semester. Besides work shopping, there will be writing exercises administered, to help create new play worlds or deepen existing characters. Ideally, students will have the first draft of a longer work by semester's end.

* Enrollment limited.
* Required of MFA-1 WFP students.
* Open to graduate students in the Institute by permission of instructor.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

T 881: Writing for Performance II

3 units / Semester: II

A weekly workshop focused on continuing to explore and generate new text for performance. Like WFP I, the goal of the workshop is to unpack ideas towards a dramatic work. Creators from all different mTtiers are encouraged to locate the writing voice, while focusing tension, conflict and obstacle towards progression and transformation (if elements should so

arc). Discussion of theater relevance is ongoing as this class endeavors to capture what our theatrical moment might be, from an organic interdisciplinary space.

* Enrollment limited.
* Required of MFA-1 WFP students.
* Open to graduate students in the Institute by permission of instructor.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP212: Statical Engineering for the Theater

3 units / Semester: I

Statical Engineering of the Theater: Strength of Materials is a one-semester course that 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 that 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.

& Approved for Critical Studies credit in the Science and Math category.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP212: Statical Engineering for the Theater

3 units / Semester: I

Statical Engineering of the Theater: Strength of Materials is a one-semester course that 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 that 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.

& Approved for Critical Studies credit in the Science and Math category.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP213A: History of Theatrical Design & Technology

2 units / Semester: II

Survey of the evolution of theatrical architecture, theatrical design, and technology from prehistory to the present. Focus of the course includes: recognition of the various periods in theatre architecture and the impact of the audience/performer relationship, understanding the relationship between theatrical styles and the political and religious movements of their time, and identifying the major contributors to and their impact on theatrical design and technology.
* Receives Critical Studies credit.

* Satisfies Critical Studies requirement.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP214A: Architectural Styles

2 units / Semester: 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.

* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP406: Lighting Technology

2 units / Semester: I

Lecture/demonstration leading to an in-depth understanding of energy and its transformation, the basic physics of electricity and light and the design and operation of systems for their control, the physiology of human perception of light and the interaction of colored light with colored surfaces. Electrical safety will be stressed.

* Approved for Critical Studies credit in the Science and Math category.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP607A: History of Fashion

2 units / Semester: I

Clothing has fulfilled a function beyond that of decoration or simple utility. Our survey of clothing modes will be in relation to the overall nature of civilizations and the people's way of life. Highlight is placed on identifying and analyzing style revivals, along with the environment or event that may have prompted them. Central to the semester's experience is the ongoing compilation of a Source Book that each participant creates from their own gathered images and readings, making a specific present-day link to every chapter of historic information discussed in class.

Taught alternate years.
* Required of BFA Costume Designers.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

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The Sharon Disney Lund School of Dance Academic Requirements

Residence Requirements
Bachelor of Fine Arts Curriculum Requirements
- Course Requirements

Master of Fine Arts Curriculum Requirements
- Course Requirements

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 final semester being in residence.

Bachelor of Fine Arts Curriculum Requirements

The Bachelor of Fine Arts degree is conferred when a student successfully completes a minimum of 120 units and fulfills all curriculum, performance, choreographic, and production requirements of The Sharon Disney Lund School of Dance, and those of the School of Critical Studies. 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. All judgments about eligibility for a degree or certificate are made by the entire faculty of The Sharon Disney Lund School of Dance.

The curriculum is designed to ensure that all students gain mastery in four primary areas: technique/performance, composition/choreography, dance production, and contextual studies. Every student is required to enroll in Contemporary Technique, Ballet Technique, and Composition or Choreography each semester. All choreographic work to be performed at CalArts must be shown to the faculty and student body for critique and guidance during the regularly scheduled Choreo/Performance Lab prior to performance. The School of Dance maintains an active production schedule and students are consistently involved in rehearsal processes leading to performance. Concerts throughout the year present work by students, faculty, and guest artists. Auditions are held regularly and all students in good standing are eligible to audition throughout the school year. The BFA experience culminates in participation in the Next Dance Company in the spring semester of the fourth year. All BFA IV students participate as performers. Each year, work for the Next Dance Company is commissioned from faculty, guest artists, graduate, and undergraduate students.

Each undergraduate student is required to complete a year-long course in the fundamental skills of theatrical production, such as basic principles of lighting design, sound design, costume construction, and video recording. Students are also required to take advanced courses in concepts of lighting and dance for the camera. In addition to the required coursework in design and technology, each student must complete at least two crewing positions each year.

Within the métier, all dance students take courses in dance history, cultural studies and anatomy of movement.

Additionally, students take courses within the School of Critical Studies and other métiers in a broad range of courses designed to provide breadth of exposure, critical thinking skills, and interdisciplinary collaborations.

Beyond required courses, students' select elective courses in Jazz, Balinese, African dance techniques, dance improvisation, pointe, partnering, Pilates Method (Mat and Reformer), interdisciplinary collaborations, and contemporary dance criticism. Students may also elect to design independent projects with faculty supervision at any time during the four years of undergraduate study.

Students accepted as transfer students are evaluated at the time of acceptance to ensure appropriate placement in the program. All decisions regarding leaves of absence, must be approved by the full faculty. Each student works closely with his or her mentor who provides individualized support and guidance in maximizing the opportunities for personal and professional development through the four years of study. All students participate in annual reviews with the full faculty. Students must successfully pass the mid-residency review in the spring of the BFA II year to continue within the program. Students must successfully pass the graduation review in the final semester to be eligible for conference of the degree of Bachelor of Fine Arts. The BFA program is accredited by the National Association of the School of Dance and requires successful completion of a minimum of 120 units.

Learning Outcomes

Over the course of study, the Bachelor of Fine Arts candidate will acquire:

- A strong, dexterous, versatile facility in contemporary dance techniques.
- Knowledge of the choreographic process and a broad view of dance as an art form relevant to today's art practices.
- Practical experience and understanding of all aspects of dance concert production.
- Skill sets for creative problem solving including initiating collaborative dialogue with other artists and art forms.
- Preparation to enter the dance world with a variety of professional tools and the ability to create options for career advancement, including skills to communicate their own artistic vision and needs through spoken and written word.

Bachelor of Fine Arts Course Requirements

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

FIRST YEAR

- D030A&B Contemporary Dance Technique
- D031A&B Ballet Technique
- D038A&B Choreo/Performance Lab
- D039A&B Production Crewing
- D113A&B Composition I
- D105A Music For Dance I
- D120 Dance Improvisation
- D126 Pilates Mat I
- CS174A&B Dance and World Cultures
- D207A&B Production Technology for Dance

SECOND YEAR

- D030A&B Contemporary Dance Technique
- D031A&B Ballet Technique
- D038A&B Choreo/Performance Lab
- D039A&B Production Crewing
- D105B Music for Dance II
- D223A&B Composition II
- CS273A&B Modern Dance History
- CS361A&B The Anatomy of Movement
- D405 Concepts in Lighting Design for Dance

THIRD YEAR

- D030A&B Contemporary Dance Technique
- D031A&B Ballet Technique
- D038A&B Choreo/Performance Lab
- D039A&B Production Crewing
- D333A&B Choreography I
- D459A&B Dance for Camera

FOURTH YEAR

- D030A&B Contemporary Dance Technique
- D031A&B Ballet Technique
- D038A&B Choreo/Performance Lab
- D039A&B Production Crewing
- D433A&B Choreography II
- D435 Company Repertory
- D450 NEXT! Preparing for My Future in Dance

ELECTIVE COURSES FOR BFA1, 2, 3 & 4

- D029A&B Contemporary Jazz
- D042A&B Partnering
- D043A&B Ballet Men's Class
- D044A&B Pointe
- D045A&B Pilates Reformer I
- D046A&B Pilates Reformer II (not for 1st yr. students)
- D226 Pilates Mat II
- D632 Graduate Advanced Improvisation
- D415 Choreographer/Composer Seminar
- D465 Laban Movement Studies
- D474 Contemporary Dance Artists
- D800 Undergraduate Independent Project: Dance
- MP220 African Dance
- ME220 Balinese Gamelan
- MP230 Balinese Dance
- MP240 Javanese Dance

Master of Fine Arts Curriculum Requirements

The MFA Program at CalArts is designed to serve as a laboratory for artistic development in the art of choreography. MFA students come to the program with a track record of professional experience and a desire to use the creative environment and rich resources to deepen and extend their choreographic vision and practice. The program challenges and supports dance artists in creating work, from conception to full production in various contexts. MFA students produce three original works in the first year and a Thesis Concert in the second year. There are also opportunities to cultivate their expertise in the art of teaching, with particular emphasis on preparation for being effective contributors to dance education in college and university contexts. Seminars focus on preparation for sustainability as working professional artists, and professional development in higher education. Curriculum is provided for the development of media literacy and competency, in audio, video, digital media technologies. An optional supplemental concentration in Integrated Media is available.

The program is a two-year, 60 credit terminal degree, and includes teaching opportunities and a variety of Assistantships. Proximity to the schools of visual art, music, theater and film/video provide rich opportunities for collaboration and interdisciplinary projects. The high technical and artistic standard of the BFA students enrich the choreographic processes for the MFA students, bringing their talent and generative enthusiasm to the creative process. MFA students regularly audition BFA students to cast their work. The curriculum complies with NASD standards and best

practices for masters level programs, and is accredited by both the National Association of Schools of Dance and the Western Association of Schools and Colleges. The Sharon Disney Lund School of Dance MFA Program at the California Institute of the Arts is designed to support advanced choreographic development and individual cultivation as artists and artist/educators.

Learning Outcomes

Over the course of study, the Master of Fine Art candidate will:

- Hone choreographic craft in service of her or his artistic vision.
- Produce a thesis concert in the second year of residency that reflects her or his personal aesthetic incorporating collaborations with other artists in the Institute.
- Acquire knowledge and practical experience necessary to provide leadership in all areas of dance production and promotion.
- Build a skill set to effectively represent their choreography for career advancement.
- Acquire knowledge of contemporary art practices in the field of dance, locating her or his own artistic interests within the aesthetic landscape of contemporary dance.

Master of Fine Arts Course Requirements

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

FIRST YEAR

- D630A&B Graduate Contemporary Dance Technique
- D638A&B Graduate Choreo/Performance Lab
- D633A&B Graduate Choreography I
- D550A&B MFA-1 Project
- D605A&B MFA Music Seminar
- D610A&B MFA Theory, Practice, and Thesis Workshop
- D659A&B Final Cut Pro Editing

SECOND YEAR

- D630A&B Graduate Contemporary Dance Technique
- D638A&B Graduate Choreo/Performance Lab
- D643A&B Graduate Choreography II
- D610A&B MFA Theory, Practice and Thesis Workshop
- D650A&B MFA-2 Thesis Project
- D660A&B Digital Portfolio
- D669 Advanced Final Cut Pro Editing

ELECTIVE COURSES FOR MFA 1 & 2

- D600 Graduate Concepts/Lighting Design for Dance
- D615 Graduate Choreographer/Composer Seminar
- D632 Graduate Advanced Improvisation
- D665 Graduate Laban Movement Studies
- D900 Graduate Independent Project: Dance

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CalARTS Course Catalog

> CalARTS

The Sharon Disney Lund School of Dance at CalArts

The Sharon Disney Lund School of Dance at CalArts offers a diverse range of courses that deepen perspective on dance as an art form and enable students to become critically aware thinkers and artists.

Course Code	Course Name	Semesters Offered
CS174A	Dance and World Cultures	I, II
CS273A	Modern Dance History	I, II
CS361A$	The Anatomy of Movement	I, II
D 001A	Institute Dance A	I, II
D 002A	Institute Dance B	I, II
D 005A	Institute Dance Composition	I, II
D 029A	Contemporary Jazz	I, II
D 030A	Contemporary Dance Technique	I, II
D 031A	Ballet Technique	I, II
D 035A	Contemporary Repertory	I, II
D 038A	Choreo/Performance Lab	I, II
D 039A	Production Crewing	I, II
D 042A	Partnering	I, II
D 043A	Ballet Men's Class	I, II
D 044A	Pointe	I, II
D 045A	Pilates Reformer I	I, II
D 046A	Pilates Reformer II	I, II

D 105A01	Music for Dancers I	II
D 105B01	Music for Dancers II	I
D 113A	Composition I	I, II
D 120	Dance Improvisation	I
D 126	Pilates Mat I	I
D 207A	Production Technology for Dance	I, II
D 223A	Composition II	I, II
D 226	Pilates Mat II	II
D 330	Advanced Improvisation	II
D 333A	Choreography I	I, II
D 405	Concepts in Lighting Design for Dance	II
D 415	Choreographer/Composer Seminar	I
D 433A	Choreography II	I, II
D 435	Company Repertory	II
D 450	Next! Preparing for My Future in Dance	II
D 459A01	Dance for Camera	I, II
D 465	Laban Movement Studies BFA	I
D 474	Contemporary Dance Artists	II
D 550A	MFA-1 Project	I, II
D 600	Graduate Concepts in Lighting Design for Dance (formerly D 405)	II
D 605A	MFA Music Seminar	I, II
D 610A	MFA Theory, Practice and Thesis Workshop	I, II
D 615	Graduate Choreographer/Composer Seminar (formerly D 415)	I
D 630A	Graduate Contemporary Dance Technique (formerly D 030A&B)	I, II
D 632	Graduate Advanced Improvisation (formerly D 330)	II
D 633A	Graduate Choreography I (formerly D 333A&B)	I, II

D 638A	Graduate Choreo/Performance Lab (formerly D 038A&B)	I, II
D 643A	Graduate Choreography II (formerly D 433A&B)	I, II
D 650A	MFA-2 Thesis Project	I, II
D 659A	Final Cut Pro Editing and Dance for Camera	I, II
D 660A	Digital Portfolio	I, II
D 665	Laban Movement Studies MFA	I
D 669	Advanced Final Cut Pro Editing	I
D 800	Undergraduate Independent Project: Dance	I, II
D 900	Graduate Independent Project: Dance	I, II
ID395	A Comparative Study of Cultural Influences on Art Making	I, II

CS174A: Dance and World Cultures

2 units / Semester: 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, though students may register for each semester independently. The first semester establishes a theoretical framework for dance observation within a cross-cultural context and then proceeds to examine examples of dance within religious contexts. The second semester examines examples of social dance and dance as art and entertainment.

* Required of all BFA I students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts, School of Critical Studies

CS273A: Modern Dance History

2 units / Semester: 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.

* Required of all BFA II students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts, School of Critical Studies

CS361A$: The Anatomy of Movement

2 units / Semester: I, II

CS361A (Fall semester)
An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The first semester will cover the lower body and abdomen. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that results in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more.
* Critical Studies credit allowed for Dance Students.
* It is strongly recommended that this course be followed by CS361B which covers upper body.

CS361B (Spring semester)
An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The spring semester will cover the arms, back, and upper torso. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that result in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more.

* Permission of instructor required. dkrasnow@calarts.edu
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts, School of Critical Studies

D 001A: Institute Dance A

1 unit / Semester: I, II

This course, taught by Graduate Teaching Assistants, provides an experiential introduction to techniques of Contemporary Dance. No prior experience in dance is required. Students will have the opportunity to explore the art of dance in which the body is the primary means of expression.

* May be repeated for credit.
* Cross disciplinary class.
* One year course.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 002A: Institute Dance B

1 unit / Semester: I, II

This course, taught by Graduate Teaching Assistants, provides an experiential introduction to techniques of Contemporary Dance. No prior experience in dance is required. Students will have the opportunity to explore the art of dance in which the moving body is the primary means of expression.

* May be repeated for credit.
* Cross disciplinary class.
* One year course.

* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 005A: Institute Dance Composition

1 unit / Semester: I, II

This course, taught by Graduate Teaching Assistants, provides an introduction to the art of dance composition. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will also participate in informal critique and discussion of composition studies.

* May be repeated for credit.
* Cross disciplinary class.
* One year course.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 029A: Contemporary Jazz

1 unit / Semester: I, II

Contemporary Jazz approaches movement through a jazz vernacular that is stylistically specific in its execution and delivery. An emphasis on refining articulations of the body, alignment, risk taking and critical thinking will supplement instruction. The course infuses syncopated, rhythmic and lyrical jazz dance exercises and movements that encompass strengthening and cardio-vascular properties. In addition, a focus on coordination, flexibility, phrasing, timing and presentation will help synthesize these acquired jazz dance elements. Contemporary Jazz will stylistically enhance one's expressions in the Jazz idiom.

* May be repeated for credit.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 030A: Contemporary Dance Technique

2 units / Semester: I, II

Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.

* Open to all BFA Dance students.
* BFA students must enroll in 16 credit hours for Course D 030, accruing 4 credit hours of Course D 030 per year of enrollment.
* May be repeated for credit.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 031A: Ballet Technique

2 units / Semester: I, II

A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.

* Required of all BFA Dance Students.
* Level to be determined by placement class.
* BFA students must enroll in 16 credit hours for Course D 031, accruing 4 credit hours of Course D 031 per year of enrollment.
* May be repeated for credit.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 035A: Contemporary Repertory

1 unit / Semester: I, II

The development, rehearsal and performance of a new or repertory piece of Choreography. Students audition for casting in works by faculty, guest artists and MFAII students.

* May be repeated for credit.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 038A: Choreo/Performance Lab

1 unit / Semester: I, II

Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.

* Required of all Dance students.
* BFA students must enroll in 8 credit hours for Course D 038, accruing 2 credit hours of Course D 038 per year of enrollment.
* May be repeated for credit.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 039A: Production Crewing

1 unit / Semester: I, II

Analysis and application of technical production skills needed for individual projects.

* Required of all BFA Dance students.
* BFA students must enroll in 8 credit hours for Course D 039, accruing 2 credit hours of Course D 039 per year of enrollment.
* May be repeated for credit.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 042A: Partnering

1 unit / Semester: I, II

Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.

* Open to all dance students.
* Permission of instructor required.
* May be repeated for credit.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 043A: Ballet Men's Class

1 unit / Semester: I, II

Advanced Ballet technique for men, with an emphasis on jumps, turns, beats, and other skills associated with classical male roles.

* Permission of instructor required.
* May be repeated for credit.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 044A: Pointe

1 unit / Semester: I, II

Advanced ballet technique.

* Permission of instructor required.
* May be repeated for credit.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 045A: Pilates Reformer I

1 unit / Semester: I, II

Basic Pilates mat work translated on to the universal reformer.

* Open to Dance students who have completed the Pilates Mat I class.
* Permission of instructor required.
* May be repeated for credit.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 046A: Pilates Reformer II

1 unit / Semester: I, II

A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.

* Open to Dance students who have completed the Pilates Mat I Class and the Basic Reformer work.
* Not for new students in 1st semester.
* Permission of instructor required.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 105A01: Music for Dancers I

2 units / Semester: II

This course offers an introduction to the fundamentals of music and their relationship to the dancer/choreographer. Music for Dancers I focuses on audio editing, processing, and recording techniques for use in dance performance. Areas studied will include stereo and multi-track editing, basic mastering techniques, digital manipulation of sound files, and recording of acoustic sources. Course will additionally include listening- based activities for comprehension and identification of standard music genres, as well as rhythm skill development through study of meter and specific rhythmic units.

Required for all BFA-1 Dance students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 105B01: Music for Dancers II

2 units / Semester: I

This course is a continuation of Music for Dancers A. Students will be engaged in listening-based activities and readings investigating a broad music repertoire, with particular emphasis upon intersections in the aesthetics of contemporary music and current choreographic practices. Course will additionally include advanced rhythm skill development through study of meter and specific rhythmic units.

*Required of all BFAII students

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 113A: Composition I

2 units / Semester: 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.

* Laboratory hours are required
* Required of BFA I Dance students.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 120: Dance Improvisation

1 unit / Semester: I

This course is designed as an introduction to the creative process. Improvisation is used by artists of all disciplines both as an art and as a tool in the choreographic process. In this class we will focus on improvisation as a tool for discovering unique vocabulary and as a means of encouraging development of our creative voices. We will look at dance as 'play', as ephemeral art, and as philosophy. Students will be asked to keep a journal of their experiences throughout the quarter, and the class will culminate in final performance projects to be presented at the end of the semester.

* Required of all BFA I students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 126: Pilates Mat I

1 unit / Semester: I

Intensive weekly sessions in Pilates Method mat Technique.

* Required of all BFA I Dance students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 207A: Production Technology for Dance

1 unit / Semester: I, II

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

* Laboratory hours are required.
* Required of BFA 1 students.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 223A: Composition II

2 units / Semester: I, II

Through assignments, observation, discussion and constructive critical assessment this course will continue the exploration of movement vocabulary and finding one's own choreographic voice. The ongoing exploration of quality and essence of movement will be investigated as we manipulate space, time dynamics and energy. How do we use these tools to make different statements and produce abstract movement studies? Sound both music and voice will be introduced to produce accompaniment and to enhance these differing qualities. Exploring the role of choreographer by transferring one's own movement vocabulary to others will take precedent second semester. We will investigate small group forms and the design possibilities that entails by working in both duets and trios.

* Laboratory hours are required.
* Required of all BFA II students.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 226: Pilates Mat II

1 unit / Semester: II

Intensive weekly sessions in Intermediate and Advanced Pilates Mat Technique.

* Open to all students who have completed Pilates Mat I or by permission of instructor.
* May be repeated for credit.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 330: Advanced Improvisation

1 unit / Semester: II

Designed for performing artists and anyone with a background in physical practice, this course provides opportunities to cultivate advanced skills in movement improvisation in a cross-disciplinary environment. Content includes practice in solo, contact, and ensemble improvisation, with an emphasis on developing skills for safe, organic and virtuosic partner dance. Contact skills include jumping and catching, low and high flying, safe falling, deepening of sensory awareness and listening skills, as well as moving in and out of contact. Ensemble skills include deepening awareness of how and when to support the dance of another or take the spotlight. Specific attention will be placed on the development of the 'score' as a tool for creating focused, yet spontaneous performances.

*Open to students who have completed D 120 Dance Improvisation or by permission of instructor
* May be repeated for credit.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 333A: Choreography I

2 units / Semester: 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.

* Laboratory hours are required.
* Required of all BFA III students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 405: Concepts in Lighting Design for Dance

2 units / Semester: II

This course examines development of concepts for lighting dance performances, including interpretation of choreography, mood and music. Students will gain experience in collaborating with choreographers in the rehearsal process.

* Required of BFA II Dance students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 415: Choreographer/Composer Seminar

2 units / Semester: I

This seminar focuses on investigating the possibilities in collaborative relationships between dance makers and music/sound makers. Dance students will experiment with how sound and movement interact, and with collaborating in different ways. Working with a range of composing students, they will have the opportunity to expand communication skills. In developing ways of supporting and challenging each others' creative processes, students will be able to develop the clarity, range and responsiveness of their own artistic voices.

*Elective for BFA IV students with permission of instructor.
* Permission of instructor required.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 433A: Choreography II

2 units / Semester: I, II

Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.

* Required of BFA IV students.
* Laboratory hours are required.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 435: Company Repertory

1 unit / Semester: II

Company Repertory provides BFA IV students the opportunity to participate in a rehearsal process of contemporary repertory that culminates in a concert performance.

*Required of all BFA IV students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 450: Next! Preparing for My Future in Dance

2 units / Semester: II

A seminar course to help students prepare for their future after graduation addressing such subjects as: progressing as young artists, defining directions and objectives, researching possibilities and options, surviving financially, and building contacts and support systems. This course also assists students in learning how to set useful goals, conduct honest self-assessment, and present themselves effectively for employment.

* Required of all BFA IV students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 459A01: Dance for Camera

2 units / Semester: I, II

When dance is filmed it can explode off the stage and reach vast new audiences, going out to the spectator instead of demanding that the spectator come to it. But maintaining the special 'aliveness' of dance as it is translated into a two-dimensional medium requires a new way of thinking. This class is a laboratory for investigating these challenges. The course will be divided into two semester-long sections. One section emphasizes dance-video as a visually-based, abstract form. The other section emphasizes the use of narrative and story structure. Class participants will explore film grammar, experimental narrative, and contemporary/historical context through hands-on creative work, classroom viewings and discussion, and readings. Participants will learn camera use, storyboarding, basic Final Cut Pro editing, and will work towards producing dance-videos that will receive a public screening.

Required of all BFA III students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 465: Laban Movement Studies BFA

1 unit / Semester: I

This course provides an introduction to the theoretical framework of Laban Movement Analysis. This studio based movement class will focus on the physical embodiment and theoretical understanding of Laban's concepts of space, dynamics, body architecture and shape/form. The course will also include introduction to the somatic approaches to movement integration articulated in the Bartenieff Fundamentals and the Developmental Movement Patterns. Application of these principles to dance and human movement behavior will also be addressed through movement exploration, observation and discussion.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 474: Contemporary Dance Artists

1 unit / Semester: II

This course provides the opportunity to investigate the diversity of contemporary choreography as it is currently being produced by artists in America and around the world. Recognizing that the 20th century tradition of Modern Dance has given rise to a wide array of dance practices and approaches to choreography, this course will examine individual artists and trends characteristic of the early years of the 21st century. Emphasis is on choreographers creating for live performance.

* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 550A: MFA-1 Project

4 units / Semester: I, II

Creation, rehearsal, critique, development and concert preparation for MFA I choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.

* Required of MFA I Dance students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 600: Graduate Concepts in Lighting Design for Dance (formerly D 405)

2 units / Semester: II

This course examines development of concepts for lighting dance performances, including interpretation of choreography, mood and music. Students will gain experience in collaborating with choreographers in the rehearsal process.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 605A: MFA Music Seminar

1 unit / Semester: I, II

The advanced study of music as related to dance performance and choreography. Curricular areas will include: rhythmic and metrical comprehension, a historical survey of musical aesthetics, and study of common types of structural organization in music. Particular emphasis will be placed upon listening comprehension. Analytical papers and performance demonstration activities will also be required.

* Required of MFA I students.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 610A: MFA Theory, Practice and Thesis Workshop

1 unit / Semester: I, II

D 610A&B01-04
MFA Theory, Practice, And Thesis Workshop

2 sections each 1 unit / Semester I, II

This course consists of eight seminars designed to provide support for MFA I and II students, as they progress through the graduate program. It serves as a collegial forum for the exchange of ideas related to developing artistry and professionalism within the field of dance. Content areas and discussion will offer support for meeting the demands of the graduate curriculum, including progress towards fulfilling choreographic requirements and Teaching Assistant responsibilities. Through discussion, readings, sharing of writings, in-class teaching activities, video observation and class observations, we will cultivate clarity, confidence and professionalism as artists and educators and our ability to represent our art and teaching through action and the written word. This will entail a dual approach of looking inward to identify core values that deepen our authenticity as artists and educators, and looking outward to see models of value within the professional fields of art making and dance education.

D 610A01: Dance Education I
This seminar will focus on preparation for College and University level teaching. Primary attention will be given to issues and methodologies related to the teaching of contemporary dance techniques. Content areas will include: clarification of values underlying a personal philosophy of education, implementation of teaching goals through effective methods, issues facing dance educators in college and university settings in today's global society. Concurrently with this course each student will be teaching, and this seminar will serve as a forum for addressing relationships between teaching philosophy, theory and practice. A schedule of class observation and discussion with each student will be an important part of this course.

D 610B01: Collaborative Arts Practices
In this seminar we will concentrate on production issues associated with making new work. Issues surrounding project management, collaboration and rehearsals will be a starting off point for presentations and discussions. A series of guest speakers representing a variety of production and disciplinary perspectives will visit our classes during the first month and a half of the semester. The aim is to more fully prepare each student for the requirements and pressures of collaborative work and to enhance the experience for each side of the collaborati

* Required of all MFA Students
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 615: Graduate Choreographer/Composer Seminar (formerly D 415)

2 units / Semester: I

This seminar focuses on investigating the possibilities in collaborative relationships between dance makers and

music/sound makers. Dance students will experiment with how sound and movement interact, and with collaborating in different ways. Working with a range of composing students, they will have the opportunity to expand communication skills. In developing ways of supporting and challenging each others' creative processes, students will be able to develop the clarity, range and responsiveness of their own artistic voices.

*Required of all MFA I students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 630A: Graduate Contemporary Dance Technique (formerly D 030A&B)

2 units / Semester: I, II

Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.

* Open to all Dance students.
* MFA students must enroll in 8 credit hours for Course D 630, accruing 4 credit hours of course D 630 per year of enrollment.
* May be repeated for credit.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 632: Graduate Advanced Improvisation (formerly D 330)

1 unit / Semester: II

Designed for performing artists and anyone with a background in physical practice, this course provides opportunities to cultivate advanced skills in movement improvisation in a cross-disciplinary environment. Content includes practice in solo, contact, and ensemble improvisation, with an emphasis on developing skills for safe, organic and virtuosic partner dance. Contact skills include jumping and catching, low and high flying, safe falling, deepening of sensory awareness and listening skills, as well as moving in and out of contact. Ensemble skills include deepening awareness of how and when to support the dance of another or take the spotlight. Specific attention will be placed on the development of the 'score' as a tool for creating focused, yet spontaneous performances.

* May be repeated for credit.
* Open to the Institute.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 633A: Graduate Choreography I (formerly D 333A&B)

2 units / Semester: 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.

* Laboratory hours are required.
* Required of all MFA I students who work in conjunction with BFA III students as well as independently.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 638A: Graduate Choreo/Performance Lab (formerly D 038A&B)

1 unit / Semester: I, II

Weekly gathering of all students and faculty of the School of Dance as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.

* MFA students must enroll in 4 credit hours for Course D 638, accruing 2 credit hours of Course D 638 per year of enrollment.
* May be repeated for credit.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 643A: Graduate Choreography II (formerly D 433A&B)

2 units / Semester: I, II

Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.

* Laboratory hours are required.
* Required of all MFA II students who work in conjunction with BFA IV students and choreograph for NEXT Company performances in the Spring semester.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 650A: MFA-2 Thesis Project

4 units / Semester: I, II

Preparation and presentation of thesis concert. Students work closely with the thesis committee consisting of a Committee Chair and 2-3 additional faculty members.

* Required of all MFA II students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 659A: Final Cut Pro Editing and Dance for Camera

2 units / Semester: I, II

This course provides dancers and choreographers with essential skills in shooting and editing video. Students will learn basic editing grammar and craft using Apple's Final Cut Pro 7.0, while obtaining a more technical and aesthetic understanding of camerawork for dance. The dance film genre and how cinematic space presents new considerations for dance-making will guide our technical pursuits in the class. Students will complete 3 of their own dance films, while completing editing, camera and documentation exercises throughout the year.

*Required of all MFA I students
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 660A: Digital Portfolio

1 unit / Semester: I, II

This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.

* Required of all MFA II students.
* One year course.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 665: Laban Movement Studies MFA

1 unit / Semester: I

This course provides an introduction to the theoretical framework of Laban Movement Analysis. This studio based movement class will focus on the physical embodiment and theoretical understanding of Laban's concepts of space, dynamics, body architecture and shape/form. The course will also include introduction to the somatic approaches to movement integration articulated in the Bartenieff Fundamentals and the Developmental Movement Patterns. Application of these principles to dance and human movement behavior will also be addressed through movement exploration, observation and discussion.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 669: Advanced Final Cut Pro Editing

1 unit / Semester: I

This class expands on the work of Dance 659A&B. It is a project based class in which students make more ambitious dance film work, bringing material to class throughout the semester for a deeper level of discussion. Based on the interests of the students additional software may be studied, including Photoshop (video functions), and After Effects.

* Required of all MFA II students.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 800: Undergraduate Independent Project: Dance

2 units / Semester: I, II

An independent project should be proposed by the student to any faculty member in the school of dance. It should address an opportunity of specific interest to the student that does not duplicate content offered within available courses. If a faculty member accepts the proposal she or he serves as the project supervisor and oversees and evaluates the work of the independent project. The written proposal, which describes the scope and content of the project, its rationale and the means for assessment and grading must be approved by the project supervisor and the dean of the school of dance. Forms for Independent Project proposal/contracts are available through the registrar's office.

*Independent Project: Dance is an elective and not a replacement for School of Dance curricular requirements.
* Permission of instructor required.
* May be repeated for credit.
* Variable credit.
* Contract required.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

D 900: Graduate Independent Project: Dance

2 units / Semester: I, II

An independent project should be proposed by the student to any faculty member in the school of dance. It should address an opportunity of specific interest to the student that does not duplicate content offered within available courses. If a faculty member accepts the proposal she or he serves as the project supervisor and oversees and evaluates the work of the independent project. The written proposal, which describes the scope and content of the project, its rationale and the means for assessment and grading must be approved by the project supervisor and the dean of the school of dance. Forms for Independent Project proposal/contracts are available through the registrar's office.

*Independent Project: Dance is an elective and not a replacement for School of Dance curricular requirements.
* Permission of instructor required.
* May be repeated for credit.
* Variable credit.
* Contract required.

Discipline(s): The Sharon Disney Lund School of Dance at CalArts

ID395: A Comparative Study of Cultural Influences on Art Making

2 units / Semester: I, II

This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, The Sharon Disney Lund School of Dance at CalArts, School of Film/Video, School of Theater, Interdisciplinary

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School of Film/Video Academic Requirements

Residence Requirements
Curriculum Requirements
- Bachelor of Fine Arts and Certificate of Fine Arts
- Master of Fine Arts and Advanced Certificate of Fine Arts
- Concentration in Integrated Media

Program in Film and Video
- BFA Required Courses
- MFA Required Courses

The Film Directing Program (MFA Only)
- MFA Required Courses

Program in Experimental Animation
- BFA Required Courses
- MFA Required Courses

Character Animation Program
- BFA Required Courses

Residence Requirements

The four-year Bachelor of Fine Arts and Certificate of Fine Arts programs in the School of Film/Video require a minimum of two years fulltime study in residence. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years in residence (see CalArts Residence policy). On rare occasions, the full faculty may recommend an earlier graduation (see Accelerated Graduation policy).

Curriculum Requirements

I. Bachelor of Fine Arts and Certificate of Fine Arts

Forty-six 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 (see Critical Studies requirements). 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.

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

Students are required to complete a Mid-Residence Review and a Graduation Review (see Reviews policy). 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 School of Film/Video office.

II. Master of Fine Arts and Advanced Certificate of Fine Arts

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.

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.

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.

Information regarding Preliminary Review and Graduation Review procedures and timing is available online.

III. Integrated Media Curriculum (Graduate Only)

See Center for Integrated Media curriculum.

I. Program in Film and Video Requirements

Learning Goals

The Program in Film and Video has a required core curriculum for both undergraduate and graduate degrees. The BFA program is designed to provide students with a full range of technical and practical skills, to teach them to think critically about their chosen mediums, and to guide their artistic growth as they experiment with different forms of cinematic expression. To this end, undergraduate students must successfully complete a series of required classes during each of their years in the program. Academic and artistic progress is accessed at a Mid-Term Residency Review during the student's 3rd semester. In order to graduate, undergraduate students are again fully evaluated and must successfully complete a Graduation Review in their final semester.

The MFA program offers an intense and intellectually charged curriculum which inspires and requires students to immerse themselves in the production of new work. During the course of three years, graduate students are expected to achieve technical expertise, to gain historical and critical perspective in their area of focus and to produce a substantial body of work.

In their first year, graduate students are required to take a full schedule of foundation classes which include technical and production workshops as well as classes in history, theory and criticism. Students are expected to meet regularly with appropriate faculty as they begin to produce work. In their 3rd semester, graduate students must propose and gain approval for their thesis project at a Preliminary Thesis Review. This provides the next year and a half for the production and completion of their thesis film, video or installation. Graduates are encouraged to work closely with faculty by taking a number of independent studies in their final year. Graduation is contingent upon the successful presentation and evaluation of their thesis project during a Graduation Review at the end of their final semester.

Required Courses for Undergraduate Students

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

BFA1

- F101A&B Filmmaking Fundamentals (fall and spring)
- F126* Video Production Workshop (fall)
- CS175A&B Film History (fall and spring)
- F153 Structuring Strategies/Artist Presentations (fall and spring)
- F134* Digital Editing: Avid to Blu-Ray (fall)

BFA2

- F108A&B* Undergraduate Film Production Workshop (fall and spring)
- F103 Cinematography (fall)
- F185* Production Sound (fall)
- F381* Post-Production Sound (spring)

BFA2 TRANSFER STUDENTS

- F126* Video Production Workshop (fall)
- CS175A&B Film History (fall & spring)
- F153* Structuring Strategies/Artist Presentations (fall and spring)
- F134* Digital Editing: Avid to Blu-Ray (fall)
- F108A&B* Undergraduate Film Production Workshop (fall and spring)
- F103 Cinematography (fall)
- F185* Production Sound (fall)
- F101B* Filmmaking Fundamentals (spring)
- F381* Post-Production Sound (spring)

BFA3 TRANSFER STUDENTS

- F126* Video Production Workshop (fall)
- CS175A&B Film History (fall & spring)
- F153* Structuring Strategies/Artist Presentations (fall and spring)
- FD134* Digital Editing: Avid to Blu-Ray (fall)
- F108A&B* Undergraduate Film Production Workshop (fall and spring)
- F103 Cinematography (fall)

- F185* Production Sound (fall)
- F381* Post-Production Sound (spring)
- F340 Undergraduate Critique (spring)

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

BFA3 AND BFA4

Undergraduate students are required to take Undergraduate Critique (F 340) for at least 2 semesters during their final 2 years of residence. During these final two years, undergraduate students are expected to either produce a senior project or contribute substantially to a number of student projects in one of the following capacities: cinematography, editing, production or sound design.

Incoming Undergraduate Students are required to take both semesters of Film History (CS175A&B). Students who enter as BFA1 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 at least one Visiting Artists Workshop during their 3rd or 4th year.

Required Courses for Incoming Graduate Students

- F501 Filmmaking Fundamentals (fall)
- F103 Cinematography (fall)
- F126* Video Production Workshop (fall)
- F134* Digital Editing: Avid to Blu-Ray (fall)
- F104A& B* Film Production Workshop (fall and spring)
- F185* Production Sound (fall)
- F381 Post Production Sound (spring)
- CS175A or B Film History (fall & spring)
- F153 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 (F 114A 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.

Graduate Students are required to leave a copy of their Thesis Project for the CalArts archives.

II. The Film Directing Program (MFA Only)

The Film Directing Program (FDP) is a unique three-year graduate course of study examining the broad spectrum of independent narrative cinema. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years of residency to complete the degree.

Completion of a three year residency allows a full experience of craft, artistry, experimentation and critical thinking. FDP artists hone their powers of observation, work closely with actors, develop visual strategies and discover methods for shaping stories—both invented and adapted—that are emotionally true and dramatically credible.

The three year residency begins with two semesters of required foundation work in which the student builds skills; experiments with narrative technique and process; and conceives, shoots and edits a short film project. The following four semesters are comprised of the remaining graduation requirements including 6 metier directing classes, 2 special topic seminars, and 3 elective courses from across CalArts, all of which culminate in the final thesis: an aspirational film demonstrating a highly developed directorial point of view. Guided by their mentor, students develop their second and third year curriculum from a slate of courses designed to progress individual artistic development.

Mentorship plays a significant role in the Film Directing Program curriculum. Students are assigned their mentor at the point of admission. This faculty member guides the student through practical matters and becomes a vital collaborator during the student's artistic journey at CalArts (See Mentoring policy).

Students must successfully complete a Preliminary Thesis Review and Project Approval in the third semester to progress to the thesis project. A Graduation Review will be held in the final semester to review the thesis project. Graduation is contingent on a successful review of the thesis work and completion of all Film Directing Program course requirements.

Scheduled classes are supplemented with a Guest Artist Workshop program. Recent guests have included directors James Mangold, Haile Gerima, Aurora Guerrero, Ramin Bahrani, John Greyson, Peter Medak, The Polish Brothers, Rodrigo Garcia, Lance Hammer and Jim Finn, actors Ed Harris, Ewan McGregor, Joseph Gordon Levitt and Annette Bening, Academy Award winning composer David Shire, producers Ted Hope, Effie Brown and many others. The Guest

Artists change each year.

All students are encouraged to learn experientially by creating work beyond that assigned by faculty, by participating fully in a community of artists and by discovering their own directorial process. The Film Directing Program's primary efforts are guided by a mission to excite, challenge, and nurture artists to create compelling, authentic and unique work.

Learning Goals

By graduation, MFA students in the Film Directing Program should have developed the following skills and competencies:

- The ability to tell a story visually that is dramatically and emotionally compelling;
- A distinct directorial voice;
- Comprehensive filmmaking ability, as evidenced by the thesis project;
- The demonstrated ability to lead a team of both performance and production artists toward the shared goal of a finished film;
- An understanding of the processes and systems by which work might be conceived, produced and completed, as well as an awareness of the resources and opportunities available to independent filmmakers.

Film Directing Course Requirements

First year requirements provide necessary fundamentals. The second and third years are comprised of minimum 6 métier classes, minimum 2 special topics seminars, and minimum 3 electives selected by the students, in collaboration with their mentor, from a list of courses designed to challenge, enhance and develop artists who work in authentic and compelling narrative forms.

MFA 1 Required Classes and Modules

In the first semester, FDP students will participate in modular workshops that teach technical and production fundamentals, dramaturgy and the craft of directing actors. Courses in history, theory and criticism are also required. The second semester advances exploration of this work in structured classes and projects. Students are expected to meet regularly with appropriate faculty as they begin to produce work.

FALL SEMESTER

- CS175A Film History
- FD518 Guest Artist Workshop
- FD134-05 Avid to Blu-Ray
- Dramatic Construction and Performance Core Blocks (the following course work is taught in modular workshops throughout the fall semester)
  - FD504 1 Acting Workshop 1
  - FD512A Scene Study
  - FD523 Finding Your Story
- Technical Core Blocks (the following course work is taught in modular workshops throughout the fall semester and continue into the spring semester)
  - FD579A Production Workshop (fall and spring)
  - FD528A Technical Workshop (fall and spring)

SPRING SEMESTER

- CS175B Film History
- FD512B Advanced Scene Study
- FD520 Narrative Fundamentals and Visual Design
- FD579A Production Workshop (fall and spring)
- FD528A Technical Workshop (fall and spring)
- FD518 Guest Artist Workshop

- FD134-06 Avid to Blu-Ray

MFA 2 Students Required Courses

FALL SEMESTER

- FD518 Guest Artist Workshop
- FD381 Post Production Sound
- Metier, special topics and elective courses as determined by student and mentor (see course list below).

SPRING SEMESTER

- FD518 Guest Artist Workshop
- Metier, Special Topics and Elective courses as determined by student and mentor (see course list below)

MFA 3 Students

FALL AND SPRING SEMESTERS

Metier, Special Topics and Elective courses as determined by student and mentor (see course list below).

METIER DIRECTING COURSES (minimum 6 courses required over three year residency)
Open To MFA 2s/3s (unless with permission from the instructor)

- FD504 Acting Workshop II
- FD516 One Act Play Production and Adaptation to Cinema
- FD517A Realist Style
- FD517B The Curious Art of Autobiography
- FD517C Survey of Historical Directors
- FD517E Experiments in Narrative
- FD517G History and Practice of Performance in Film
- FD532 Advanced Staging
- FD525 Advanced Scripting
- FD577 Narrative Editing
- FD580 Adaptation
- FD575 Master Class
- FD533 Real World Survival Skills
- T062 Flixus
- FD524 Cinematic Storytelling
- FD525 Advanced Scripting

FDP Special Topics (minimum 2 courses over three year residency, not including Special Topics courses used to fulfill métier requirements):
Open To MFA 2s/3s (unless with permission from the instructor)

- FD517A Realist Style
- FD517B The Curious Art of Autobiography
- FD517C Survey of Historical Directors
- FD517D The Western
- FD517E Experiments in Narrative
- FD517G History and Practice of Performance in Film
- FD517L Love Stories
- FD517R Rock & Roll and Movies
- FD517S Coming of Age Stories
- And graduate level seminars from across the institute.

Electives (minimum 3 courses required over three year residency)

Elective courses drawn from FDP and throughout the institute as determined by consultation with mentor.

III. Program in Experimental Animation

The Experimental Animation Program offers both BFA and MFA degrees. A broad range of animation approaches, processes, compositing techniques and digital filmmaking methods are covered in a series of workshops, classes, lectures, seminars and independent studies. At the advanced level, students will choose their own tools and methods. The program supports 2D animation, stop motion, CG, installation, performative animation, programming, and other filmmaking techniques, approaches, and outcomes. There are several technical courses attached to the different areas of production. Students must successfully complete these courses in order to gain access to related facilities. The sequence of these and other advanced elective classes is established in consultation with the student's mentor.

Learning Goals for BFA Students

Creative development:

Student has devised a creative process that includes well-developed animation and filmmaking skills, and development of a distinctive voice.

Individual voice:

Student's style is recognizable and compelling. Their work shows substantial creativity and an in-depth development of independent ideas.

Contextual knowledge:

Student is aware of and can critically discuss current developments in time-based art as well as being cognizant of past developments in animation and filmmaking history. Is able to demonstrate his/her advanced understanding of historical/cultural/social context of his/her work convincingly in presentations, discussions and writing.

Digital skills:

Student applies techniques appropriately and with confidence, and combines different techniques in a meaningful manner to achieve a desired outcome. Student is able to explain the process and help others in solving problems.

Communication and critical skills:

Student can convincingly argue an idea that is not in accordance with opinions of others. Student listens and responds to what was said. S/he uses knowledge effectively in his/her arguments and takes other people's opinions seriously. S/he has successfully worked with others on projects.

Professionalism:

Student's personal work exceeds expectations. Student is able to give professional presentations and understands professional etiquette. Student's work is goal oriented, organized and student is able to work well under pressure. Student has a good relationship with faculty, and frequently supports peers with valuable information and/or help.

Learning Goals for MFA Students

Creative development:

Student has advanced ability in all aspects of their creative work. The student has developed accomplished animation and filmmaking skills. Their thesis project shows a highly distinctive voice, whose artistic work is at a fully professional level.

Individual voice:

Student's thesis is informed, innovative and powerful. Unique combinations of ideas and techniques are used to make highly original work.

Contextual knowledge:

Student has perceptive critical skills, is aware of and can critically discuss the historical, social, and cultural aspects of their own work and their place within the art world, the animation world, and the world of time-based art.

Communication and critical skills:

Student is fully able to work with others as a collaborator and advisor, and is an effective director.

Digital skills:

Student's ability to use key technical equipment, software and digital processes surpasses that of most, to the extent that he or she could be called upon to teach others. Advanced understanding and innovation is evident in their thesis project.

Professionalism:

Student is sought out by others because of his/her high degree of professionalism and expertise. Has a wide range of contacts and has begun integration into the larger arts community. His or her presentations are stimulating. S/he understands and practices good professional etiquette. Student is able to meet personal and artistic goals, is organized, and able to work well under pressure. Student frequently supports peers with valuable information and/or help and has a good relationship with Faculty.

Bachelor of Fine Arts Program in Experimental Animation

The first two years 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, digital filmmaking and sound techniques, 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 third year. The Mid-Residence Review will be scheduled by the Film/Video office. The student will also discuss plans for their senior project during this review. This review is supplemented in following years through evaluation meetings between the student and mentor.

The BFA student is required to produce and complete a Senior Project in their fourth year 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:

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

BFA1 YEAR LEVEL

- FE107A & B BFA Foundation in Animation (fall and spring)
- FE255* Hybrid Imaging (fall)
- FE445 Intermediate After Effects (spring)
- CS276A&B History of Animation BFA (fall and spring)
- Other Metier Practice (fall/spring)

BFA2 YEAR LEVEL

- FE140 Sound Acquisition (fall)*
- FE202A&B The Digital Path and Short Projects (fall/spring)*
- FE141 Post Production Sound for Experimental Animators (spring)*
- F153 Structuring Strategies (spring)
- CS175A&B Film History (fall & spring)
- Other Metier Practice (fall/spring)

BFA2 TRANSFER STUDENTS

- FE107A&B BFA Foundation in Animation (fall and spring)**
- FE255* Hybrid Imaging (fall)*
- FE445 Intermediate After Effects (spring)
- CS276A&B History of Animation BFA (fall and spring)
- FE140 Sound Acquisition (fall)*
- FE202A&B The Digital Path and Short Projects (fall/spring)*
- FE141 Post Production Sound for Experimental Animators (spring)*
- F153 Structuring Strategies (spring)
- Other Metier Practice (fall/spring)

BFA3 YEAR LEVEL

- CS175A&B Film History (fall & spring)
- FE236 Experimental Animation: Direct Techniques (spring)
- Other Metier Practice (fall/spring)

BFA3 TRANSFER STUDENTS

- FE140 Sound Acquisition (fall)*
- FE255* Hybrid Imaging (fall)*
- FE236 Experimental Animation: Direct Techniques (spring)
- FE445 Intermediate After Effects (spring)
- CS175A&B Film History (fall & spring)
- CS276A&B History of Animation BFA (one semester only)
- F153 Structuring Strategies (spring)
- FE202A&B The Digital Path and Short Projects (fall/spring)*
- FE141 Post Production Sound for Experimental Animators (spring)*

BFA4 YEAR LEVEL

- FE382A&B Experimental Animation Undergrad Critique (fall/spring)
- Other Metier Practice (fall/spring)

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

independent projects.

**Unless exempted by instructor based on prior education

Master of Fine Arts Program in Experimental Animation

The residence requirement for the Master of Fine Arts Program in Experimental Animation is three years providing necessary time for students to participate in the full range of studies affecting animation.

Students are exposed to a comprehensive education in the history, concepts, technique and technology of animation arts. They also learn skills necessary to conceive, design, and produce a complete thesis project.

This first year of required courses is designed to help students gain comprehensive understanding of the history of animation, animation practices, digital filmmaking techniques and concepts in Experimental Animation.

Through experimentation and conceptual investigation, second year students develop a thesis project in the Thesis Concept course and in consultation with their mentor and other faculty to be submitted during the Preliminary Thesis Review. This review typically occurs during a student's third 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 are required to produce a thesis project to graduate. In their third year, students focus most of their concentration on producing a thesis project under the tutelage of their mentor and other faculty, 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.

Required courses for Master of Fine Arts in Experimental Animation:

MFA1 YEAR LEVEL

- FE450 Sound Acquisition (fall)
- FE235 Drawn Techniques for the Experimental Animator (fall)
- FE455 Hybrid Imaging* (fall)
- FE302A&B The Digital Path for Animation (fall/spring)
- FE425A&B First Year Shorts (fall/spring)
- FE451 Post Production Sound for Experimental Animators (spring)
- FE560 Seminar in Animation History (spring) **

MFA2 YEAR LEVEL

- F153 Structuring Strategies (spring)
- FE333 History of Experimental Animation (fall)
- FE335A&B Experimental Animation Thesis Concept Seminar (fall/spring)

MFA3 YEAR LEVEL

- FE300A&B Experimental Animation Thesis Production Seminar (fall/spring)
- FE900 Independent Study

*Incoming MFA students must attend the first class in order to gain access to the computer lab. They will be given the opportunity to pass out of this class based on their prior computer/software experience.

** Unless exempted by instructor based on prior education.

Integrated Media students must complete *Seminar in Animation History* or an equivalent film history/theory or criticism course approved by their mentor.

IV. Character Animation Program

Learning Goals for the Character Animation Program

- The ability to tell compelling, visual stories, both time-based and static, using animated actors;
- A developed personal aesthetic, utilizing strong 2D and/or 3D animation techniques;
- Advanced understanding of film and theatrical production principles, such as directing, acting, editing, screenwriting and producing;
- A demonstrated breadth of advanced animation skills, including conceptual framing; visual observation; highly developed ability in either 2D or 3D technique with proficiency in the other; story development; layout, design and color; locomotion; character improvisation; sound design; and drawing;
- An understanding of and appreciation for the history of animation and its artistic / cultural contexts;
- The ability to relate critically, creatively and collaboratively to the other artistic disciplines at CalArts, as evidenced by a broad contextual grounding and participation in the greater arts landscape and the world of ideas; and
- The ability to function effectively as a professional artist in a variety of work settings, as demonstrated by (1) the ability to communicate verbally, visually and in writing; (2) demonstrated willingness to work collaboratively as part of a creative team, as well as entrepreneurially as an individual auteur; (3) participation in one of the Program's professional practices workshops; and (4) a demonstrated work ethic and commitment to the craft through the timely completion of coursework and projects.

The Character Animation Program is limited to undergraduate study and offers a comprehensive four-year curriculum for traditional and CG animation artists. Required courses are:

First year

FALL

- FC100A 2D Character Animation I
- FC101A CG Character Animation I
- FC102A CG Foundation I
- FC104A Digital Methods I
- FC110A Life Drawing I
- FC140A Color and Design I
- FC155A Story I

SPRING

- FC100B 2D Character Animation I
- FC101B CG Character Animation I
- FC102B CG Foundation I
- FC104B Digital Methods I
- FC110B Life Drawing I
- FC115B Perspective I
- FC155B Story I

Second year

FALL

- FC200A 2D Character Animation II
- FC201A CG Character Animation II
- FC202A CG Foundation II
- FC204A Digital Methods II: Sound
- FC210A Life Drawing II
- FC226A Film Workshop II
- FC255A Story II (choice of Storyboarding, or Story Analysis; 3 hours per week required)
- FC270A Animation Layout

SPRING

- FC200B 2D Character Animation II
- FC201B CG Character Animation II
- FC202B CG Foundation II
- FC210B Life Drawing II
- FC226B Film Workshop II

Third Year

FALL

- FC300A 2D Character Animation III
- FC301A CG Character Animation III
- FC310A-314A Life Drawing (choice of various classes; 3 hrs required)
- FC326A Film Workshop III
- FC365A Professional Preparation III

SPRING

- FC300B 2D Character Animation III
- FC301B CG Character Animation III
- FC310B-314B Life Drawing (choice of various classes; 3 hrs required)
- FC326B Film Workshop III

Fourth Year

FALL

- FC400A 2D Character Animation IV
- FC310A-314 A Life Drawing (choice of various classes; 3 hrs required)
- FC426A Film Workshop IV

SPRING

- FC400A 2D Character Animation IV
- FC426B Film Workshop IV

If you encounter any problems while using this site, please send us an email.

CalARTS Course Catalog

School of Film/Video

View Classes by Program

- List all School of Film/Video courses
- Program in Film and Video courses (F)
- Character Animation Program courses (FC)
- Film Directing Program courses (FD)
- Experimental Animation Program courses (FE)

The School of Film/Video promotes the study of *all* major types of filmmaking: dramatic narrative, documentary, experimental live-action, character-based animation, experimental animation, multimedia and installation. There are four programs that share an ethos in combining rigorous practical training with theoretical inquiry, hands-on production with aesthetic reflection.

Course Code	Course Name	Semesters Offered
CS175A	Film History I - 1895-1950	I
CS175B	Film History II - 1950-Present	II
CS272	Prostitution in Film	Not planned for this academic year
CS275	History of Experimental Film	Not planned for this academic year
CS276A	History of Animation BFA	I, II
CS570D	History of Video Art	II
CS570I	Questions of Third Cinema: Films of the Global South	II
CS570N	Cinema Against the Grain	II
CS576	The Tracking Shot in Kapo - Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Violence	Not planned for this academic year
CSCR316	Flash	I
CSCR319	Surfing the Web: Theorizing Art and Animation on the Internet	II
CSCS454	Animation and 'the Body'	I

F 101A	Filmmaking Fundamentals: Undergraduate	I, II
F 103	Cinematography	I
F 104A01	Film Production Workshop (Graduates and Undergraduate Transfers)	I, II
F 108A	Undergraduate Film Production Workshop	I, II
F 117	Videographics	II
F 126-01	Video Production Workshop (Graduates)	I
F 134-01	Avid Editing Workshop	I, II
F 134-01	Digital Editing: Avid to Blu-Ray	I
F 140	Film to Video Production	Not planned for this academic year
F 153	Structuring Strategies	I, II
F 153	Structuring Strategies/Artists Presentations	I, II
F 185-01	Production Sound (Graduates)	I
F 209	Optical Printing	II
F 210A	Documentary Production	I, II
F 230	Editing Aesthetics	Not planned for this academic year
F 235	Sound T.A. Course	I, II
F 270	Screenwriting	I, II
F 270	Screenwriting	I, II
F 272	Optical Printer: Advanced Projects	Not planned for this academic year
F 273	Acting Bad	Not planned for this academic year
F 281-01	Sound Editing and Mixing	I, II
F 282	Filmmaker - Composer Workshop	Not planned for this academic year
F 283	Creative Sound Design	I
F 290	Finishing Your Thesis - Image Post-Production	Not planned for this academic year
F 297	Alchemical Cinema	II
F 298	Devices of Illusion	I

F 301	Intermediate Digital Production and Post	I, II
F 302	Film Lighting Workshop	II
F 303	Advanced Digital Production and Post	II
F 314A	Film Today	I, II
F 318	Sexuality, Gender and Destruction in Cinema	Not planned for this academic year
F 324	Sound and the Image	I
F 328	Video Studio Teaching Asst Class	I
F 336	Advanced Film Techniques I	I
F 337	Experimental Film Techniques II	II
F 340	Undergraduate Critique (BFA3, BFA4)	I, II
F 341	Cinema of Transformation	Not planned for this academic year
F 343	Visiting Filmmaker Workshop	I, II
F 346	Documentary Inquiryies- Performance, Witnessing, and Restless Archives	I
F 347	UNDER 15 MIN: a short film workshop	Not planned for this academic year
F 347	UNDER 15 MINUTES: a short film workshop	Not planned for this academic year
F 349	On the Edge of Narrative	II
F 358	Advanced Production	II
F 370	History of Documentary Film	I
F 373B	Los Angeles: A City on Film	Not planned for this academic year
F 381	Post Production Sound	II
F 382	Dangerous Filmmaking: A Production Workshop	Not planned for this academic year
F 385	Pre-Production/Pre-Visualization	Not planned for this academic year
F 405	Writing About Film	I
F 406	Video Performance/Performance Video	Not planned for this academic year
F 421	Directing for Digital	Not planned for this academic year
F 424	Radicalizing Vision	Not planned for this

[illegible]	[illegible]	academic year
F 427	Cinema of Exile	Not planned for this academic year
F 430	Video Installation: Speaking to the Mind in the Language of the Body	II
F 433	Shame and Trauma in Cinema	II
F 446	The Film Essay	Not planned for this academic year
F 447	Art and Ethnography	Not planned for this academic year
F 456	Listening/Seeing	Not planned for this academic year
F 460	Shooting Landscapes	II
F 475	Benning on Benning	Not planned for this academic year
F 501	Film-Making Fundamentals - Graduate	I
F 520	Teaching, Research & Finding Other Ways	I
F 522	Graduate Seminar	I, II
F 522C	Graduate Seminar: Narrative Theory	Not planned for this academic year
F 522D	Graduate Seminar: Deleuze and Cinema	Not planned for this academic year
F 522E	Graduate Seminar: Film and Politics	Not planned for this academic year
F 522F	Graduate Seminar: Artist and the Archive	II
F 535	Finding Money	I
F 600	Production Crews	I, II
F 601	Post Production Crews	II
F 625	Graduate Critique	I, II
F 800	Undergraduate Independent Project: Program in Film and Video	I, II
F 900	Grad Proj: Program in Film and Video	I, II
FC000	Friday Night Visiting Artist Lecture	I, II
FC100A01	2D Character Animation I	I, II
FC101A01	CG Character Animation I	I, II
FC102A01	CG Foundation I	I, II

FC104A01	Digital Methods I	I, II
FC110A01	Life Drawing I	I, II
FC115B	Perspective I	II
FC130A	Character Design I	I, II
FC140A01	Color and Design I	I
FC155A01	Story I	I, II
FC200A01	2D Character Animation II	I, II
FC201A01	CG Character Animation II	I, II
FC202A01	CG Foundation II	I, II
FC204A01	Digital Methods II: Sound	I
FC210A01	Life Drawing II	I, II
FC226A01	Film Workshop II	I
FC226B01	Film Workshop II	II
FC230A	Character Design II	I, II
FC240B	Color and Design II: Machine, Diorama, Cabinet of Curiosity:2013	II
FC255A01	Story II: Narrative Science	I, II
FC270A01	Animation Layout	I
FC272A	Acting for Animators	I, II
FC275B	Art Appreciation: Site Visits: Museums, Galleries, Events	II
FC300A01	2D Character Animaton III	I, II
FC301A01	CG Character Animation III	I, II
FC310A01	Advanced Life Drawing: The Figure	I, II
FC311A01	Advanced Painting	I, II
FC312A01	Advanced Life Drawing: Sculpture	I, II
FC313A01	Advanced Life Drawing: Illustration	I, II
FC314A01	Advanced Life Drawing: Form, Structure and Analysis	I, II

FC315A	Life Drawing for Animation	I, II
FC316A	Advanced CG Lighting and Shading	I, II
FC317	Comics as Graphic Art: A Historical Review	Not planned for this academic year
FC318A	Introduction to ZBrush	I, II
FC326A	Film Workshop III: Story / Pre-Production	I
FC326B	Film Workshop III: Animation / Post-Production	II
FC340A	Illustration for Animation	I, II
FC342B	Entrepreneurial Studies	II
FC355A01	Advanced Story	I, II
FC360	Visual Development	I, II
FC361A	Cinematography and Composition for Animated Film	I, II
FC365A01	Professional Preparation III	I, II
FC373A	Screenwriting for Animators: the Picture in Words	I, II
FC376A	Graphic Novel Development	I
FC377A	History of Character Animation	I
FC400A01	2D Character Animation IV	I, II
FC401A	CG Character Animation IV	I
FC426B01	Film Workshop IV	II
FC430A	Advanced Character Design	I, II
FC455A01	Advanced Story	I, II
FC800	Independent Proj/Character Animation	I, II
FD134	Avid Editing Workshop	I, II
FD134	Digital Editing: Avid to Blu-Ray	I
FD380	FDP Production Sound	I
FD381	Post Production Sound	I
FD502	FDP Faculty Review	I

FD502	FDP Faculty Review	I
FD504	FDP Acting Workshop 1 and 2	I, II
FD506	Film Directing Program Cinematheque	I
FD512A	Scene Study	I, II
FD512C	Advanced Scene Study	Not planned for this academic year
FD516	One Act to Cinematic Event	I, II
FD517	Special Topics: Film Directing	I, II
FD517A	Special Topics: Realist Style	Not planned for this academic year
FD517B	FDP Special Topics: Fact, Fake, Fiction - Autobiography in Narrative	Not planned for this academic year
FD517C	Special Topics: Survey of Historical Directors	Not planned for this academic year
FD517D	Special Topics: The Western	Not planned for this academic year
FD517E	Special Topics: Experiments in Narrative	Not planned for this academic year
FD517F	Special Topics: History/Narrative/Film	Not planned for this academic year
FD517G	Special Topics: History and Practice of Performance in Film	II
FD517R	Special Topics: Rock & Roll and Movies	I
FD517S	Special Topics: Coming of Age Stories	II
FD518	FDP Guest Artists Workshop	I, II
FD520A	Narrative Fundamentals	I, II
FD523	Finding Your Story	I
FD524	Cinematic Storytelling	II
FD525	Advanced Scripting	I
FD525	Advanced Scripting	I
FD528A	Technical Workshop	I, II
FD532	Advanced Staging	Not planned for this academic year
FD533	Real World Survival Skills	II

FD575	FDP Master Class	I, II
FD577	FDP Narrative Editing	I, II
FD579A	FDP Production Workshop	I, II
FD580	Adaptation Strategies	Not planned for this academic year
FD582	Project Development	I, II
FD582	Project Development	Not planned for this academic year
FD601	Preparing for the Marketplace	Not planned for this academic year
FD605A	HOLY LAND: adaptation from memoir to cinematic event	I, II
FD900	Grad Proj: Film Directing	I, II
FE107A	BFA Foundation in Animation	I, II
FE117	Lighting and Cameras for Experimental Animation	I
FE118	Motion Control Workshop Stop Motion	Not planned for this academic year
FE140	Sound Acquisition for Experimental Animators (BFA2 students and transfer students)	I
FE141	Post Production Sound	II
FE202A	The Digital Path and Short Projects (BFA2 students and transfer students)	I, II
FE235	Drawn Techniques for Experimental	I
FE236	Experimental Animation: Direct Techniques Extended	II
FE237	Just Do It	I
FE245	Abstract Animation	Not planned for this academic year
FE255	Hybrid Imaging: Photoshop/Premiere/After Effects (Undergrads)	I
FE295-CS	Cameraless Filmmaking	Not planned for this academic year
FE300A	Experimental Animation Thesis Production Seminar	I, II
FE302A	The Digital Path for Animation	I, II
FE303	Alternative Stop Motion Techniques	I, II
FE303	Alternative Stop Motion Techniques	I, II

FE308	Animation Research	Not planned for this academic year
FE314	The Art of Intuition	I
FE316	Screenwriting: From Image to Story	Not planned for this academic year
FE320	Stop-Motion Animation Basics	I
FE323	Intuitive Animation Workshop	I
FE327	Being There	Not planned for this academic year
FE333	History of Experimental Animation	I
FE335A	Experimental Animation Thesis Concept Seminar	I, II
FE338	Introduction to 3D Computer Graphic Animation	I, II
FE347	Documentary Animation	Not planned for this academic year
FE348	Dinner with Animation	Not planned for this academic year
FE350	Intermediate 3D CG Animation	II
FE360	Intermediate Concepts in Stop Motion: Special Topics	II
FE360	Intermediate Concepts of Stop Motion	II
FE363	Storyboard, Layout and Timing	Not planned for this academic year
FE365	Graphic Short Story	Not planned for this academic year
FE382A	Experimental Animation Undergraduate Critique	I, II
FE382B	Exp Animation Undergraduate Critique	I, II
FE408	Voice and Text: A Mosaic	I
FE409	Experimental Animation Installation	II
FE410	After Effects: Compositing	Not planned for this academic year
FE411	> 100% AE	I
FE412	Animation Master Class	Not planned for this academic year
FE417	Motion Capture for Artists	II
FE420	Advanced 3D CG Character Construction I	I
FE421	Adv 3D CG Character Construction II	II

FE425A	First Year Shorts	I, II
FE428	Stop Motion Puppet Design & Fabrication	I
FE429	STORY	Not planned for this academic year
FE430	Professional Practices	Not planned for this academic year
FE438	Sound Body of Visions	I
FE445	Intermediate After Effects	II
FE446	Drawing Now: Propositions for the Experimental Animation Process	Not planned for this academic year
FE447	Film Get-Feral Club	I
FE450	Sound Acquisition for Experimental	I
FE451	Post Production Sound for Experimental Animators (MFA)	II
FE455	Photoshop/Premiere/After Effects: Hybrid Imaging (Grad)	I
FE460	Direction and Performance in Stop Motion	II
FE470	Advanced Stop Motion Production	Not planned for this academic year
FE495	Risky Hard Driving in After Effects	Not planned for this academic year
FE496	Art Hysterie	Not planned for this academic year
FE498	Art Direction and the Experimental Animator	II
FE520	Alternative Approaches 3D CG Animation	Not planned for this academic year
FE537	Explorations in Stereoscopic Imaging	I
FE560	Seminar in Animation History	II
FE610	Interactive & Internet Media: 3DCG Imagery (in conjunction with Integrated Media	I
FE620	Interactive Cinema/The Feral Edit	Not planned for this academic year
FE621	Intermediate Interactive: 3DCG and Projects	Not planned for this academic year
FE630	Advanced Interactive & Internet Production	Not planned for this academic year
FE800	U/G Project: Experimental Animation	I, II
FE900	Graduate Independent Project: Experimental Animation	I, II

ID001-01	Fundamental English for Artists BFA	I, II
ID001-02	Fundamental English for Artists MFA	I, II
ID395	A Comparative Study of Cultural Influences on Art Making	I, II
ID530	Toward Interdisciplinary Critique: a Survey of Methodologies	Not planned for this academic year
T 062	Flixus	II

CS175A: Film History I - 1895-1950

3 units / Semester: 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 the LumiFres, MTliFs and Porter to Renoir, Ozu and Welles. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory.

* Required of all PFV MFA-1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B)
* Required of Experimental Animation BFA-2 students (year-long, A&B).
* Required of FDP MFA-1 students (year-long, A&B)
* Permission of instructor required.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS175B: Film History II - 1950-Present

3 units / Semester: II

A survey of the cinema from the end of the Second World War to the present. The course traces the impact of the Italian neo-realists upon the development of post-war aesthetics, following the movements that came in their wake, the filmmakers who carried on their legacy and those who rejected it. The story is framed through the study of works by major filmmakers, from Rossellini and DeSica to Godard and Varda, Ford and Hitchcock to Cassavetes and Burnett. Requirements include regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory.

* CS175A is highly recommendeded but not a prerequisite.
* Required of all PFV MFA-1 students (1 semester, either A or B) and incoming BFA students (year-long, A&B)
* Required of Experimental Animation BFA-2 students (year-long, A&B).
* Required of FDP MFA-1 students (year-long, A&B)
* This class meets during the practicum/interim: ALL students are required to attend the first week of class with no exceptions.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS272: Prostitution in Film

3 units / Semester: Not planned for this academic year

The course will view films and read texts that center on the prostitution, 'the world's oldest profession'. Prostitution has been a subject of singular fascination since biblical times-we will consider the construction of prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will necessarily intersect with question of the representation of sexuality, and exploitation in a more global sense.

* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS275: History of Experimental Film

3 units / Semester: Not planned for this academic year

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 teward subjectivity and diary are additional themes forms and genres we will investigate

* Permission of instructor required.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS276A: History of Animation BFA

3 units / Semester: I, II

A yearlong international historical survey of animated films, from early motion devices through the development of studio shorts and features, the styles of experimental artists in various media, and current day applications of animated imagery. Lectures and readings stress the historical contexts of the topics covered, as well as the role of the researcher in historical documentation. This course replaces CS276 Animation Then and Now and FE333 The History of Experimental Animation as a BFA1 and BFA transfer requirement.

* Required of Experimental Animation BFA1 and BFA transfer students.
* Approved for Critical Studies.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS570D: History of Video Art

3 units / Semester: II

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in 1967-68. It will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product; artists explored properties of the electronic signal; and media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. The course will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital technology in the mid90s will introduce new media and the net cultural environment. Readings will focus on critical texts and writings by artists. A few short writing projects will be assigned.

* Open to both undergraduate and graduate students.

* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS570I: Questions of Third Cinema: Films of the Global South

3 units / Semester: II

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.
* Permission of instructor required.
* May be repeated for credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS570N: Cinema Against the Grain

2 units / Semester: II

Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particularly important to examine under-appreciated, even disreputable films that have gotten lost in the shuffle. 'Cinema Against the Grain' presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Michaeux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve.

* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CS576:
The Tracking Shot in Kapo - Aesthetics and Politics in the Cinematic Representation of Death, War, Destruction and Violence

3 units / Semester: Not planned for this academic year

Look however in Kapo, the shot where Emmanuelle Riva commits suicide by throwing herself on electric barbwire: the man who decides at this moment to make a forward tracking shot to reframe the dead body carefully positioning the raised hand in the corner of the final framing this man is worthy of the most profound contempt.
This seminal text by Jacques Rivette marks a turning point in film theory and criticism, opening the door to a critical investigation on how the form of a film is producing as much discourse as its expressed content. The shot is at the center of any critical discourse on cinema. By returning to the basics of what a shot can do and cannot do, as well as the theoretical and ideological applications of the way it is composed and articulated within the frame, in relation to the off-screen space and the camera movements, we will investigate what it at the heart of the production of meaning in modern cinema. Here we will take the notion of modernity in the wake of authors such as Jean-Luc Godard (for whom the history of cinema is divided into two: before and after concentration camps) and Gilles Deleuze (who locates the birth of cinematic modernity in post-war Europe). It becomes clear that a crucial combination took place (as noted by Paul

Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.

* Elective for Critical Studies Masters in Aesthetics and Politics
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CSCR316: Flash

3 units / Semester: I

Fundamentals of Adobe Flash, for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels with Flash, including those who haven't used the program before.

* Open to students across the Institute. Class size limited to 25 students. If questions, please email mburnett@calarts.edu.
* Adapted for students of varying experience levels with Flash, including those who haven't used the program before. Course information: https://flash.calarts.edu/
* Offered for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CSCR319: Surfing the Web: Theorizing Art and Animation on the Internet

2 units / Semester: II

Exploration of art, animation, technology and their convergence on the Internet. Investigation of artistic work online, discussion of digital tools and their influence on creative expression, and examination of theories surrounding the word wide web, cyberculture, and the digital sphere.

* Offered for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

CSCS454: Animation and 'the Body'

2 units / Semester: I

Exploration of the diverse ways in which the human form takes shape in animated films, from highly photorealistic representations to stream-of-consciousness movement. Specific examples from 2D, 3D, stop-motion and hybrid work will be examined in order to shed light on the construction and animation of the body in contemporary film.

* Offered for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

F 101A: Filmmaking Fundamentals: Undergraduate

2 units / Semester: I, II

In the Fall: An investigation of the aesthetics and language of film and video Students will be encouraged to make personal works. Class will include analysis and the beginning of a critical dialogue.
In the Spring: An examination of contemporary visual culture in its myriad forms will be complemented by production

tips, and video art, including installation. Participants are expected to finish several short videotapes.

* Required of all incoming BFA1 (Fall and Spring); and BFA2 Transfer PFV (Spring only).

Discipline(s): School of Film/Video

F 103: Cinematography

2 units / Semester: I

A lecture course exploring the basic concepts of film photography.

* Required of and limited to all new graduate students, 2nd year undergraduate students and incoming transfer students in the PFV by permission of instructor.
* Co-requisite: F104A or F108A.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 104A01: Film Production Workshop (Graduates and Undergraduate Transfers)

2 units / Semester: I, II

Two-semester sequence. Students will learn all phases of 16mm production and post-production, including working with telecine and Avid Media Composer/FilmScribe. Each student will shoot, edit and complete to answer print a 16mm film and collaborate on a class 16mm synch-sound film. Lab time is required.

* Cage seminars required.
* Co-requisite: F 103
* Required of all incoming Graduate PFV students and transfer undergrads.
* Limited to PFV students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 108A: Undergraduate Film Production Workshop

2 units / Semester: I, II

Two-semester sequence. Students will learn all phases of 16mm production and post-production, including working with telecine and Avid Media Composer/FilmScribe. Each student will shoot, edit and complete to answer print a 16mm film and collaborate on a class 16mm synch-sound film. Lab time is required.

* Required of all BFA-2 students in PFV
* F 108A prerequisite for F 108B.
* Co-requisite: F 103.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 117: Videographics

2 units / Semester: II

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 by permission of instructor.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 126-01: Video Production Workshop (Graduates)

2 units / Semester: 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.

* Required of all incoming PFV students.
* Co-requisite with F 134 Digital Editing: Avid to Blu-Ray
* Permission of instructor required.

Discipline(s): School of Film/Video

F 134-01: Avid Editing Workshop

2 units / Semester: I, II

SPRING 2013 This is a course designed for students who have a basic foundation in digital editing practices and want to translate their existing skills into Avid Media Composer. Through lecture, demonstration, and assigned projects, we will cover Avid digital editing workflow, basic and intermediate editing techniques, as well as explore strategies and aesthetics of editing in narrative, documentary and experimental forms.
* Highly recommended for PFV MFA 2 & BFA2-3 students

FALL 2012 Basic editing and digital workflow essentials from transcoding to Blu-ray authoring. Learn, or improve your knowledge of, fundamental software such as Avid Media Composer and Encore.

* Limited to PFV students, required for video editing room(s) access.
* SPRING 2013 Highly recommended for PFV MFA 2 & BFA2-3 students
* Permission of instructor required.
* May be repeated for credit.

Discipline(s): School of Film/Video

F 134-01: Digital Editing: Avid to Blu-Ray

1 unit / Semester: I

Basic editing and digital workflow essentials from transcoding to Blu-ray authoring. Learn, or improve your knowledge of, fundamental software such as Avid Media Composer and Encore.

* Limited to PFV students, required for video editing room(s) access.
* Co-requisite: F 126
* Required of all incoming PFV students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 140: Film to Video Production

3 units / Semester: Not planned for this academic year

A film-making and video production course. Film will be shot on students own preexisting film, then transferred to video to be reworked using Final Cut Pro. Ambitious projects will be encouraged.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 153: Structuring Strategies

1 unit / Semester: 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 Film and Video students for both semesters.
* Required of all Experimental Animation BFA-2 and MFA-2 students.
* May be repeated for credit.

Discipline(s): School of Film/Video

F 153: Structuring Strategies/Artists Presentations

1 unit / Semester: I, II

A screening and analysis class in which members of the Film/Video faculty and visiting artists show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis.

* Required of all incoming Film and Video students for both semesters.
* Required of all Experimental Animation BFA-2 and MFA-2 students.
* May be repeated for credit.

Discipline(s): School of Film/Video

F 185-01: Production Sound (Graduates)

2 units / Semester: I

This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones.

* Required of all MFA-1 and incoming transfer PFV students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 209: Optical Printing

2 units / Semester: II

This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand.
Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood spectaculars to B-movie mayhem to avant-garde wonders.
Students will be required to complete a series of short assignments and produce a short film.

* Enrollment limited to 12.
* Priority given to PFV students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 210A: Documentary Production

2 units / Semester: 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.
* Open to Art/Photography students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 230: Editing Aesthetics

2 units / Semester: Not planned for this academic year

The class focuses on the aesthetics and practical techniques of film editing, including an exploration of structure and formats in experimental, documentary and narrative forms, sound elements, film maker's POV, performance, and post-production management. Students are required to bring a work or works in progress that they will be editing over the semester. The class functions as an editing workshop with critique and feedback, as well as studying existing works.

Discipline(s): School of Film/Video

F 235: Sound T.A. Course

2 units / Semester: 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.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

F 270: Screenwriting

3 units / Semester: I, II

A two-pronged approach to screenwriting for both fictional & non-fictional (documentary) narratives-utilizing the construction of a solid narrative (this can also be in documentary form) 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 to 12.
* Priority given to upper level students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 270: Screenwriting

3 units / Semester: I, II

A two-pronged approach to screenwriting for both fictional & non-fictional (documentary) narratives-utilizing the construction of a solid narrative (this can also be in documentary form) 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.
* Priority given to upper level students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 272: Optical Printer: Advanced Projects

2 units / Semester: Not planned for this academic year

An advanced printer class for students who are either ready to begin a new printer film or are already in the midst of one. This class will include both technical instruction and aesthetic discussion. Students will look at and discuss work in progress in addition to screening and analyzing a multitude of printer films. Students will be expected to complete a short film or make significant progress on a longer one.

* Pre-requisite: F 209
* Permission of instructor required.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 273: Acting Bad

3 units / Semester: Not planned for this academic year

A course to de-construct acting and narration. The main goal will be to define performance in new, non-traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to

fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re-performed.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

F 281-01: Sound Editing and Mixing

2 units / Semester: I, II

This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 282: Filmmaker - Composer Workshop

2 units / Semester: Not planned for this academic year

The objective of this class is to facilitate successful collaborations between filmmakers and composers through a combination of assignments and exercises, lecture / demo, critique, readings, and screenings, so that they can develop a mutually understandable vernacular for communicating their ideas to each other.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 283: Creative Sound Design

2 units / Semester: I

How sound is a catalyst for the imagination, master/slave relationship of picture/sound, sound and memory, psychological implications of sound. Psycho-acoustics and the physics of sound. Critical evaluation of student and established work.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 290: Finishing Your Thesis - Image Post-Production

2 units / Semester: Not planned for this academic year

A practical methodology and technology course designed to take the student through the post-production process to the completion of a finished work. Students are required to bring their thesis work in progress to view and discuss. The course will cover tools and techniques needed in the visual post-production process, such as color correction, and advanced digital film editing concerns, and will also serve as the access pathway to post-production stations such as the FCP/IO on-line suite and the Avid off-line suite. Additional lab time will be required for anyone seeking independent access to post-production equipment.

* Prerequisite: F 104A&B (Film Production Workshop), F 126 (Video Production Workshop) and F 134 (Digital Editing: Avid to Blu-Ray Workshop).
* Required for HFPADL access to Avid off-line suite(s) and FCP/IO on-line suites
* Recommended for PFV MFA2 and MFA3 students
* Permission of instructor required.
* May be repeated for credit.

Discipline(s): School of Film/Video

F 297: Alchemical Cinema

3 units / Semester: II

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

* Enrollment limited to 12.
* Priority given to PFV students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 298: Devices of Illusion

3 units / Semester: I

This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.

* Prerequisite: F 104A&B or F 108
* Enrollment limited to 15 by permission of instructor.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

F 301: Intermediate Digital Production and Post

2 units / Semester: I, II

Students will be exposed to video production and post-production methodologies necessary for becoming self-sufficient video makers within the CalArts environment. Various methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered.

* Prerequisite: F126 & F134.
* Open to PFV students.
* Enrollment limited to 14 students.

* Permission of instructor required.
* Pre-requisite.

Discipline(s): School of Film/Video

F 302: Film Lighting Workshop

2 units / Semester: II

A ten week workshop covers a range of film/video studio lighting practices, concepts and styles. After an introduction to lighting equipment and basic principles of light manipulation, various production scenes are staged to illustrate the required lighting set-ups. Viewing lighting strategies of master cinematographers on the screen widens the understanding of visual styles as they serve the creative concepts in telling a story. This workshop will be taught by Kris Malkiewicz in the first ten weeks of the second semester.
* Enrollment limited to 10 and limited to upper level Program in Film and Video students and Film Directing students, by permission of instructor.

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

Discipline(s): School of Film/Video

F 303: Advanced Digital Production and Post

2 units / Semester: II

Students will be exposed to various methods of HD and Digital Cinema production and postproduction, with special focus on the Sony EX3 workflow. Both the technical and aesthetic ramifications of HD production will be covered, including the best practices for cinematography, on set data wrangling, editing, and output, among other topics

* Prerequisite: F 301 Intermediate Digital Prod & Post or F 303 High Definition.
* Enrollment limited by permission of instructor.
* Open to both Film and Video and FDP students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 314A: Film Today

3 units / Semester: I, II

A screening discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as ground-breaking or exemplary will be screened, and the basic issues of composition and content they raise will be discussed. Students will have to write one paper (1-2 pages, 12 points, double interline) per film shown and fill out a questionnaire in the first few weeks of the semester.

Enrollment limited to 75.
May be repeated for credit.
Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

F 318: Sexuality, Gender and Destruction in Cinema

3 units / Semester: Not planned for this academic year

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

* Approved for Critical Studies credit.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

F 324: Sound and the Image

2 units / Semester: 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. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. A broad range of work will be presented plus lots of listening in the dark.

* Permission of instructor required.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

F 328: Video Studio Teaching Asst Class

3 units / Semester: 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.
* Prerequisite: F 126 or by permission of instructor.
* Enrollment limited to 8 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 336: Advanced Film Techniques I

2 units / Semester: I

Advanced explorations into various aspects of the filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. This class seeks to inspire and encourage alternative cinematic visions. Advanced Cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film.

* Prerequisite: F 103 and F 104 or F 108.
* Enrollment limited to 15 students by permission of instructor.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 337: Experimental Film Techniques II

2 units / Semester: 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 laboratory procedures and 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 encouraged to shoot and complete a short 16mm film. Students must shoot a minimum of 3 rolls of film..

* For Program in Film and Video students only.
* Prerequisite: F 104A&B OR F 108A&B.
* Enrollment limited to 12 students by permission of instructor.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 340: Undergraduate Critique (BFA3, BFA4)

2 units / Semester: 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 PFV students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 341: Cinema of Transformation

3 units / Semester: Not planned for this academic year

The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others.
The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 343: Visiting Filmmaker Workshop

1 unit / Semester: I, II

Developing film/video projects with filmmaker in a workshop situation and production of group work. There will be individual sign-ups per Visiting Artist.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 346: Documentary Inquiryies- Performance, Witnessing, and Restless Archives

3 units / Semester: I

This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments withnew technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time.

Discipline(s): School of Film/Video, School of Critical Studies

F 347: UNDER 15 MIN: a short film workshop

2 units / Semester: Not planned for this academic year

The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. Each student is expected to fully complete one piece by the end of the semester. Students who are currently in process on a short film are also welcome. Meets once a week for three hours.

* Limited to 12 students. Permission of instructor required.

Discipline(s): School of Film/Video

F 347: UNDER 15 MINUTES: a short film workshop

3 units / Semester: Not planned for this academic year

The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. Each student is expected to fully complete one piece by the end of the semester. Students who are currently in process on a short film are also welcome. Meets once a week for three hours.

* Limited to 12 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 349: On the Edge of Narrative

3 units / Semester: II

A production workshop for students working on films of any length that could be called ''experimental narrative''. These films can be in any format, but will typically be concerned with distinct, developed characters and some form of a story-line. The course will function both as a forum for critique of student work-in-progress, as well as a workshop where we will cover all aspects of shooting/working with actors, including alternative audition techniques, casting, how to handle a

set, how to select and work with a crew, how to customize a set, building tension in unconventional ways, etc.

* Enrollment limited to 12.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 358: Advanced Production

3 units / Semester: II

Abstract imagery, narrative, documentary? This is the place to develop and produce it.

* Prerequisite: F 126 and F 104A&B or F 108A&B or permission of instructor.

Discipline(s): School of Film/Video

F 370: History of Documentary Film

3 units / Semester: 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.
* May be repeated for credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

F 373B: Los Angeles: A City on Film

2 units / Semester: Not planned for this academic year

Los Angeles, it seems, continues to fascinate people around the world although its time as 'the city of the future' has long passed. Is it simply because of the movies? Because it has been the production center of the American motion picture industry for almost one hundred years, images of the city have been projected into the minds of many million people throughout the world. In the early days of the movies, these images were used to promote a city that had nothing to sell except itself. When the city lost its self-confidence in the 1960s, these images turned darker but they became even more fascinating. If the city of the future had failed, how could the cities of the past survive?
So Los Angeles has become a proving ground for the intersection of movies with the real world. This two-semester course will survey how the city and its people have been represented on film from the 1920s to the present, offering a case study in the relations between representation and reality. Hollywood film-makers have often misread and misrepresented the city and its history in various ways. Most 'true', valid, and useful images' (to quote Wim Wenders on Ozu) of the city come from marginal practices of film and video making. The possible explanations for this situation are worth pondering. Film-makers will discuss the works presented whenever possible. Course credit available for each semester separately.

Discipline(s): School of Film/Video

F 381: Post Production Sound

2 units / Semester: II

Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro

Tools rooms and E105 basic studio.

* Required of all MFA1, BFA2 and incoming transfer Program in Film and Video students.
* Prerequisite: F 185

Discipline(s): School of Film/Video

F 382: Dangerous Filmmaking: A Production Workshop

3 units / Semester: Not planned for this academic year

A production workshop. The course is called 'dangerous' because we will be delving deep within ourselves to look at our maybe not-so-comfortable family relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1)MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. Grading: To receive a HP a student must complete Three out of Four short films on the topics above OR--a longer work on one of the topics, or any combination thereof. As time permits, we will also be viewing films that deal with these topics.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 385: Pre-Production/Pre-Visualization

3 units / Semester: Not planned for this academic year

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.

Discipline(s): School of Film/Video

F 405: Writing About Film

3 units / Semester: I

The class will teach students how to write about film (as well as video and other media using the moving image) in a variety of forms, genres, and contexts: writing about one's work, about the work of peers, reviews of films seen in commercial theater, critical essays, academic papers, filmmaker's interviews, press releases, grant proposals etc Examples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers.

* Open to the Institute but you must have completed a minimum of one short film or video to be eligible.
*Priority given to Film/Video students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

F 406: Video Performance/Performance Video

2 units / Semester: Not planned for this academic year

What enables a live event to translate to video? How can video play a vital part in a live event, rather than being relegrated to being a backdrop? What precedents are there for exciting hybrids combining performance and video? We will address these questions, and more.

Discipline(s): School of Film/Video

F 421: Directing for Digital

3 units / Semester: Not planned for this academic year

Directing for Digital focuses on creating the dynamic between actor and camera as it relates to story, narrative or abstract. The objective of this class is not to document actors acting, but to develop the interplay between actor, camera, and visual environment.

* Open to the school with a maximum of 12 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 424: Radicalizing Vision

2 units / Semester: Not planned for this academic year

A class dedicated to viewing and discussing experimental film, a genre intent on stretching the limits of cinematic expression. This class will 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 offer a different focus. Please refer to specific schedule of classes for more detailed semester description

* Permission of instructor required.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

F 427: Cinema of Exile

3 units / Semester: Not planned for this academic year

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 elsewhere who were originally from this area.

'Exile is strangely compelling to think about but terrifying to experience, It is the unhealable rift forced between a human being and a native place, between the Self and its true Home: its sadness can never be surmounted.'-
Edward Said

* Enrollment limited, by permission of instructor.
* Open to the Institute.
* Approved for Critical Studies credit.

Discipline(s): School of Film/Video, School of Critical Studies

F 430: Video Installation: Speaking to the Mind in the Language of the Body

2 units / Semester: II

The objectives of this course are to learn how to work with the moving image and sound in space, and translate ideas from cerebral content to kinesthetic insight and back again. We will contemplate the essential component of video (time), the definitive condition of installation (space), the here-and-nowness of video installation, and experiment with the creating kinesthetic insight and sensation through scale, and the juxtaposition of image and sound. We will study concepts of perception, sensation, space, and duration, and apply it to editing, content, and form. Beginning with an overview of the history and unique properties of video /film installation, the projected image, and multi channel works, we will integrate visceral experience with conceptual content. There are screenings and presentations, reading assignments with written responses, video installation experiments, and each student will produce one sustained installation. Students will learn how to write and present proposals for video projects.

* Open to Institute with priority given to graduate and Integrated Media students.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, Integrated Media

F 433: Shame and Trauma in Cinema

2 units / Semester: II

A course in which we look at Trauma on two levels 1) how it has been represented cinematically, and 2) how we, as artists, transform our own traumas into our art practice.
To this end we will watch filmic representations of abuse and trauma, as well as read and discuss ways in which we, as artists, work with our traumatic experiences in our art practice. Can creative work heal, or is it self-expression without healing power?

* Permission of instructor required.

Discipline(s): School of Film/Video

F 446: The Film Essay

3 units / Semester: Not planned for this academic year

This production class will explore the essay-film. Film critic Alexandre Astruc created the term camera-stylo in 1948 to suggest a new means of writing through cinema, in which the camera would serve as a pen, creating arguments, meditation and inquiries. Film essays are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms and tend to be driven by theme rather than plot. Students will make three short videos over the course of the semester that will explore this form. The course will also include screenings of film essays and readings of informal written essays as sources of inspiration and departure. This course is designed for MFA and upper level BFA students.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 447: Art and Ethnography

3 units / Semester: Not planned for this academic year

What exactly is 'ethnography'? Even anthropologists argue among themselves about what is and is not ethnographic,

especially when it comes to media. Ethnographic film practice used to mean making a non-fiction film through participant observation, and communicating that locally gathered knowledge about that culture. But cultures are in fact neither discrete nor isolable from one another, and over the last generation, anthropologists have also 'come home' to study their own cultures. If anthropologists have traditionally sought to render the unfamiliar familiar, this complementary endeavor poses a reciprocal provocation: to render the apparently familiar strange, and to allow us to engage with it anew, to apprehend it with fresh eyes or ears. This course will look at key moments in the history of ethnographic film as well as consider contemporary creative responses to that history with an emphasis on the work of Jean Rouch. The films in this course are not made exclusively by anthropologists -in fact many were not made self-consciously as ethnographic documents. The films are highly varied in approach and in intention but they all seek to represent the diversity of lived experience. In this class we will look at what the debates around ethnographic film in anthropology have to offer a wider range of media practices, and what we as mediamakers have to offer to the debates ourselves.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

F 456: Listening/Seeing

4 units / Semester: Not planned for this academic year

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.

Discipline(s): School of Film/Video

F 460: Shooting Landscapes

4 units / Semester: II

Students will visit and film six different landscapes in Southern California. Emphasis will be given on capturing the unique essence of place. The class will meet for a full day each week. Each student is required to complete one landscape film.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 475: Benning on Benning

3 units / Semester: Not planned for this academic year

James Benning will screen 15 of his feature length films in chronological order. Discussions will focus on both theory and practice. Students will be required to write a paper locating their own work in a historical and theoretical contest.

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

Discipline(s): School of Film/Video

F 501: Film-Making Fundamentals - Graduate

3 units / Semester: I

An investigation of the aesthetics inherent to low cost production equipment. Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model.

* Limited to and required of all new PFV graduate students.

Discipline(s): School of Film/Video

F 520: Teaching, Research & Finding Other Ways

3 units / Semester: I

This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. Each student will prepare a two-hour teaching presentation and each week a different student will perform/teach their presentation. The course will pursue both innovative and creative ways of disseminating information and ideas. Students will be encouraged to consider the research they are currently undertaking for their thesis projects, but presentations will not only be limited to such research. Research in general is an essential element of this course. The demands for research and alternatives will be extensive. The final hour of each class will be used for general group critique of the teaching and presentation techniques

* Graduate Students Only.
* Limited to 12
* Permission of instructor required

Discipline(s): School of Film/Video

F 522: Graduate Seminar

0 units / Semester: I, II

Advanced Topic-Specific Seminars for Graduate Students.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 522C: Graduate Seminar: Narrative Theory

3 units / Semester: Not planned for this academic year

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.

* Permission of instructor required.

Discipline(s): School of Film/Video

F 522D: Graduate Seminar: Deleuze and Cinema

3 units / Semester: Not planned for this academic year

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.

Discipline(s): School of Film/Video

F 522E: Graduate Seminar: Film and Politics

3 units / Semester: Not planned for this academic year

Mao Tse-tung once said, 'Not being politically correct is like having no soul.' In a society that values 'political incorrectness' above all-even after the irony that briefly invigorated that phrase has completely vanished-it may be hard to understand what he had in mind, but we will propose that the recent revival of political film-making, particularly in documentaries intended for theatrical release, has suffered from both a lack of political correctness and a lack of soul. That is, these films lack a utopian vision, an ideal of a better social order and a sense of how it might come about. So a bit of political theory is necessary. And a bit of history. How did conservatism turn into neoliberalism? How did utopian socialism turn into scientific socialism? We can blame Karl Marx for the latter transformation, but we need to consider what can be saved from this mode of thinking Marx was so eager to jettison. More concretely, the course will explore the relations between journalism and film-making, beginning from Kieslowski's theory of description: it is necessary to describe what has not yet been described or acknowledged because without description, it doesn't officially exist and thus we can't refer to it, we can't speculate about it, and we can't alter it. This necessity applies to ideas as well as to situations. Written texts will include Kieslowski on Kieslowski, The Need for Roots by Simone Weil, The Cultural Front by Michael Denning, To the Finland Station by Edmund Wilson, and The Coast of Utopia by Tom Stoppard.
Screenings will include works by Kieslowski, Emile de Antonio, Jon Jost, Jean-Luc Godard, Chris Marker, and Adam Curtis.

* Approved for Critical Studies credit for upper level undergraduates.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

F 522F: Graduate Seminar: Artist and the Archive

3 units / Semester: II

In this course we will consider the archive as a repository for cultural and historical artifacts. We will also explore the archive as a conceptual framework for thinking about the historical record. How have artists used, created and disrupted actual archives? How have they been inspired by the idea of the archive? Can we think of the internet as a kind of boundless archive? Can we think of film itself as an archive? Emphasis will be on film and video, but we will also look at artists' projects across a wide range of media. Coursework will include readings, screenings and 2 field trips to LA area archives. Students will be asked to produce a creative final project in response to the issues raised in the seminar.

* Enrollment limited to 12.
* Permission of instructor required.
* May be repeated for credit.

Discipline(s): School of Film/Video

F 535: Finding Money

3 units / Semester: I

Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or

pitching a project for industry consideration? You'll learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. Class will include presentations by industry professionals.

* Recommended for MFA students and BFA-3 & BFA-4 students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

F 600: Production Crews

1 unit / Semester: I, II

Hands-on experience for students serving on production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: cinematography, sound recroding and production design. Must be supervised by appropriate faculty.

* Permission of supervising faculty required.
* Permission of instructor required.
* May be repeated for credit.
* Variable credit.

Discipline(s): School of Film/Video

F 601: Post Production Crews

1 unit / Semester: II

Hands-on experience for students serving on production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: editing, sound editing and sound design.

* Permission of supervising faculty required.
* Variable credit
* May be repeated for credit.
* Variable credit.

Discipline(s): School of Film/Video

F 625: Graduate Critique

4 units / Semester: I, II

A practical theory course providing a working environment for Program in Film and Video Graduate students to develop, discuss, theorize, and complete their work. Students will be required to spend at least 20 hours a week working outside of class on their own project. Additional time will also be required to prepare for group discussions and periodic one-on-one meetings with the instructor.

* Recommended for 2nd or 3rd year graduate PFV students.
* Enrollment limited to 15 by permission of instructor.
* Permission of instructor required.

Discipline(s): School of Film/Video

F 800: Undergraduate Independent Project: Program in Film and Video

2 units / Semester: 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.
* Variable credit.

Discipline(s): School of Film/Video

F 900: Grad Proj: Program in Film and Video

2 units / Semester: 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.

* Permission of instructor required.
* May be repeated for credit.
* Variable credit.

Discipline(s): School of Film/Video

FC000: Friday Night Visiting Artist Lecture

0 units / Semester: I, II

Information available in the Character Animation Office.

* No unit credit is given for this course.
* Open to the Institute.

Discipline(s): School of Film/Video

FC100A01: 2D Character Animation I

2 units / Semester: I, II

Introduction to hand-drawn Character Animation techniques.

*Required for 1st year Character Animation Students

Discipline(s): School of Film/Video

FC101A01: CG Character Animation I

2 units / Semester: I, II

Introduction to CG animation.

*Required for 1st year Character Animation Students

Discipline(s): School of Film/Video

FC102A01: CG Foundation I

2 units / Semester: I, II

Introduction to CG software, concepts, and tools.

*Required for 1st year Character Animation Students

Discipline(s): School of Film/Video

FC104A01: Digital Methods I

1 unit / Semester: I, II

Introduction to digital methods for painting, compositing, and editing.

*Required for 1st year Character Animation Students

Discipline(s): School of Film/Video

FC110A01: Life Drawing I

2 units / Semester: I, II

Life drawing of people and animals, exploring shape, form, contour, contrast, anatomy, and perspective.

* Required for 1st year Character Animation students.
* Priority given to Character Animation students.

Discipline(s): School of Film/Video

FC115B: Perspective I

2 units / Semester: II

Basic rendering and perspective drawing.

*Required for 1st year Character Animation Students

Discipline(s): School of Film/Video

FC130A: Character Design I

2 units / Semester: I, II

Introduction to character design for animation, including the study of gesture, shape, construction, drapery, texture, animal construction, composition / staging, rhythm, and design.

* Optional class.
* In order to enroll in FC430 as a BFA3 or BFA4, students must take one semester of FC130 and one semester of FC230.

Discipline(s): School of Film/Video

FC140A01: Color and Design I

2 units / Semester: I

Examination of various design elements that exemplify core artistic principles applicable in a variety of artistic endeavors, including shape, proportion, line, movement and counter-movement, as well as positive and negative organization.

*Required for 1st year Character Animation Students

Discipline(s): School of Film/Video

FC155A01: Story I

2 units / Semester: I, II

Introduction to story development, storyboard preparation, and scripting.

* Required for 1st year Character Animation students.

Discipline(s): School of Film/Video

FC200A01: 2D Character Animation II

2 units / Semester: I, II

Study of hand-drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.

* Prerequisite: FC100A&B.
* Required for 2nd year Character Animation Students

Discipline(s): School of Film/Video

FC201A01: CG Character Animation II

2 units / Semester: I, II

CG animation techniques, focusing on animating scenes that emphasize performance.

* Prerequisite: FC101A&B.
* Required for 2nd year Character Animation Students

Discipline(s): School of Film/Video

FC202A01: CG Foundation II

2 units / Semester: I, II

CG modeling, focusing on concepts and techniques for designing blended surface humans, animals, or other expressive characters for animation.

*Prerequisite: FC102A&B
*Required for 2nd year Character Animation students in Fall Semester. Optional in Spring Semester.

Discipline(s): School of Film/Video

FC204A01: Digital Methods II: Sound

2 units / Semester: I

Introduction to digital methods for sound design in animated films, including recording, gathering audio, editing, mixing, and audio design principles.

*Prerequisite: FC104A&B
*Required for 2nd year Character Animation Students.

Discipline(s): School of Film/Video

FC210A01: Life Drawing II

2 units / Semester: I, II

Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.

*Prerequisite for Character Animation students: FC110A&B; permission of instructor required for non-Character Animation students
*Required for 2nd year Character Animation Students

Discipline(s): School of Film/Video

FC226A01: Film Workshop II

2 units / Semester: I

Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis on story and pre-production.

*Enrollment limited to 2nd year Character Animation Students
*Required for 2nd year Character Animation Students: students will be pre-enrolled

Discipline(s): School of Film/Video

FC226B01: Film Workshop II

4 units / Semester: II

Instruction and guidance in the process of completing an individually conceived and executed animated short film, with an emphasis on animation and post-production.

*Enrollment limited to 2nd year Character Animation Students
*Required for 2nd year Character Animation Students

Discipline(s): School of Film/Video

FC230A: Character Design II

2 units / Semester: I, II

Intermediate study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging.

*Optional class.
*Prerequisite: one semester of FC130 (Character Design I)
*Fall semester required in order to enroll in Spring semester, or permission of instructor.
*In order to enroll in FC430 as a BFA3 or BFA4, students must take one semester of FC130 and one semester of FC230.

Discipline(s): School of Film/Video

FC240B: Color and Design II: Machine, Diorama, Cabinet of Curiosity:2013

2 units / Semester: II

COLOR AND DESIGN II is a hands-on inquiry into more advanced components of visual language, composition and color, by means of lectures, audio-visual presentations, studio projects, and critiques. Here you will explore the relationship between form, process, perception and intention. Work will include a deeper study and a practical use of the basic elements and principles of design as they pertain to art making in general, issues of time-based work, and work in a 3-D format. The course work is structured around a series of projects that are designed to expand your present artistic considerations and borders, with an emphasis that comes from the semester's theme of Machines, Dioramas, and Cabinets of Curiosity.

First priority is given to students in Character Animation, Experimental Animation, and Film/Video; however, students from all quadrants of the Institute are invited to attend as space allows. LIMITED ENROLLMENT. By permission of instructor.

* Optional class
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC255A01: Story II: Narrative Science

2 units / Semester: I, II

Study of the theory and structure behind storytelling and its application towards the short form animated film. There are two sections of this class, each with its own focus:

Story II: Narrative Science (FC255A01)
Story II: Storyboarding (FC255A02

*Prerequisite: FC155A&B
*Requirement: BFA2 Character Animation students must enroll in either Narrative Science or Storyboarding for the Fall Semester; Spring semester is optional.

Discipline(s): School of Film/Video

FC270A01: Animation Layout

2 units / Semester: I

Basic composition and design of layout animation techniques.

*Required for 2nd year Character Animation Students

Discipline(s): School of Film/Video

FC272A: Acting for Animators

1 unit / Semester: I, II

Beginning acting class for animators, using the Meisner Technique to ignite the creative instinct and excite the imagination, and offering a detailed understanding of behavior and emotion as applied to storytelling.

*Students are required to take this class at least once during their BFA degree.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC275B: Art Appreciation: Site Visits: Museums, Galleries, Events

3 units / Semester: II

(First priority given to students in Character Animation, Experimental Animation, and Film/Video; but participants from all areas of the Institute are welcomed; limited enrollment by permission of the instructor ONLY.)

This Critical Studies class is designed to provide first hand experience of the art object for the participant through visits to the various museums, art galleries, private studios, and art events happening in the Los Angeles metropolitan area. This is also a way to begin to generate ideas for potential new work.

The initial meetings will lay out a time-line of the off-campus visits, and establish a working transportation schedule. We will do our very best as a group to figure out a shared transportation plan for getting to these off-campus sites. However, each person is ultimately responsible for his/her own transportation, costs of transportation, and any entrance fees. In preparation of these visits, students will explore ways to speak about the viewing of art, investigate some of the literature about aesthetic questioning, and have readings on art-making written by artists themselves; expect several writing assignments to parallel these parameters.

Vital to the core of this class is the on-going creation of a personal sketchbook/s by each artist, used to 'journal' each visit. Grades will be based on the contribution one makes to the overall conversation of our visits, completed sketchbook/s, and several papers.

lhobaica@calarts.edu for questions.
*Offered for Critical Studies credit.
*Optional class

Discipline(s): School of Film/Video, School of Critical Studies

FC300A01: 2D Character Animaton III

2 units / Semester: I, II

Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

*Prerequisite: FC200A&B
*Required for 3rd year Character Animation students

Discipline(s): School of Film/Video

FC301A01: CG Character Animation III

2 units / Semester: I, II

Intermediate study of CG animation techniques, focusing on animating scenes that emphasize performance.

*Prerequisite: FC201A&B
*Required for 3rd year Character Animation Students

Discipline(s): School of Film/Video

FC310A01: Advanced Life Drawing: The Figure

1 unit / Semester: I, II

In-depth study of the human figure, using varied media techniques.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;
4th year students are required to take one in the fall semester.
FC310A&B: Advanced Life Drawing: The Figure
FC311A&B: Advanced Painting
FC312A&B: Advanced Life Drawing: Sculpture
FC313A&B: Advanced Life Drawing: Illustration
FC314A&B: Advanced Life Drawing: Form, Structure, Analysis
FC315A&B: Life Drawing for Animation
*Prerequisite for Advanced Life Drawing classes: FC210A&B; for non-Character Animation students, permission of instructor required
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC311A01: Advanced Painting

1 unit / Semester: I, II

Painting techniques with acrylic, gauche, watercolor, glazing, texture, and mixed media. Study of models, landscape, and still life. Color theory, color relationships, examination of warm and cool, dark and light.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;
4th year students are required to take one in the fall semester.
FC310A&B: Advanced Life Drawing: The Figure
FC311A&B: Advanced Painting
FC312A&B: Advanced Life Drawing: Sculpture
FC313A&B: Advanced Life Drawing: Illustration
FC314A&B: Advanced Life Drawing: Form, Structure, Analysis
FC315A&B: Life Drawing for Animation
*Prerequisite for Advanced Life Drawing classes: FC210A&B; for non-Character Animation students, permission of instructor required
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC312A01: Advanced Life Drawing: Sculpture

1 unit / Semester: I, II

Armature, realistic and fantasy sculpting, mold making.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;
4th year students are required to take one in the fall semester.
FC310A&B: Advanced Life Drawing: The Figure
FC311A&B: Advanced Painting
FC312A&B: Advanced Life Drawing: Sculpture
FC313A&B: Advanced Life Drawing: Illustration
FC314A&B: Advanced Life Drawing: Form, Structure, Analysis
FC315A&B: Life Drawing for Animation
*Prerequisite for Advanced Life Drawing classes: FC210A&B; for non-Character Animation students, permission of instructor required
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC313A01: Advanced Life Drawing: Illustration

1 unit / Semester: I, II

Single image storytelling methods for graphic novels, book covers, children's books, posters, comics, and movie design presentations. Costume models will be used for reference in most classes.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;
4th year students are required to take one in the fall semester.
FC310A&B: Advanced Life Drawing: The Figure
FC311A&B: Advanced Painting
FC312A&B: Advanced Life Drawing: Sculpture
FC313A&B: Advanced Life Drawing: Illustration
FC314A&B: Advanced Life Drawing: Form, Structure, Analysis
FC315A&B: Life Drawing for Animation
*Prerequisite for Advanced Life Drawing classes: FC210A&B; for non-Character Animation students, permission of instructor required
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC314A01: Advanced Life Drawing: Form, Structure and Analysis

1 unit / Semester: I, II

Three-dimensional analysis of form, design, and the structure of the human figure as it translates from careful observation to the language of drawing. Investigation of human anatomical structures, movement, distortions, composition, natural rhythm and characteristics of the figures' individual parts. Examination of the figure in garments, including the formation, behavior and the structure and of folds, wraps, draping and various fabrics, as they are affected by gravity and motion.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;
4th year students are required to take one in the fall semester.
FC310A&B: Advanced Life Drawing: The Figure
FC311A&B: Advanced Painting
FC312A&B: Advanced Life Drawing: Sculpture
FC313A&B: Advanced Life Drawing: Illustration
FC314A&B: Advanced Life Drawing: Form, Structure, Analysis
FC315A&B: Life Drawing for Animation
*Prerequisite for Advanced Life Drawing classes: FC210A&B; for non-Character Animation students, permission of instructor required
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC315A: Life Drawing for Animation

2 units / Semester: I, II

Life drawing techniques for animation, focusing on gesture and story.

Note: 3rd year Character Animation students are required to take one of the following courses each semester;
4th year students are required to take one in the fall semester.
FC310A&B: Advanced Life Drawing: The Figure
FC311A&B: Advanced Painting
FC312A&B: Advanced Life Drawing: Sculpture
FC313A&B: Advanced Life Drawing: Illustration
FC314A&B: Advanced Life Drawing: Form, Structure, Analysis
FC315A&B: Life Drawing for Animation
*Prerequisite for Advanced Life Drawing classes: FC210A&B; for non-Character Animation students, permission of instructor required
* Will count as Advanced Life Drawing credit/requirement for 3rd and 4th yeaer Character Animation students.

Discipline(s): School of Film/Video

FC316A: Advanced CG Lighting and Shading

2 units / Semester: I, II
* Enrollment limited to 3rd and 4th year Character Animation students.
* Optional class.

Discipline(s): School of Film/Video

FC317: Comics as Graphic Art: A Historical Review

3 units / Semester: Not planned for this academic year

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 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 is not a course that will largely focus on super heroes. 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.

* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FC318A: Introduction to ZBrush

2 units / Semester: I, II

This course will teach ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed.

*Enrollment limited to 3rd and 4th year Character Animation students.
*Optional Class.

Discipline(s): School of Film/Video

FC326A: Film Workshop III: Story / Pre-Production

2 units / Semester: I

Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis on story and pre-production.

* Prerequisite: FC226A&B
* Enrollment limited to 3rd year Character Animation students
* Required for 3rd year Character Animation students
* Includes a CG Film Workshop section for students focusing on CG filmmaking

Discipline(s): School of Film/Video

FC326B: Film Workshop III: Animation / Post-Production

6 units / Semester: II

Instruction and guidance in the process of completing an individually conceived and executed animated short film, with an emphasis on animation and post-production.

*Prerequisite: FC326A
*Enrollment limited to 3rd year Character Animation Students
*Required for 3rd year Character Animation Students

Discipline(s): School of Film/Video

FC340A: Illustration for Animation

2 units / Semester: I, II

Illustration and design strategies geared towards animation.

* Enrollment limited to 3rd and 4th year Character Animation students.
* Optional class.

Discipline(s): School of Film/Video

FC342B: Entrepreneurial Studies

2 units / Semester: II

Understanding copyright laws, contracts and the basics of starting your own animation studio.

*Enrollment limited to 20.
*Optional class
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC355A01: Advanced Story

2 units / Semester: I, II

Intermediate story development, storyboard preparation, scripting and story essentials. Numerous sections to choose from.

* Prerequisite: FC255A&B
* Optional class for 3rd year Character Animation students. Students may choose any section of FC355A.
* Enrollment limited to 3rd year Character Animation students

Discipline(s): School of Film/Video

FC360: Visual Development

2 units / Semester: I, II

Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject.

*Optional class.
*Priority given to 3rd and 4th year Character students
Students enrolling in Semester I will continue with the same course in Semester II.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC361A: Cinematography and Composition for Animated Film

2 units / Semester: I, II

This course will address composition from the bottom up, with an emphasis on visual storytelling. Whether you are interested in 2D or 3D animation the final result is the projected image which both share the same potential aspects of visual communication. Together,cinematography and composition deliver vital subtext to every shot and scene. Placement, scale, shape, movement, tonal value and contrast are some of the factors that can help a shot communicate its visual message most effectively. We will cover these vital factors to demonstrate how they can improve clarity of your visual expression.

* Optional class.
* Enrollment limited to 3rd and 4th year Character and Experimental Animation students.

Discipline(s): School of Film/Video

FC365A01: Professional Preparation III

2 units / Semester: I, II

Designing a professional portfolio suitable for presentation to various audiences, including potential employers, clients and gallery owners.

* Enrollment limited to 3rd year Character Animation students.
* Required for 3rd year Character Animation students.

Discipline(s): School of Film/Video

FC373A: Screenwriting for Animators: the Picture in Words

2 units / Semester: I, II

A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.

*Optional class.
*Enrollment open to 2nd, 3rd, and 4th year levels
* Approved for Critical Studies credit only first time course is completed. If repeated for credit no additional Critical Studies credit will be given.
* May be repeated for credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FC376A: Graphic Novel Development

2 units / Semester: I

Investigation of the ways in which text and images can work together to tell stories; students will develop and explore visual storytelling as it relates to the graphic novel form.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FC377A: History of Character Animation

3 units / Semester: I

This course covers the history of character animation within the American studio system from its beginnings in the early 20th century to the present. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and will engage in critical discussion during class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles.

* Approved for Critical Studies credit
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FC400A01: 2D Character Animation IV

3 units / Semester: I, II

Advanced character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.

*Prerequisite: FC300A&B
*Required for 4th year Character Animation students

Discipline(s): School of Film/Video

FC401A: CG Character Animation IV

2 units / Semester: I

Advanced study of CG animation techniques, with assignments involving animating scenes that emphasis performance.

*Optional class.
*Prerequisite: FC301

Discipline(s): School of Film/Video

FC426B01: Film Workshop IV

4 units / Semester: II

Instruction and guidance in the process of developing an individually conceived and executed animated short film, with an emphasis animation and post-production.

* Prerequisite: FC426A
* Enrollment limited to 4th year Character Animation students
* Required for 4th year Character Animation students
* Includes a CG Film Workshop section for students focusing on CG filmmaking

Discipline(s): School of Film/Video

FC430A: Advanced Character Design

2 units / Semester: I, II

The art of drawing and character design, and techniques for producing top-notch character designs.

*Optional class.
*Prerequisite: one semester of FC130 (Character Design I), and one semester of FC230 (Character Design II).

Discipline(s): School of Film/Video

FC455A01: Advanced Story

2 units / Semester: I, II

Advanced story development, storyboard preparation, scripting and story essentials.

* Prerequisite: FC255A&B
* Optional class for 4th year Character Animation students. Students may choose any section of FC455A.
*Enrollment limited to 4th year Character Animation students.

Discipline(s): School of Film/Video

FC800: Independent Proj/Character Animation

2 units / Semester: 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.
* Variable credit.

Discipline(s): School of Film/Video

FD134: Avid Editing Workshop

1 unit / Semester: I, II

SPRING 2013 This is a course designed for students who have a basic foundation in digital editing practices and want to translate their existing skills into Avid Media Composer. Through lecture, demonstration, and assigned projects, we will cover Avid digital editing workflow, basic and intermediate editing techniques, as well as explore strategies and aesthetics of editing in narrative, documentary and experimental forms.

FALL 2012 Basic editing and digital workflow essentials from transcoding to Blu-ray authoring. Learn, or improve your knowledge of, fundamental software such as Avid Media Composer and Encore.

* Limited to FDP students, required for video editing room(s) access.
* SPRING 2013 Highly recommended for FDP MFA2 & MFA3 students
* Permission of instructor required.

Discipline(s): School of Film/Video

FD134: Digital Editing: Avid to Blu-Ray

1 unit / Semester: I

Basic editing and digital workflow essentials from transcoding to Blu-ray authoring. Learn, or improve your knowledge of, fundamental software such as Avid Media Composer and Encore.

* Limited to FDP students, required for video editing room(s) access.
* Co-requisite: FD528A&B
* Required of MFA-1 and MFA-2 FDP students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FD380: FDP Production Sound

2 units / Semester: I

This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones.

* Required of all MFA1 Film Directing students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FD381: Post Production Sound

2 units / Semester: I

Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.

* Required of all MFA 2 Film Directing students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FD502: FDP Faculty Review

1 unit / Semester: I

Every FDP student will present work in progress to the faculty for critique. Students will prepare for the sessions with their mentor.

* Required of all MFA1 Film Directing Program students.

Discipline(s): School of Film/Video

FD502: FDP Faculty Review

1 unit / Semester: I

Every FDP student will present work in progress to the faculty for critique. Students will prepare for the sessions with their mentor.

* Required of all MFA 2 & 3 Film Directing Program students in the Fall.
* Required of all MFA1 Film Directing Program students in the Spring.

Discipline(s): School of Film/Video

FD504: FDP Acting Workshop 1 and 2

2 units / Semester: I, II

An in-depth investigation of the acting process through exercises using improvisation, prepared scene work, and some acting for the camera. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. This class builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.

Semester I (Acting Workshop 1, Required of all FDP MFA 1s as part of the Dramatic Construction, Performance Core), Semester II (Acting Workshop 2 open to all FDP MFA 2s/3s and to the Institute by permission of the Instructor)
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD506: Film Directing Program Cinematheque

1 unit / Semester: I

Screenings and discussions of classic films, introduced by graduate students.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD512A: Scene Study

3 units / Semester: I, II

The collaborative work between an actor and director is critical to dramatic narrative storytelling. Many essential fundamentals are shared between the two disciplines including, but not limited to, basic story/text analysis, research skills, the art of rehearsal, and a shared vocabulary centered on action-intention. Students will participate as both actors and directors throughout the course of the workshop; fundamentals will be developed through scene work both improvised and scripted, and by breaking down material on paper, on stage and through critical analysis of film clips. Performance in class work encourages the director to challenge their vulnerability and willingness to risk. Scene study teaches the director to evaluate the events materializing in front of them and make effective adjustments to the scene while working on the floor.

* Required: All FDP MFA 1s (Fall semester as part of Dramatic Construction, Performance Core, Spring as FD512B Scene Study)
* FD512B Open to the Institute in Spring semester
* FD512B Permission of instructor required.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD512C: Advanced Scene Study

3 units / Semester: Not planned for this academic year

Building on the foundations of FD512A&B Scene Study, this advanced workshop focuses on the synthesis of elements used to construct dramatic narrative, including text analysis, performance, design and staging. Students will develop scenes in class by deeply investigating story construction, questions of performance concept and style, rehearsal techniques and collaboration with actors and designers. Material will include published as well as original texts, and emphasis is on crafting specific moments and beats within the scene.

* Prerequisite: FD512A&B, or equivalent.
* Can be used towards fulfillment of the metier course OR the special topics requirements for FDP MFA-2 and MFA-3 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FD516: One Act to Cinematic Event

2 units / Semester: I, II

Working in the live performance-theatrical medium contributes to the film director's exploration of storytelling with rigorous attention to text analysis and casting. This course offers directors opportunities to collaborate with artists across disciplines including actors, and possibly puppeteers, designers, musicians, and dance/movement. Each director will explore the inttricate relationship between actors, space and text by helming a ten to fifteen minute play or section of a play, presented in a short run of public performances. Plays will be chosen with a specific theme determined by the instructors and students to coalesce the presentation. At the end of the semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.

* Can be used towards fulfillment of the metier course OR the special topics requirements for FDP MFA-2 and MFA-3 students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

FD517: Special Topics: Film Directing

0 units / Semester: I, II

These graduate seminars take on theoretical and critical issues in filmmaking ranging from genre to authorial voice to the historical development of the medium. They require substantial critical writing and may involve seminar presentations or the production of creative work.

These courses are open to the institute, including advanced undergraduates, with the permission of the instructor.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD517A: Special Topics: Realist Style

3 units / Semester: Not planned for this academic year

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.
* Approved for Critical Studies credit.

* Approved for Critical Studies credit.
* Limited enrollment by permission of instructor.
* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FD517B: FDP Special Topics: Fact, Fake, Fiction - Autobiography in Narrative

3 units / Semester: Not planned for this academic year

This is a critical examination of first-person films drawn from personal experience, literature and history, as well as a practicum for students' own autobiographical work. We will be concerned with a wide variety of autobiographical sources including memoir, testimony, diary and historical record as we consider strategies for using one's own experience to tell cinematic stories. Works considered will be fictional, documentary, personal and hybrids of these, and will offer an opportunity to trace the shifting qualities of a story as it travels from one form to another, and raises questions of reference, location, time, audience, structure and authenticity. Students will complete several short video sketches and a final project consisting of a research paper or autobiographical work.

* Limited enrollment by permission of the instructor.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD517C: Special Topics: Survey of Historical Directors

3 units / Semester: Not planned for this academic year

Investigation of an iconic director's work towards the incorporation of those ideas and techniques into the student's vision of process, resulting in a short film project.

* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD517D: Special Topics: The Western

3 units / Semester: Not planned for this academic year

A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and gender and the recurring death - and rebirth - of the genre.

* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FD517E: Special Topics: Experiments in Narrative

3 units / Semester: Not planned for this academic year

This course asks to examine and challenge the function of narrative conventions, bridging the gap from the experimental or avant garde, looking specifically at the politics of narrative's ability to question identity, reality, representation, and history. Ideas range from a discussion of classic, single channel narrative film to a contemplation of the uses of film narrative within installation and video art. Assignments include a short comparison paper, and either a 10 page research paper or a substantial artistic work.

* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD517F: Special Topics: History/Narrative/Film

3 units / Semester: Not planned for this academic year

A practical analysis and methodologies course for the development of work based upon past events, or what some might call history. The writing of history in many ways mirrors the aims of dramatic film; the way events, document, archive, experience are constructed reveals similar questions of reality, authorship, subjectivity, and position. The course will examine the way that film grammar and narrative structure affects our understanding of past events. Through a survey of various works in the hopes of beginning to understand how form can sculpt an awareness of the often dichotomous phenomena and events in both cultural and personal memory. Films will range from classical dramatic features to more radical filmic gestures and movements. The aim of the seminar is both creative and analytic, the work of analysis ultimately feeding into the understanding and implementation of new models of storytelling and depiction.

* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD517G: Special Topics: History and Practice of Performance in Film

3 units / Semester: II

A study of the development of acting and performance, as it feeds into concepts of presentational aesthetics in film. It is both a practical and analytic class, with the hope that analysis of 'normalized' practices might expand into new processes for creating work.

Specifically, we will examine the particulars of the methodologies directors bring to their work with actors, and the way that these processes manifest on the screen. These will range from improvisational and ensemble methodologies as embodied by Mike Leigh, Shirley Clarke or Fassbinder, to the complicate social dynamics embodied in the works of Otto Preminger.

The scope of the class would move from the idea of performance of everyday life and the study of the ontology of the photographic image into the history of gestural and ritual performance, or the roots of performance practice, and its evolution into more contemporary modes of acting. Paralleling this will be a discussion of the development of will and psychology that feed into the changes in aesthetics of acting, from a shift away from mask and ritual performance, into the emergence of the idea of the individual, as seen first in Edwardian theater practice, and then refined and problematized in the 20th century, by theorists and directors ranging from Meyerhold and Stanislavski to Artaud, Brecht, and Grotowski, within the context of shifting ideas of identity and the specifics of the political climate of the early part of the 20th century.

Behind this discussion will be a contemplation of the political ramifications of these styles, and their uses in maintaining or destabilizing the status quo.

These ideas are t be applied specifically to contemporary film practice, looking at the ways that they manifest within a filmic event, and affect and incorporate within the formal and emotional textures of the work. We will be looking at different exercises and methods used by various practitioners, to give the participants a glimpse into different methodologies and ways of working with actors. We will also examine some of the specific relationships formed between actors and directors, and the politics of this dynamic.

Each section of the class will revolve around film assignments that incorporate the ideas discussed in class. There will be a few short assignments based around the exercises and reading, culminating in a final film.

* Can be used towards fulfillment of the mTtier course OR the special topics requirements for FDP MFA2 and MFA3 students.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD517R: Special Topics: Rock & Roll and Movies

3 units / Semester: I

Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

* Approved for Critical Studies credit.

* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FD517S: Special Topics: Coming of Age Stories

3 units / Semester: II

This course proposes a broad reading of the coming of age story, framing it not just as a specific moment of adolescent development, but as a narrative of personal transformation most often concerned with transgression and epiphany. Through an examination of classic, independent and avant-garde examples of this vast genre, we will investigate thematic questions of sex and sexuality, the body, spiritual awakening, ethics, race gender, nationality and community, autobiography, anger and violence. We will also be concerned with a range of production concerns that arise in the making of such films, such as working with child actors, staging sex scenes, visual and dramatic treatments of rites of passage, and the presence of nostalgia and episodic structure in writing coming of age stories. Assignments include several short personal writings or cinematic essays, and either a one-hour seminar based on a germane topic or a substantial, relevant artistic work.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD518: FDP Guest Artists Workshop

1 unit / Semester: I, II

Meeting once a week, students are introduced to artists from a variety of worlds including film, theater, video, music, still photography, etc. Workshops vary: some are dedicated to conversation with an artist, others to working in a hands-on situation. The GAW is designed to stimulate, provoke and open the student to different professional and aesthetic models.

* Required of all MFA-1&2 Film Directing Program students.

Discipline(s): School of Film/Video

FD520A: Narrative Fundamentals

2 units / Semester: I, II

Narrative Fundamentals. Form and function are intricately embedded within each other, the way you make images affects the meaning of those images. These lectures will draw on the practical ideas introduced in your production classes, and ask you to interrogate your assumptions about construction of events in time, and the making of images and meaning. Practical lectures will be accompanied by assignments that ask you to use the camera as a tool, looking at the ways you go about constructing images through time and space. It is meant to question such basic assumptions as 'cinema' and 'narrative', while developing an understanding of the material and language of both. Assignments will include both practical shooting and staging assignments, which examine the description of event using the language of the camera, as well as exercises in film analysis and examination of director methodology.

* Required of all MFA1 Film Directing Program students.

Discipline(s): School of Film/Video

FD523: Finding Your Story

2 units / Semester: I

Exercises and lectures designed to discover sources, processes and methodologies that lead to the development of story ideas and scripted dramatic events. Treatments, step outlines and short scripts will be crafted by the students from a variety of inspirations including, but not limited to, publications, literature, diary and journal work, observations of public spaces and events. Many of these pieces will be workshopped in the class setting and may form the basis for future CalArts projects. Emphasis is given to clear, effective storytelling and the ability to articulate cogent critique of class presentations.

* Required of all MFA 1 Film Directing Program students as part of the Dramatic Construction, Performance Core.

Discipline(s): School of Film/Video

FD524: Cinematic Storytelling

2 units / Semester: II

Fashioning cinematic stories from the artist's developing ideas while exploring the storytelling strategies of seminal and influential cinema artists. The use of landscapes, film clips, and other tools are used to inspire and inform decisions in sculpting the story idea, culminating in a short script. Second course in Film Directing Program Writing sequence.

* Can be used towards fulfillment of the metier course for Film Directing Program students.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD525: Advanced Scripting

2 units / Semester: I

Advanced work in screenwriting. Operates as both a lecture on narrative form and a workshop to create and critique advanced student work. Can be taken more than once.

* Prerequisite: F 523 and F 524.
* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.

Discipline(s): School of Film/Video

FD525: Advanced Scripting

2 units / Semester: I

Advanced work in screenwriting. Operates as both a lecture on narrative form and a workshop to create and critique advanced student work. Can be taken more than once.

* Prerequisite: F 523 and F 524.
* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD528A: Technical Workshop

2 units / Semester: I, II

Students will learn fundamental technical concerns of video production including video cameras and signal flow information. Students will complete several small exercises in shooting and editing to help practice and integrate material covered in class.

* Required for access to video production equipment.
* Required of FDP MFA-1 students.

Discipline(s): School of Film/Video

FD532: Advanced Staging

3 units / Semester: Not planned for this academic year

This workshop explores the aesthetics and methodologies of complex and non-traditional approaches to narrative staging. The class consists of in-class shoots that should expand the student's recent directing and shooting methods, several field trips beyond the studio, and hands-on experimentation with techniques such as off-screen space, layered and limited space, kinetic ensemble staging, the moving master, live locations, direct address, and use of multiple cameras. We will look specifically at issues of framing, composition, blocking, and in particular, staging of the camera and the dramatic moment. Assignments include a small research project, in-class exercises, and a short work that reflects engagement in advanced staging techniques.

* Can be used towards fulfillment of the metier course requirements for FDP MFA2 and MFA3 students.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

FD533: Real World Survival Skills

3 units / Semester: II

Kevin Smith, Ed Burns, Amanda Palmer, OK Go, Trent Reznor, and numerous other filmmakers, artists, musicians, authors etc are all connecting with their audiences directly. This class explores the new landscape of Artistic Entrepreneurship for all artists. How do artists connect with fans, and create 'products' that fans/audience/community want to engage in in to help artists create a sustainable living for themselves. In addition the course will cover practical aspects of filmmaking including film finance, the structure of the film industry, pitching, contracts. Emphasis of the class will be determined by the interests and disciplines represented by the students.

* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.
* Open to Program in Film and Video students
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD575: FDP Master Class

3 units / Semester: I, II

A seminar for advanced students, the course will examine the nature of the motion picture medium in relation to other art forms, the qualities that make a picture entertaining, enriching, enduring and a renewable resource , and the role of

the director in pursuing these ideals. A broad spectrum of pictures will be viewed in whole or in part, ranging from seminal works from the silent era to recent festival favorites. Directorial style, studio vs location, casting, the choice of cinematographer, production designer, composer and other collaborators will continue to be discussed. The students will be encouraged as well to discuss current questions regarding their own work, and to share the work with the class.

* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FD577: FDP Narrative Editing

2 units / Semester: I, II

A practical workshop in editing the narrative film, with emphasis on post-production strategies, narrative structure, editing rhythms and cutting for performance. Required assignments include: logging and organization exercises; cutting a short scene provided by the instructor; analysis of editing in a feature film; and active participation in class discussions of student work. These critiques make up the second half of the course. Students must be in post-production on a substantial narrative project to take the class.

* Enrollment limited.
* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.
* Open to PFV students
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

FD579A: FDP Production Workshop

2 units / Semester: I, II

A year-long introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. These include the use of cameras, lens and perspective, concepts of cinematography, elementary lighting, basic set protocols, and various postproduction paths. The course will also discuss various modes and models of production and distribution, and the ways that each implements and affects the development of story, process, and politics. Each student makes a silent 16mm film in the first semester and a 5-minute narrative in the second semester. Taught as a lab and lecture.

* Required of FDP MFA-1 students.

Discipline(s): School of Film/Video

FD580: Adaptation Strategies

3 units / Semester: Not planned for this academic year

Adaptation Strategies is both a critical examination of films adapted from other forms and a practicum for students' own adaptation work. We will be concerned with a wide variety of sources for adaptation, including theatre, song, poetry and prose, memoir, historical record, oral history and other sources, as we consider strategies for reconfiguring material for cinematic treatment. Several case studies will offer an opportunity to trace the shifting qualities of a story as it travels from one form to another, and raise questions of interpretation, reference, location, time, audience, fidelity, appropriation and authenticity. Students will either complete a research project of adapted work or create a short adapted script or film.
* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.

* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.

* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD582: Project Development

3 units / Semester: I, II

An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.

* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FD582: Project Development

3 units / Semester: Not planned for this academic year

A workshop for the development and completion of advanced projects. Students from all programs in the School of Film/Video will work towards completing thesis work, whether they are in pre-production, production or post-production. Students are expected to make substantial progress towards a major work, demonstrated through scriptwriting, research, storyboards, budgeting, test shooting, editing, sound editing, etc. A workshop with limited enrollment, the class demands regular attendance and committed participation.

* Can be used towards fulfillment of the mTtier course requirements for FDP MFA2 and MFA3 students.
* Permission of instructor required.
* May be repeated for credit.

Discipline(s): School of Film/Video

FD601: Preparing for the Marketplace

1 unit / Semester: Not planned for this academic year

Hands-on experience for students serving on post-production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: editing, sound editing and sound design.

* Class size is limited.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FD605A: HOLY LAND: adaptation from memoir to cinematic event

3 units / Semester: I, II

Development of D.J. Waldie's visionary history and memoir of Lakewood, California, 'Holy Land: A Suburban Memoir,' into a feature length film comprised of several chapters directed by an ensemble of filmmaking students. Each section will represent a diverse cinematic approach or modality aesthetically coalesced under the tutelage of James Franco. Students will be expected to conduct extensive research into the memoir's period (1950s) and place (Lakewood, California) exploring the rise of the aerospace boom and insidious spread of prototypical suburban 'utopias'. The research will contribute to a common visual language and context for the story beats. Shooting exercises might include landscape work and scene study with actors to discover performance styles/s suited to the project. While questioning the veracity of memory, the adaptation of 'HOLY LAND' will illustrate a period of California history that resonates contemporaneously, projected on a landscape of personal work expressed within a filmmaking collective.

* Permission of the Program Directors and Instructor.
* Graduate-level students only.

Discipline(s): School of Film/Video

FD900: Grad Proj: Film Directing

2 units / Semester: 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.

Discipline(s): School of Film/Video

FE107A: BFA Foundation in Animation

6 units / Semester: I, II

BFA foundation students will learn the fundamentals of making animated films in a hands-on workshop environment where we are actively creating during every class meeting. This course will serve as a beginning underlayment for further study in Experimental Animation. The foundation class will include drawing sequential motion using pencil and paper, covering all aspects of progressive movement, especially the laying out of ideas through time. We will work on character design, concept development, storyboarding, and production pathways. In addition we will learn some of the experimental animation techniques through making short pieces using cut-outs, found images, photographs, and paint-on-glass. The course will cover basic design techniques and considerations including materials, execution, and color. We will also have a foundation study of contemporary art history and the history of experimental animation viewing slides and videos. Students are required to provide their own pegboards and lights and additional art materials. The course meets twice a week (Tuesday and Thursday)

* Meets twice a week.
* Required of all incoming BFA Experimental Animation students.
* Required of all incoming BFA2 students unless exempted by instructor based on prior education

Discipline(s): School of Film/Video

FE117: Lighting and Cameras for Experimental Animation

2 units / Semester: I

This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR Lighting techniques that will help with your story and concept will be explored. Introduction to digital SLR cameras, lenses and software will be covered. An ability to know what set up is needed for your stop motion production and how to confidently use it will be the outcome for students.

* Enrollment limited to 10 students by permission of instructor.

* Prerequisite: FE320 Stop Motion Animation Basics.
* This class will give you access to the Canon Rebel Kits.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE118: Motion Control Workshop Stop Motion

1 unit / Semester: Not planned for this academic year

This class covers learning and programming the motion control rig in the Butler Building shooting space J. Students who complete the workshop should be able to demonstrate the writing, saving and loading of a predefined camera move as it pertains to stop motion animation. Most of the education process will be done through collaborative hands-on experience. Full (on-time) attendance is mandatory. This class is required to gain access to this facility.

* Permission of instructor required.

Discipline(s): School of Film/Video

FE140: Sound Acquisition for Experimental Animators (BFA2 students and transfer students)

2 units / Semester: I

This course that covers the process and technology for recording/acquiring soundtrack elements-effects, voice and music will cover techniques used both in the field and studio environment, as well as audio fundamentals. Gives access to non-sync field recorders and microphones. Editing and Pro Tools will be introduced.

* Required of all BFA2 Experimental Animation students and BFA3 transfer students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE141: Post Production Sound

2 units / Semester: II

Second part of a two semester required sequence. Using Pro Tools for sound editing and mix preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of post-production sound paths, including format/finishing considerations. Post recording of effects/music. Graduate students will be expected to complete additional assignments.

* Required of all BFA2 Experimental Animation students and BFA3 transfer students.
* Prerequisite FE140

Discipline(s): School of Film/Video

FE202A: The Digital Path and Short Projects (BFA2 students and transfer students)

3 units / Semester: I, II

Course will prepare students for making finished work using digital tools. Class covers digital film management as well as low and high-resolution production and workflow; and, deals with the digital post-production path when working in various formats, importing, exporting frames, output and the completion pathway on and off campus. This two-section class creates space for BFA2 and BFA3 students to work on short projects in a structured environment. The class will be customized to individual students' needs.

* Required of BFA2 and BFA3 transfer Experimental Animation students

Discipline(s): School of Film/Video

FE235: Drawn Techniques for Experimental

3 units / Semester: I

Each week we will take on a particular exercise to gain expertise in the skill of drawn animation with a rigor to hold on to the personal. We aim to gain control over image movement that is dynamic whether it be political, surreal, abstract, memoir driven or humorous. Drawing workshops will yield possibilities for short narratives. Workshops will yield key drawings to be explored in animation as exercises are fundamental to learning animation. Screenings, critiques and demonstrations parallel viewings of student work.

* Required of MFA1 Experimental Animation students.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE236: Experimental Animation: Direct Techniques Extended

3 units / Semester: II

CalArts, School of Film/Video
'Anyone who hears butterflies laughing knows how clouds smell'. (Novalis)

Visual thinking plays a central role in creativity for most creative people. The ability to imagine pictures is inseparably bound up with one's sense of fantasy, and daydreams are often used as a kind of platform to launch new and creative ideas.

The focus of this course is to increase the imaginary power of our mind by a variety of exercises that will result in animations utilizing different é'direct techniques'.

Understanding structures, light and shade, color, surfaces and perspectives, as well as the combination of different techniques and styles will be a crucial part of challenging the conventional view.

Exercises in small groups, presentations and discussions in class will encourage students
to explore their imaginations, creating new things, allowing them to see what was previously hidden from them.

Methodology
The course will start with a series of exercises to create a common understanding of the meaning 'imagining'. These exercises will include all five senses and be continued over the entire semester, to train their ability to see, to memorize, and to enhance their visual thinking. Students will ask to collect materials in nature, take photos of buildings, disassemble objects and create something new out of them, which will be the base for an animation.
Assignments will be presented and discussed regularly.
This course includes treating transparent and black 16mm leader in a broad variety of methods, including drawing, painting, scratching and boiling; as well as pixilation, rayographs, sand animation, painting on glass, and cut outs. Practice using both conscious and subconscious states of mind.

Assignments
There will be six short assignments and one final assignment creating one at least one minute long film using a combination of different techniques that have been practiced during the course. Collaborations where appropriate are highly encouraged.
To pass this course successfully students have to participate in discussions actively, as well as providing five assignments; the last assignment is mandatory to pass; missing more than three classes unexcused will result in a NX.

Limited to 12 students, required for BFA3 Experimental Animation students.

The remaining places are open for students of all programs, basic knowledge in digitizing and editing are required.

* Recommended 1st year MFA Experimental Animation students.
* Required for BFA3 Experimental Animation students
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE237: Just Do It

3 units / Semester: I

Just do it! Experiment with different materials: find them, treat them, combine them, and discover the beauty of most likely surprising results! We work with film and digital media and explore the comprehensive possibilities in combining both. Frequent discussions about your work and about work of renowned artists will broaden your understanding and appreciation of experimental work, and improve your ability to criticize your and other's work.

* Recommended for MFA1 and MFA2 Experimental Animation students.
* Enrollment limited to 12, by permission of instructor.
* Permission of instructor required.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE245: Abstract Animation

3 units / Semester: Not planned for this academic year

This course is a framework and workshop for creating content in the non-objective language of the abstract animated film. Students will explore the nature of the organic, the mechanical, the architectural, the ephemeral, and the unknown. Through exercises in painting, drawing, and inking students will explore their own personal visual vocabulary through images moving in time. There will be a lot of emphasis on color, line, texture, and rhythm in the animation as well as basic painting technique. We will make several short animated works, with or without sound. We will emphasize the conceptual in the abstract image as opposed to visual entertainment-searching for meaning and recognition in the abstract. We will look at abstract works by contemporary filmmakers Jeff Scher and David Ehrich, as well as classic films by Oscar Fischinger, Jordan Belson, Len Lye, and Viking Eggeling.
Students will need watercolors, gouache or acrylics, pens, brushes, and inks.

* Permission of instructor required.

Discipline(s): School of Film/Video

FE255: Hybrid Imaging: Photoshop/Premiere/After Effects (Undergrads)

2 units / Semester: I

Develop fluent knowledge of creative possibilities embedded in the marriage between contemporary image making instruments, methodologies and concepts. Study of creative digital cinema and animation creation, utilizing current image acquisition possibilities, creation and power of Adobe Photoshop, Illustrator, and After Effects.

* Students must attend the first class where they will gain access to the lab and will be given the opportunity to test out.

* Required for incoming BFA students.
* Enrollment limited
* Permission of instructor required.

Discipline(s): School of Film/Video

FE295-CS: Cameraless Filmmaking

3 units / Semester: Not planned for this academic year

This course explores the history and aesthetics of films made directly on a filmstrip, without the use of a camera. Course readings and discussions focus on direct cinema as a form of alternative expression within artistic, social, political and theoretical contexts. The course begins with discussion of small-scale art in optical toys as well as related art forms, and then focuses in-depth on direct cinema filmmakers. Course requirements include a journal, production of a thaumatrope and flipbook, a short direct film project and three papers covering: methods used in the direct film. a direct filmmaker discussed in class and a personal manifesto. No previous filmmaking experience required.
* Approved for critical studies credit.

* Approved for Critical Studies credit.

Discipline(s): School of Film/Video

FE300A: Experimental Animation Thesis Production Seminar

3 units / Semester: I, II

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 MFA3 Experimental Animation students.

Discipline(s): School of Film/Video

FE302A: The Digital Path for Animation

2 units / Semester: I, II

Course will prepare students for making work using digital tools. Semester 1 covers digital film management as well as low and high-resolution production and workflow. Semester II deals with the digital post-production path when working in various formats, importing, exporting frames, output and the completion pathway on and off campus.

* Required of MFA1 Experimental Animation students.

Discipline(s): School of Film/Video

FE303: Alternative Stop Motion Techniques

2 units / Semester: I, II

This multidisciplinary course engages all disciplines in collaborative animation projects using frame-by-frame pixilation as a springboard to further develop interests in multimedia performances and/or the creation of stop motion pixilation performances. Students are encouraged to take alternative directions and break boundaries within their area of specialization. Possibilities include merging screen-based work with stage performances, animating life-sized puppets in real world environments, and/or choreographing dance formations using pixilation. Through lectures, screenings, and ample production time, students study the magic behind pixilation techniques, dissecting the process in order to help

them create unique theatrical visualizations. The history of cinematic special effects and early trick films will also be studied.

* Enrollment limited to 12
* Permission of instructor required.
* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE303: Alternative Stop Motion Techniques

2 units / Semester: I, II

This course will be a platform for experimentation and play in alternative animation processes and will be primarily concerned with image making. Through a series of workshops students will explore unconventional techniques and invent their own-thereby creating unique visuals and considering subject and content in unexpected ways. Students should come with a willingness to experiment and test out ideas. Weekly screenings of relevant work will be discussed and dissected for insight into new ways of working. Attendance is mandatory.

* Enrollment limited to 12
* Permission of instructor required.

Discipline(s): School of Film/Video

FE308: Animation Research

3 units / Semester: Not planned for this academic year

This course provides an introduction to the realm of scholarly research and publication, and allows a student to complete in-depth, original research on a topic of his or her choice. Course content includes at least one field trip, as well as lectures on types of research, the current state of animation studies, use of archival holdings, preservation issues, interviewing techniques, careers in animation studies, formal concerns of writing and publication-related issues.

Discipline(s): School of Film/Video

FE314: The Art of Intuition

2 units / Semester: I

This course is aimed at enhancing and building creative instincts toward the making of new original works. In this course we will strive to place ourselves in positions of not knowing where our curiosity will take us. Instead of viewing historical works in animation for reference and inspiration, we will instead throughout the course screen several experimental live action and found footage non-animation films and videos, examining in particular the conceptual and intuitive construction of avant-garde works past and present in an effort to expand the students' awareness of montage, poetic assembly, sound and image constructs, and the overall impressions and meanings these films convey. We will produce sequences which may include photographs, found footage, drawing under the camera, cut-outs, objects, perhaps 16mm, stream of consciousness writing, and other experimental techniques which seem appropriate to each filmmaker's interest. Audio elements will be an ongoing part of the class:signals, sounds, audio conflicts to the message, voices, instruments, textures, and so forth. Students will be encouraged to work with mediums and conceptual ideas which seem foreign and untried. Projects will be aimed at each student finding their way in the wilderness of possibility. We will strive to create short sequences which are not 'finished' but instead are truly experiments.

 * Open to those students who have access to E21 and/or A115HI and have reasonable expertise in an editing and/or compositing software such as Final Cut Pro or After Effects.
* Cross disciplinary class.

* Open to the Institute.

Discipline(s): School of Film/Video

FE316: Screenwriting: From Image to Story

3 units / Semester: Not planned for this academic year

A workshop open to all levels-- beginning to advanced, in which students propose, outline and complete a first draft of an original or adapted short screenplay (15 pages). In-class presentations and discussion of in progress drafts is required. Screenplays can be narrative, experimental or anything in between. Emphasis will be given to each student's particular needs and sensibility as well as general formal concerns such as story construction, formatting and dialogue. The syllabus has been designed to be particularly helpful to experimental animation students (MFA 2's, BFA 3's) as they formulate their thesis projects. Students are asked to purchase Final Draft screenwriting software and have Internet access to email their assignments.

* Recommended for MFA 2 and BFA 3 Experimental Animation Students
* Limited to 12 to 15 Students
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

FE320: Stop-Motion Animation Basics

2 units / Semester: I

This course will serve as the foundation for exploring the many and varied techniques of stop-motion animation. Basic principles of fabrication, timing, and performance will be covered using a variety of methods including, wire armature puppets, clay, and found object animation. The class will include weekly screenings, exercises, and demonstrations, and require regular homework assignments.

* Limited to 15.
* FE320 is Prerequisite for FE117, FE303, FE360, FE428,
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE323: Intuitive Animation Workshop

3 units / Semester: I

An advanced experimental animation class, using both Flash and drawn animation. This is not a Flash class, it is an 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, kinaesthetics, economy, the unfinished statement, graphic narrative devices, problem solving, use of accident; as well as covering some basic techniques such as devising a sequence, dealing with space, cutting on action etc. The class consists of a series of small assignments: the work is started in class, completed out of class, and presented the following week.

* Limited to 10 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE327: Being There

3 units / Semester: Not planned for this academic year

Experiments with different materials and medias will be brought to a high level in this course. When is it appropriate to apply them, how can I utilize them in a meaningful manner and which message do they provide? Topics of this course will be working with rhythm, working with juxtaposition of different materials and medias, and understanding perception. Frequent presentation of your work and work of others will be accompanied by a critical discussion: what do we perceive, why do we perceive it this way, and what influences our perception?

* Highly recommended of BFA2 Experimental Animation students.
* Prerequisite: FE237
* Enrollment limited to 12, by permission of instructor

Discipline(s): School of Film/Video

FE333: History of Experimental Animation

3 units / Semester: I

The question for this class will be 'what is experimental animation?'. The emphasis will be on contemporary practices with the discussion framed within concepts and developments in film theory, art history, animation and cultural studies. We will look at traditions of artists' films; the avant-garde; the relationship between the fine art world and animation, including installations; art house cinema, auteur theory and animation; the high art/popular culture debate; and theories of modernism, post-modernism, and the computer age. Students will be expected to purchase a University Reader for the class at a cost of up to $50.

* Required of MFA2 EA students.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Film/Video, School of Critical Studies

FE335A: Experimental Animation Thesis Concept Seminar

3 units / Semester: I, II

The Thesis Concept Seminar analyzes and supports the student's thesis project while it goes through preliminary phases to prepare for the thesis review. The MFA student spends a fair amount of time preparing this project with at least two presentations before the class and one before the Thesis Review Committee. Critiques, writing exercises, modes of visual presentation and screenings are vital parts of this class. The discussions that develop and evolve within the class are critical as visual presentations and written treatments are quite diverse. A review of the stages the project passes through and graduation guidelines are covered as well in the class.

* Required of MFA2 Experimental Animation students.

Discipline(s): School of Film/Video

FE338: Introduction to 3D Computer Graphic Animation

3 units / Semester: I, II

This course, offered in the fall and spring, will introduce the essential processes and concepts of 3D CG. Personal exploration and experimentation will enable both dedicated animators as well as students from across the institute to engage 3D CG energetically. Akin to rapid prototyping in a sandbox, students will discover entry points through which 3D CG can contribute to and enhance their current artistic practice. In fall, students will be taken directly into animation,

learning a wide variety of techniques including dynamic, keyframe and procedural animation, then through a series of experiments aimed at exposing the fundamental underbelly of CG and finally on to personally driven 'play-jects'. In spring, students will broaden and deepen this foundation through both brief potent technical projects and personally driven work.

* Enrollment limited to 24.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE347: Documentary Animation

3 units / Semester: Not planned for this academic year

This is a one semester course designed to develop animation projects, which draw from social, political, environmental, historical, cultural, or other phenomena as the basis for works in animation. We will view and discuss animated films, which represent this small 'genre', as well as films, which exemplify creative approaches from the contemporary documentary field (verite, hybrid, reportage, etc.). Through research (newspapers, internet, library) and onsite visits to interesting places which might provide ideas for documentary animation, students will conceive multiple possibilities for animated documentaries and choose one project to develop through completion as an outline, treatment, and storyboard.

Discipline(s): School of Film/Video

FE348: Dinner with Animation

1 unit / Semester: Not planned for this academic year

Weekly presentations of contemporary international independent animation and selected student animation from leading art institutes and universities around the world. Check out the new and recent animation from both established and young animators.

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

Discipline(s): School of Film/Video

FE350: Intermediate 3D CG Animation

3 units / Semester: II

An intermediate course in 3D computer graphic animation principles and practice utilizing Maya and related software. Students will expand upon the material learned in the introductory course through realizing a set of structured exercises and individual projects.

* Prerequisite: FE338 or equivalent.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE360: Intermediate Concepts in Stop Motion: Special Topics

3 units / Semester: II

This workshop introduces students to advanced concepts of stop motion production and explores the enormous range of art techniques, crafts and materials necessary for this field. Focusing on its unique depiction of light, color, texture and movement, participants will experiment with a variety of mediums and animation styles and creatively utilize them to exploit stop motion's distinctive look. Using theme-based exercises, students will experiment with puppet fabrication, set construction and animation techniques; with a special emphasis on performance and expressive movement.

* Enrollment limited to 12-15 students by permission of instructor
* Prerequisite: FE320 Stop Motion Animation Basics
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE360: Intermediate Concepts of Stop Motion

3 units / Semester: II

This course can be seen as a continuation of Basics of Stop Motion Animation, whereby students will have the chance to explore, more in depth, a specific area of interest. This may include set design, puppet fabrication, lighting, storytelling, animation, compositing, and/or a combination thereof. Weekly exercises will be given to help stimulate creativity and visual innovations, which will help in the creation of an animated short film. Both group work and independent work are encouraged.

Prerequisites:
FE320

* Enrollment limited to 12-15 students by permission of instructor
* Prerequisite: FE320
* Permission of instructor required.

Discipline(s): School of Film/Video

FE363: Storyboard, Layout and Timing

3 units / Semester: Not planned for this academic year

A workshop that explores, in detail, storyboard, layout and timing for experimental animators.

* Permission of instructor required.

Discipline(s): School of Film/Video

FE365: Graphic Short Story

3 units / Semester: Not planned for this academic year

This one semester course is designed to explore the visual possibilities of the frame in the context of conceptual expression in animation. We will look at the comic book, the graphic novel, the animation storyboard and cartoons and experimental animation; studying the framing, color, style and design. We will experiment with various means of creative development including research, day-dreaming, the psychology of figuration, and in general 'thinking outside of the box' when dreaming up ideas for animation. Each student will create a finished 'graphic short story' a printed realization of an idea, situation, story or simply a series of events emphasizing the development of personal style, color, design, framing and production value. This course is designed to exercise the possibilities.

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

Discipline(s): School of Film/Video

FE382A: Experimental Animation Undergraduate Critique

3 units / Semester: I, II

Artistic growth is achieved and shaped through personal examination of art as it is being made and through frequent feedback from others. This course will help students to observe, read contemporary visual language and develop critical opinions about their own artwork and art made by others. Individual Students presentations of personal creative work and presentation of art by recognized international artists will provide a forum for critical discourse. This course will guide students through completion of their final project required for graduation.

* Required of Experimental Animation BFA4 students.

Discipline(s): School of Film/Video

FE382B: Exp Animation Undergraduate Critique

3 units / Semester: I, II

Artistic growth is achieved and shaped through personal examination of art as it is being made and through frequent feedback from others. This course will help students to observe, read contemporary visual language and develop critical opinions about their own artwork and art made by others. Individual Students presentations of personal creative work and presentation of art by recognized international artists will provide a forum for critical discourse. This course will guide students through completion of their final project required for graduation.

* Required of Experimental Animation BFA-4 students.

Discipline(s): School of Film/Video

FE408: Voice and Text: A Mosaic

3 units / Semester: I

This class is designed to realize how writing with the voice in mind is an instrument for writing. Each class is a workshop with different approaches using original writing for recording and performing. Listening to radio plays, the news, film narration, conversation-as-text, and other formats will be part of an ongoing investigation to address the structural components of what makes a good voice-over and how writing informs that. Acting, whether dramatic or minimal, will be developed in conjunction with performers from other practices in order to appreciate how collaboration may contribute to the fullest realization of the workshop investigations undertaken in this class. Technical devices (microphones, etc.) will be studied to realize how to achieve the desired outcome for voice recording. Although a series of exercises will be developed, a final project accompanied with a text version is expected as a final project. A survey of radio artists and formats, playwriting and performanceart will be discussed and reviewed. Methods for visual presentation with voice will be a continuous thread throughout the course. This class is designed for students in the Experimental Animation Program but is open to the Institute.

* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE409: Experimental Animation Installation

2 units / Semester: II

A project-based course in which students will collaborate on two installations integrating animation from an experimental point of view. Animation installations will be placed in the context of media installations with emphasis on collaboration. One mid-term project and one final project. Work will culminate in a group show.

* Permission of instructor required.

Discipline(s): School of Film/Video

FE410: After Effects: Compositing

2 units / Semester: Not planned for this academic year

Adobe After Effects is a highly versatile digital media tool that holds immense possibilities, from creating dense image layering and unique internal animation processes, to compositing traditional animation or live video, to many simple image adjustment techniques. Students interested in making conventional, unconventional videos or just fixing visual imperfections will learn to control a wide range of basic to intermediate possibilities that Adobe After Effects offers.

* Enrollment limited to 16.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE411: > 100% AE

3 units / Semester: I

Through weekly class lectures/demonstrations, faculty will present practical illustrations, theoretic advantages and expanded creative possibilities to blending After Effects user interface and software control through writing 'Expressions' the built-in accessible and easy means of writing code. While we will explore, edit off the shelf code and write original scripts, much can be done with only one or two lines of AE Expressions code. With Expressions and other tools, we will travel out-of-conventional-pathways, allowing much to become new. A try-it-and-see-what-happens approach will be used (experimentation), with the ongoing goal of creating elements of animation that would not be likely when restricted to the regular manually operated AE interface. Students will try approaches that do not fall within standard animation practice, as a way of discovering what-can-be. Dedication to exploratory fun will be the tone of the course.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE412: Animation Master Class

3 units / Semester: Not planned for this academic year

This one semester class is designed for upper level BFA and MFA students to develop their animation, timing and editing skills. Screenings, exercises and workshops will enhance this understanding.

* Recommended of MFA and BFA upper level students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE417: Motion Capture for Artists

2 units / Semester: II

This course will take the form of a series of lectures, screenings, and demonstrations in support of a production workshop centered on using our eight camera PhaseSpace Impulse 3D motion capture system in concert with Autodesk's MotionBuilder and Maya software packages. The goal is to explore the potential of performance animation in extending artists direct physical gestures into expressive animation. In addition to exploring the more conventional uses of motion capture how can we reach beyond these conventions to achieve more innovative work? Some possibilities to be explored will be the incorporation of procedural animation, non-representational imagery, dense layering, and unique remapping of gestures. Students are encouraged to explore areas of personal interest and to incorporate this research into their production work.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

FE420: Advanced 3D CG Character Construction I

2 units / Semester: 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 3D CG Character Construction II' the following semester.

* Prerequisites: FE338
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE421: Adv 3D CG Character Construction II

3 units / Semester: 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.

* Prerequisites: FE420 or equivalent.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE425A: First Year Shorts

3 units / Semester: I, II

A two-semester class exploring the process of developing an idea to completion. The course will emphasize the process of development and production, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.

* Required of MFA1 Experimental Animation students.

Discipline(s): School of Film/Video

FE428: Stop Motion Puppet Design & Fabrication

3 units / Semester: I

Unlike live action filmmaking the 'puppet' actors in a stop motion film need to be designed and constructed by the filmmaker. This class will introduce students to a variety of fabrication techniques and materials both old and new used in building puppets for animated films. Through a series of demonstrations, reference clips and assignments students will learn how different materials can be used to create flexible puppets for varied looks and function. During the process they will begin to understand how the personality of their puppet character guides the choice of the construction technique.

Prerequisite: FE320 Stop Motion Animation Basics.

Discipline(s): School of Film/Video

FE429: STORY

3 units / Semester: Not planned for this academic year

This one semester course is designed to explore the possibilities of story structure (not necessarily narrative) and conceptual underlayments for animated films. We will experiment with various methods of personal creative development through research, drawing, observation, and other methods of 'dreaming up' ideas for animation- including studies of various structural forms (the poetic, abstraction, story-telling, humor, and tragedy).

Each student will create a finished 'graphic short story'-a printed realization of an idea, situation, story or simply a series of events-emphasizing the development of personal style, design, framing and conceptual underpinning. This course is designed to exercise the possibilities inherent in open-minded development leading to the eventual creation of a finished work in animation.

* Permission of instructor required.

Discipline(s): School of Film/Video

FE430: Professional Practices

3 units / Semester: Not planned for this academic year

Introduces students to an array of practices that are useful in the professional art world related to animation. Includes a survey of employment contexts, resume building, development of a show reel and a press kit, grant applications, festival submissions, copyright and intellectual property considerations, business models for artists, simple website development, self-promotion, distribution, an introduction to contracts, and other relevant topics.

* Recommended for BFA4 or MFA students.

Discipline(s): School of Film/Video

FE438: Sound Body of Visions

3 units / Semester: I

This guitar, dance, and digital imaging/compositing workshop provides practice in multi-metier engagement as a means to exploratory experiences leading toward realization of personal INNOVATIVE approaches in motion graphics creation.

Contained in this intermediate-advanced course are a set of activities designed to foster, heighten, and stimulate new directions in unique expressive animation, motion graphics and video. As a means to exercise and strengthen personal innovative art creation, students will participate in weekly group guitar lessons**, intermediate-advanced Adobe Production Suit instruction featuring After Effects with accompanying individual tutoring, and one hour-twice a week fundamental instruction in modern dance. As a result of stimuli experienced through multiple art form practice, new personal creative links between technology and imagination can open, 'independent' thinking can strengthen and expressive art making will emerge. The acts of composing and performing improvised music, personal expressive movement of oneself through space and producing unique motion graphics, is expected to nurture the development of pathways to making powerful innovative art, enhance digital visualization repertoire and technical skills.

* Corequisite: D 001A, Institute Dance I
** One semester usage of guitars are available with a deposit of $50.00.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE445: Intermediate After Effects

2 units / Semester: II

There is more to creative use of After Effects then knowing basic navigation of the user interface. We will work to build a familiarity with the inner world of After Effects. Build an elevated, sophisticated artistic control through weekly lecture/demonstrations and projects that dig into a wide range of creative techniques underlying the expansive possibilities available in After Effects.

* Required in Semester II for BFA1 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE446: Drawing Now: Propositions for the Experimental Animation Process

3 units / Semester: Not planned for this academic year

Drawing is an important and valuable part of the animation filmmaking process and key to developing visual thinking. Skill in realizing ideas through drawing enables students to visualize ideas and to create order and sequence so as to communicate their ideas via media. This class will be a series of specific workshops, which focus on developing skills in drawing movement, sequential thinking, visualizing thoughts, memories, and the potential development of new approaches to drawing. The goal will be to discover how techniques and drawings can spawn and feed off society and the detritus left in its wake. Time; its passing, the traces it leaves, the memory that events, beings and objects leave when we close our eyes on our past is integral to the process. Students will further their understanding of what drawing can become for the animation artist with a broader perspective of spatial cues, mapping a specific experience, questioning the language of drawing and how it brings us closer to what we are trying to say. Written assignments will be regularly given, readings of the state of contemporary drawing, a sketchbook to enable the student to conceptualize ideas. And finally, an exhibit of student works.

For MFA students and upper level BFA students.
Enrollment limit 12 to 15
* Permission of instructor required.

Discipline(s): School of Film/Video

FE447: Film Get-Feral Club

1 unit / Semester: I

Students will use simple programming templates to work with animation and film sequences in unexpected ways. Students will examine and produce films or portions of films that employ projections and quick programming approaches. Specifically, JavaScript will be used to control Photoshop and After Effects. This course will incorporate both on- and off-computer components. Work done in one mode will be taken into another and reworked, then potentially brought back to the first. The idea: make it fast and make it different and make it return to the wild, untamed aspects of filmmaking.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE450: Sound Acquisition for Experimental

2 units / Semester: I

This course that covers the process and technology for recording/acquiring soundtrack elements-effects, voice and music. Will cover techniques used both in the field and studio environment, as well as audio fundamentals. Gives access to non-sync field recorders and microphones. Also begins to cover Pro Tools acquisition and editing.

* Required of all MFA1 Experimental Animation students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE451: Post Production Sound for Experimental Animators (MFA)

2 units / Semester: II

Second part of a two semester required sequence, Using Pro Tools for sound editing and mix preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of Post-production sound paths, including format/finishing considerations. Post recording of effects/music. Graduate students will be expected to complete additional assignments.

* Required of all MFA1 students
* Prerequisite FE450

Discipline(s): School of Film/Video

FE455: Photoshop/Premiere/After Effects: Hybrid Imaging (Grad)

2 units / Semester: I

Develop fluent knowledge of creative possibilities embedded in the marriage between contemporary image making instruments, methodologies and concepts. Study of creative digital cinema and animation creation, utilizing current image acquisition possibilities, creation and layering power of Adobe Photoshop, Illustrator and After Effects.

* Students must attend the first class where they will be given the opportunity to test out.
* Required for MFA1 students.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE460: Direction and Performance in Stop Motion

3 units / Semester: II

A key component of a stop motion film is the quality of the animation. The success of a character's performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical process of the 'frame by frame manipulation' of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with Stop Motion Pro, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects. to 12 students.

Prerequisite: FE320 Stop Motion Animation Basics
* Permission of instructor required.

Discipline(s): School of Film/Video

FE470: Advanced Stop Motion Production

3 units / Semester: Not planned for this academic year

This is a production course designed to assist students in the production phase of their projects. Focus will be on creative set and puppet construction, specialized lighting, mastery of a high level of performance and timing, and special effects.

* Prior experience in stop motion required with permission of instructor.
* Prerequisite FE360
* Permission of instructor required.

Discipline(s): School of Film/Video

FE495: Risky Hard Driving in After Effects

3 units / Semester: Not planned for this academic year

A mixture of advanced practical and theoretic approaches to structuring, visualizing, methodologies and student presentations will be woven together for experienced students seeking an advance forum on working with contemporary graphic tools. Personal project presentations, discussion and feedback will play a major role in the activities of this course as wee seek ways to break through to new, unique, expressive territory in digital media creations. This advanced After Effects course is designed to join diverse student individualism, talent and advanced skill in a series of projects, lectures, demonstrations and discussions around the subject of digital media art making. Students will use After Effects as a tool to metaphorically 'paint outside the lines' and excavate the pure world of hybrid imaging and most importantly take creative risks while making a series of personal projects.

* Prerequisites: FE255 and FE410
* Enrollment limited to 10.
* Permission of instructor required.

Discipline(s): School of Film/Video

FE496: Art Hysterie

3 units / Semester: Not planned for this academic year

This is not your grandmother's art history course. We will explore the unfolding movements of the arts during different periods of the 20th century to the present in the context of the cultural combustion of politics, technology, and the ever-changing definition of 'newness'. We will take a look at and listen to some of the styles and ideas expressed in the work of 'modern' painters, architects, musicians, cartoonists, and filmmakers. Futurism, Art Happenings of the 1970s, Andy Warhol and his films , Pop Art, Installation Art, Digital Art, Performance Art , post-modernist architecture, graphic novels,

documentary and experimental films, experimental music, underground cartoons, Expressionism, Cubism, Dada, Surrealism, Funk Art, Assemblage, and Minimalism will be explored. Projections, recordings, videos, 16mm films and readings will be used to picture and hear the history of modern art. The course will be taught by painter and filmmaker Suzan Pitt. To take this course you must be curious, attentive and open to new ideas: absorb, ponder, question, and learn. There are no papers required. Students will be required to research subjects in art history outside of class and make presentations on this research in class. Art projects relevant to the course material (paintings, music, theater, video, etc.)may be substituted with permission of the instructor.

* Open to the Institute.

Discipline(s): School of Film/Video

FE498: Art Direction and the Experimental Animator

3 units / Semester: II

This course will cover, in a workshop setting, elements of design, the use of color, composition, staging (for installation work), layout, editing and storyboarding.

Discipline(s): School of Film/Video

FE520: Alternative Approaches 3D CG Animation

2 units / Semester: Not planned for this academic year

This seminar class will take the form of a collaborative workshop with the goal of investigating options to the dominant approaches currently found in our 3D computer graphic animation curriculum (which, by design, mirrors the approaches currently found in the larger world). What are some of the interesting possibilities out on the margins of dominant practice? Some of the topics explored will be algorithmic composition, realtime performance, and nonrepresentational imagery. The specific shape of the course will be determined by the particular motivations of the students participating in it. Students will be encouraged to explore areas of personal interest and to present the results of their research to the class.

* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video

FE537: Explorations in Stereoscopic Imaging

2 units / Semester: I

Since 1838 when Charles Wheatstone first formulated a theory of the role of binocular vision in stereopsis, numerous techniques for the creation and display of three dimensional images have been developed. Through a series of lectures, demonstrations, and projects we will explore the theory and practical application of the art of stereoscopy leading from Wheatstone's stereoscope up to current developments in stereographic 3D CGI.

Is there a medium specificity involved in the production of monographic contrasted with stereographic art? How have artists subverted the stereoscopic potential for an increased sense of realism by creating apparently impossible spaces? In what other ways may stereoscopy be used to challenge notions of representation and objectivity? When does the use of stereoscopic imagery appear to be merely a gratuitous gimmick and when does it appear to serve as an integral aspect of an art work? What are the implications for the independent film artist in the expanding adoption of commercial and home theatre 3D stereoscopic exhibition capabilities? These are some of the questions that will be addressed during the course of this class.

* No prerequisite.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

FE560: Seminar in Animation History

2 units / Semester: II

Seminar in Animation History is a course for graduate students wishing to develop advanced understanding of animation history and related research. The course includes weekly readings and seminar discussions on a range of topics, in-depth research on a topic of the student's choosing, a resulting 15-20 page paper utilizing multiple sources, a class presentation, and development of writing skills. Course topics include historical research techniques, conference papers and publication strategies, and other graduate-level issues related to writing.

* Required for MFA1
* Limited to MFAs in Experimental Animation or with permission of the instructor.

Discipline(s): School of Film/Video

FE610: Interactive & Internet Media: 3DCG Imagery (in conjunction with Integrated Media

3 units / Semester: I

An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment, No prior programming experience is requiredWe will look at installation in diverse contexts, including as a kind of 21st Century cabinet of wonder. Introduction to interactive development tools and theories of new media.

* No prerequisite.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, Integrated Media

FE620: Interactive Cinema/The Feral Edit

3 units / Semester: Not planned for this academic year

How can a film, animation, or installation look very different? How can it function differently? Using unusual techniques and creating new approaches to interactive film, media, and animation, we will look at and generate film edits from a body-centric approach. When is the process of editing so odd that it is not considered editing, but something else? Very different edits, and thus, different content will result from a deep reexamination and brainstorming of what-editing-can-be within live action and animated filmmaking and installation. Tools used will include the top level retiming facility from Foundry Furnace, optical flow and DIY editing frameworks. We will explore muscular reshooting techniques, combining projection and live action. What you make will be different than what you've made before. You can use your own footage, found footage, or newly generated footage. Short experiments will result in a serious, intentional project.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, Integrated Media

FE621: Intermediate Interactive: 3DCG and Projects

2 units / Semester: Not planned for this academic year

This semester, we will take a workshop approach, in which students complete work of their choosing in a workshop environment. Work may be installations, art games, performances with cinematic or other elements, event-based work, or film or animation. Emphasis will be on a single project to be completed by the end of spring semester. Previous experience in 3DCG or interactivity helpful but not required.

* No Prerequisite.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, Integrated Media

FE630: Advanced Interactive & Internet Production

3 units / Semester: Not planned for this academic year

This course emphasizes production of unusual work through the use of Max and Jitter lesser known features. Internet and 'offscreen' interactive applications figure prominently. Topics include: video image capture and recognition, file 1/0, and work with external devices.

* Enrollment limited to 10 by permission of instructor.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video

FE800: U/G Project: Experimental Animation

2 units / Semester: 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.

* Permission of instructor required.
* May be repeated for credit.
* Variable credit.

Discipline(s): School of Film/Video

FE900: Graduate Independent Project: Experimental Animation

2 units / Semester: 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.

* Permission of instructor required.
* May be repeated for credit.
* Variable credit.

Discipline(s): School of Film/Video

ID001-01: Fundamental English for Artists BFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID001-02: Fundamental English for Artists MFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID395: A Comparative Study of Cultural Influences on Art Making

2 units / Semester: I, II

This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, The Sharon Disney Lund School of Dance at CalArts, School of Film/Video, School of Theater, Interdisciplinary

ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3 units / Semester: Not planned for this academic year

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many

critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics-our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, School of Critical Studies, Interdisciplinary

T 062: Flixus

2 units / Semester: II

Flixus is a collaborative effort with the Film school in which students from both schools join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, to complement those of the film school students, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.

Discipline(s): School of Film/Video, School of Theater

If you encounter any problems while using this site, please send us an email.

Herb Alpert School of Music at CalArts Academic Requirements

- Residence Requirements
- Entrance Requirements and Prerequisites
- General Curriculum Requirements
  - Bachelor of Fine Arts (BFA) and Certificate of Fine Arts
  - Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts
  - Doctor of Musical Arts
  - Center for Integrated Media
- General Requirements for BFA and Certificate of Fine Arts
- BFA and Certificate of Fine Arts Program Requirements
  - Performer/Composer Program
  - Composition Program
  - Jazz Studies
  - Programs in Performance
    - Guitar
    - Harp
    - Percussion
    - Piano/Keyboard
    - Strings
    - Voice
    - Winds
    - World Music
  - Music Technology: Interaction, Intelligence & Design Program
  - Musical Arts Program
- MFA and Advanced Certificate of Fine Arts Program Requirements
  - Performer-Composer Program
    - African-American Improvisational Music
  - Composition
    - Specialization in Experimental Sound Practices
  - Jazz Studies
  - Programs in Performance
    - African Music and Dance
    - Balinese and Javanese Music and Dance
    - Brass
    - Guitar
    - Harp
    - North Indian Music
    - Percussion

- Piano/Keyboard
  - Collaborative Keyboard Specialization
- Strings
- Voice
- Winds
- World Percussion

- Music Technology: Interaction, Intelligence & Design Program

Doctor of Musical Arts Program Requirements

Residence Requirements

The Bachelor of Fine Arts (BFA), Certificate of Fine Arts, Master of Fine Arts (MFA), 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. The Doctor of Musical Arts (DMA) program in the School of Music requires a minimum of 3 years of full-time residence (see Institute residency policies).

Entrance Requirements and Prerequisites

Music Theory and Musicianship Skills Placement Exams

All entering BFA, Certificate of Fine Arts, MFA, and Advanced Certificate of Fine Arts students (with the exception of DMA students) are required to take the Music Theory and Musicianship Skills Placement Exams. These placement exams may be taken only once.

Undergraduate Students

Based on the results of these exams, each undergraduate student will be placed at a corresponding level in the Core Curriculum. If an undergraduate student lacks sufficient background to begin the core curriculum sequence, s/he may be required to take an additional course, Fundamental Musicianship (MT001). This course offers training in skills and musical knowledge considered to be essential preparation for serious undergraduate study in music at CalArts. If required, Fundamental Musicianship must be completed by the end of the first year in residence. Failure to pass Fundamental Musicianship within the first year may result in dismissal from the School of Music. Fundamental Musicianship, if required, does not count towards the overall 120-unit degree requirement

Graduate Students

Applicants to the MFA program will be required to have attained a BM, BFA, BA or equivalent in a relevant field before admittance, or to have a Bachelor's degree in an alternate subject along with skills and knowledge that are appropriate to enter a Master's degree program in a music-related field.

For MFA and Advanced Certificate students, placement exam results may indicate either that a student's prior training and current skill levels are already appropriate for graduate study or that Graduate Theory Review (MT501), Graduate Skills Review (MT502), and/or other supplemental courses will be required in addition to the normal graduate curriculum. Graduate theory and graduate skills review courses, as well as supplemental courses deemed necessary to ensure adequate background for graduate study, do not count toward the overall 60-unit degree requirement.

As an admission requirement, DMA students must enter their degree program with music theory and musicianship skills

commensurate with those taught in MT501 and MT502, as demonstrated by portfolio review, interview and teaching demonstration.

Music History and Literature (Graduate Students only)

Entering graduate students are expected to have had prior study that would be commensurate with undergraduate history/literature study at CalArts in the same major area. A student's undergraduate transcript will be evaluated to ascertain the amount and level of prior study. Students who lack sufficient background in this area will be required to take additional history and literature courses at CalArts; such courses do not count toward the overall 60-unit requirement.

Other Prerequisites (Graduate Students only)

Information regarding any additional prerequisites for graduate study in individual programs may be found under the course requirements for each program.

General Curriculum Requirements

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts

See Institute Degree and Certificate Requirements for BFA and Certificate.

Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes classes specified in the "Course Requirements" section of this Catalog.

ADDITIONAL REQUIREMENTS

1. Regardless of their specific program, accreditation guidelines require all undergraduate Music students to:

- Develop skills in composition and/or improvisation;
- Acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing their area of specialization;

Core curriculum classes fulfill some of these requirements. However, it is the responsibility of the student to ensure that requirements are met, whether or not specific courses are designated.

2. Keyboard Proficiency: All undergraduate students must demonstrate fundamental keyboard proficiency either by exam, or through specific classes or lessons. Keyboard proficiency exams are given twice each year.

3. Students must attend and have both Mid-Residence and Graduation Reviews officially documented. These reviews are conducted by one of the deans and the mentor. During these reviews, the student's course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the student's curriculum requirements at this time.

4. All undergraduates are required to complete and pass portfolio, recital and/or final project requirements in order to graduate.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

All MFA degree candidates must complete a minimum of 60 units.

Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes classes specified in the "Course Requirements" section of this Catalog.

Students must attend and have both *Mid-Residence* and *Graduation Reviews* officially documented. These reviews are conducted by one of the deans and the mentor. During these reviews, the student's course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the student's curriculum requirements at this time.

All graduate students are required to complete and pass *portfolio, recital and/or final project requirements* in order to graduate.

Doctor of Musical Arts

All DMA degree candidates must complete a minimum of 60 units. DMA students may enroll in courses with numbers less than 400 for half-credit only.

Students must satisfactorily complete the program of studies formulated each semester by the student and her/his Mentor, as well as all classes specified in the "Course Requirements" section of this Catalog.

DMA students must pass a *First-Year Review*. This review is conducted by the student's DMA Advisory Committee, which includes the student's Mentor and comprises a total of 3-5 faculty members. During this review, the student's artistic, intellectual, academic, professional and pedagogical development is examined, progress is assessed, problems are discussed, and changes to the curriculum are considered. The DMA Advisory Committee officially approves any changes to the student's curriculum requirements at these reviews.

DMA students must pass *Written and Oral Qualifying Examinations* before advancing to candidacy. The Written Examination is administered by a specially convened DMA Examining Committee. The Examining Committee comprises at most four faculty members and includes the student's Mentor and Topic-Driven Research (MD750) course instructors. In preparation for the Qualifying Examinations, the student must enroll in MD750 at least 6 times with a minimum of 3 different instructors addressing three distinct topic areas. This typically takes place over the course of the student's second year in the DMA program. The Oral Examination follows the Written Examination, and takes place before both the DMA Examining Committee and DMA Advisory Committee. The DMA Qualifying Examinations can be repeated at most once. Any second trial must occur within four months of the first trial. Unsatisfactory performance at the second trial is grounds for dismissal from the Herb Alpert School of Music.

Before the awarding of the degree each DMA student must also pass a *Doctoral Review*, conducted by his/her DMA Advisory Committee. This review assesses the student's artistic, intellectual, academic, professional, and pedagogical standing in relation to the Learning Goals and Rubrics for the DMA program, and includes detailed evaluation of all components of the Doctoral Project (MD799).

Center for Integrated Media

See Center for Integrated Media curriculum.

General Requirements for BFA and Certificate of Fine Arts

Core Curriculum

All undergraduate music students must take core curriculum courses, although the particular requirements vary by program. For each program, all requirements are indicated below.

Learning Goals

The undergraduate Core Curriculum cultivates solid understanding and practical facility with respect to basic musical concepts and techniques, preparing students for broad engagement with contemporary musical culture and for advanced work in their areas of individual specialization. In accordance with the Herb Alpert School of Music's commitment to encouraging musical diversity, the Core Curriculum fosters students' perceptual, conceptual, creative and performance skills across modal, tonal, jazz, post-tonal and selected non-Western styles. With reference to all of these styles, students will have opportunities to develop their abilities to:

- exhibit a command of conventional music notation for purposes of transcription, performance, analysis and composition;
- transcribe by ear such basic musical elements as intervals, scales, modal or tonal melodies, tonal chords, tonal harmonic progressions, rhythms, dynamics, and tempi, and comfortably sight read such elements;
- quickly identify—aurally and visually—principal stylistic and structural features of representative musical examples, and characterize these features verbally;
- situate stylistic and structural observations within specific historical, cultural and aesthetic contexts, drawing relevant inter-stylistic comparisons that address both differences and commonalities;
- systematically analyze and document in detail the materials and structure of representative musical examples, employing conventional analytical techniques and vocabulary wherever these are useful,
- compose short stylistically imitative original compositions and describe the characteristic technical and stylistic devices employed therein,
- improvise tonal and modal melodies and common tonal harmonic progressions both vocally and at the keyboard,
- appreciate and engage music from diverse historical and cultural contexts

Core Curriculum: Summary Listing of Requirements

The courses listed immediately below are required for all undergraduate students in Composition, Performer-Composer, Performance and Musical Arts programs. Students in World Music Performance, Jazz Studies and Music Technology programs should consult their respective Individual Program Descriptions following the Core Curriculum section in order to determine their core requirements.

- M002 Interim (in Spring Semesters, 4 classes)
- MT100A, MT100B, MT200C & MT200D Musicianship Skills: Tonal Forms A, B, C & D
- MT104A & MT104B Musicianship Skills: Rhythm A & B
- MT101A & MT101B Introduction to Tonal Theory A & B
- MT202 Post-Tonal Theory
- Any ONE of the following FIVE Core Theory Options:
    1. MT203 Form and Advanced Tonal Theory (2 units)
    2. MT204 Counterpoint (2 units)
    3. MT205 Song Writing, Analysis and Performance (2 units)
    4. MT300 Analysis of Musical Forms (2 units)
    5. any 2 units drawn from the following list of jazz courses:
        - MT103 Musicianship Skills: Transcription (2 units)
        - MT150 Jazz Keyboard Theory (1 unit, may be repeated)
        - MP200-01/02 Jazz Improvisation (1 unit, may be repeated)
- MH100 World Music Survey
- MH115 Survey of 20th- and 21st-Century Music
- Any TWO of the following FIVE History and Cultures Options:
    1. MH205A Survey of Western Music History and Literature A (Medieval through Baroque)
    2. MH205B Survey of Western Music History and Literature B (Classical through Early Modern)
    3. MH240 Jazz History
    4. MH315 Popular Music: A Social and Analytical History
    5. MH300 Music Cultures
- MC/MH/MT 300+ (one course, not fulfilling any requirement above) upper-level composition, history or theory elective
- MI100 Fundamentals of Concert Production (in BFA2)
- MP001 Class Piano (one course) (or alternative keyboard course as approved by instructor: see listing below)
- Vocal elective (one course): see listing below

- World Music Ensemble electives (two courses): see listing below
- Improvisation elective (one course): see listing below

Note: MT104A (Musicianship Skills: Rhythm A) is a prerequisite to MT200C (Musicianship Skills: Tonal Forms C).

Elective Options

Vocal Electives

- ME201/401 African Music Ensemble
- ME300-xx Conducted Vocal Ensembles
- MP225 African Song
- MP065 Javanese Voice: Non-Major Lesson
- MT102-01 Bach Chorale Singing
- MT190/390 North Indian Svar Graam - Vocal
- other vocal elective as approved by mentor

World Music Ensemble Electives

- ME128 Women's Calabash Drum Ensemble
- ME201/401 African Music Ensemble
- ME210/410 Javanese Gamelan: Kyai Doro Dasih
- ME220/420 Balinese Gamelan: Semar Pelgulingan
- ME221 Gender Wayang Ensemble
- ME222 Balinese Flute Ensemble: Gong Suling
- ME223 Kecak (Balinese Monkey Chant) Ensemble
- ME230/430 North Indian Music Ensemble
- ME103-01/02 World Percussion Ensemble / Tabla Ensemble
- MP225 African Song
- MP230 Balinese Dance
- MP235 Beginning Shakuhachi Workshop
- MP240-01/02 Javanese Dance
- MP309 Latin Percussion
- MP325 Persian Ensemble
- MT190/390 North Indian Svar Graam - Vocal

Improvisation Electives

- ME121-12 Undergraduate Jazz Faculty Ensembles: Large Ensemble
- ME326/426 Improvisation Ensembles
- ME450 Sonic Boom
- MP200-01/02 Jazz Improvisation
- other improvisation course as approved by mentor

Keyboard Skills Alternatives
(may substitute for MP001 Class Piano if approved by instructor)

- MP016 Piano: Non–Major Lessons (audition required)
- MT102–02 Bach Keyboard Pieces
- MT150 Jazz Keyboard Theory

Credit for a single course cannot be used to fulfill more than one degree requirement in music unless this is explicitly permitted by the student's INDIVIDUAL PROGRAM REQUIREMENTS or approved in a mid-residence or graduation review. Certain courses, however, can be *repeated for credit* in order to meet multiple requirements.

Core Curriculum: A Typical Course Sequence Semester-by-Semester

Whichever core courses are required by a student's program, there may be some variability as to when they are taken depending on individual placement, experience and development. However, certain strict deadlines do apply (see below).

First Year

FIRST SEMESTER (BFA1-1)

- MT100A Musicianship Skills A
- MT104A Musicianship Skills: Rhythm A (MT104A is a prerequisite to MT200C)
- MT101A Introduction to Tonal Theory A
- MH115 Survey of 20th- and 21st-Century Music
- MP001 Class Piano (or alternative as approved by instructor; see list of alternatives above)

SECOND SEMESTER (BFA1-2)

- M002 Interim
- MT100B Musicianship Skills B
- MT104B Musicianship Skills: Rhythm B
- MT101B Introduction to Tonal Theory B
- MH100 World Music Survey M… Vocal elective (see the list of vocal electives above)
- M… Vocal elective (see the list of vocal electives above)

Second Year

TWO of the following FIVE History and Cultures Options will typically be taken in BFA2:

1. MH205A Survey of Western Music History and Literature A (Medieval through Baroque)
2. MH205B Survey of Western Music History and Literature B (Classical through Early Modern)
3. MH240 Jazz History
4. MH315 Popular Music: A Social and Analytical History
5. MH300 Music Cultures

FIRST SEMESTER (BFA2-1)

- MT200C Musicianship Skills C (MT104A is a prerequisite to MT200C)
- MT202 Post-Tonal Theory
- First of two Music "History and Cultures Options" (see above)
- M… World Music Ensemble elective (see the list of ensemble electives above)

SECOND SEMESTER (BFA2-2)

- M002 Interim
- MT200D Musicianship Skills D
- ONE of the following FIVE Core Theory Options will typically be taken in BFA2-2 or BFA3-1:
    1. MT203 Form and Advanced Tonal Theory (2 units)
    2. MT204 Counterpoint (2 units)
    3. MT205 Song Writing, Analysis and Performance (2 units)
    4. MT300 Analysis of Musical Forms (2 units)
    5. any 2 units drawn from the following list of jazz courses:
        - MT103 Musicianship Skills: Transcription (2 units)
        - MT150 Jazz Keyboard Theory (1 unit, may be repeated)
        - MP200-01/02 Jazz Improvisation (1 unit, may be repeated)
- Second of two Music "History and Cultures Options" (see above)
- MI100 Fundamentals of Concert Production
- M… World Music Ensemble elective (see the list of ensemble electives above)

Third Year

- M002 Interim
- M… Improvisation elective (see the list of improvisation electives above)
- MC/MH/MT 300+ (one course, not fulfilling any requirement above) composition, history or theory elective

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Fourth Year

- M002 Interim

Music Theory and Skills Deadlines (DO s and DON Ts)

⇒ *DO finis core requirements on time*

- MT001 (Fundamental Musicianship), if required, must be completed by the end of the 1st year in residence.
- MT101A & B (Tonal Theory A & B), MT100A & B (Musicianship Skills A & B), and MT104A & B (Rhythm Skills A & B) must all be completed by the end of the 2nd year in residence, if required by program.
- MT202 (Post-Tonal Theory) and MT100C & D (Musicianship Skills C & D), if required, must all be completed by the end of the 3rd year in residence.

⇒ *DO ta e a vacation from core requirements*

- All undergraduate students must take core theory courses each semester until all required courses in the *t eory* sequence MT001, MT101A, MT101B, MT202 are completed. (See Individual Program Descriptions below for requirements by program.)
- All undergraduate students must take tonal musicianship skills courses each semester until all required courses in the *tonal s ills* sequence MT001, MT100A, MT100B, MT100C, MT100D are completed. (See Individual Program Descriptions below for requirements by program.)
- All undergraduate students must take core *r yt m s ills* courses each semester until all MT104A and MT104B (if required) are completed. (See Individual Program Descriptions below for requirements by program.)

⇒ *DO fulfill core ncomplete grades on time*

- In any course that constitutes a prerequisite for another required course in the core Music Theory or Skills curriculum, an Incomplete (I) grade must be made up before the student will be allowed to enroll in the next course in the sequence. Instructors are not obliged to permit enrollment in core theory or skills courses after classes begin, so Incomplete grades should be made up before the date on which the following semester s regular classes commence.

FAILURE TO FULFILL CORE REQUIREMENTS ACCORDING TO THESE STIPULATIONS MA RESULT IN ACADEMIC WARNING, INELIGIBILIT TO ADVANCE IN EAR LEVEL, LOSS OF FINANCIAL AID, AND POSSIBLE DISMISSAL FROM THE SCHOOL OF MUSIC (see Academic Warning policy).

BFA and Certificate of Fine Arts Program Requirements

The following courses are required but do not constitute a student's entire program. Students are encouraged to collaborate with their mentors to create an individualized course of study (combining electives and requirements).

Courses that are listed as requiring enrollment for more than two semesters are those whose content changes each semester; content is dependent on which students are enrolled, students artistic and technical progress, and/or cumulative progress.

Performer Composer Program (from point of entry at BFA- level)

LEARNING GOALS

Students may enter this program at the upper-division, BFA-3 level. When admitted, they must already have acquired a strong grounding in core curriculum studies in music, be excellent performers and have strong foundational studies in composition. They will have determined that the further development of their original work demands the thoroughgoing integration of performance and composition practices. By the time they graduate, they should:

- have developed a distinctive body of original work that thoroughly integrates performance mastery with original compositional models;
- have achieved high-level technical skills on their primary performance vehicle (i.e. instrument, voice, electronic media or other medium), as well as display a strong technical foundation in composition, including the ability to produce professional-quality scores;
- be able to perform a significant body of their own original work as well as have skills suitable to perform examples of extant literature for their performance vehicle;
- have developed systematic, individualized performance practices needed for the realization of their own original work, including knowledge of extended techniques, and also developed high-level comprehension and skills in a range of styles and methods for systematic improvisation;
- be skilled in organizing collaborative performing groups suited to realizing their original directions in creative music making, and also have collaborated with artists from other disciplines;
- have strong knowledge and skills in music technologies appropriate for their creative directions;
- be able to analyze and evaluate their own work effectively and make informed judgments guiding its further development;
- have strong communication skills with which to express their ideas to others and also be able to contextualize their work in light of current directions, historical antecedents and a wide range of aesthetic perspectives;
- have advanced hearing and listening skills and the ability to hear beyond the obvious into remote regions of aural possibility;
- have studied and considered strategic plans and enterprise initiatives that may assist them in developing career pathways that support their individual directions in creative music making.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
  - MC100/MP1xx Major Lesson(s) as assigned (4 classes)
  - MC120A & B Sound/Silence 1 (2 classes)
  - MC123A & B Experimental Music Workshop (2 classes)
  - MT302 Acoustics: Applied Physics for Musicians (1 class)
  - MI150 Sound Synthesis (1 class)
  - MP405 Performer-Composer Forum (2 classes)
  - MP302 Grammar of Conducting (1 class)
  - M… Course in performance and/or composition across cultures or styles (1 class)
- Workshops and ensembles appropriate to major emphasis, or courses dealing with extended techniques, improvisation and/or interpretation, chosen in consultation with mentor (4 classes)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Jury Exam prior to Graduation Recital
  - Graduation Recital (must include original compositions)
  - Portfolio of Creative Work (submitted for faculty review and approval)

II Composition Program - BFA

LEARNING GOALS

Students graduating from CalArts with a BFA degree in composition will have benefited from a "one size does not fit all" education. Each student will have been allowed to fully explore her/his musical interests and develop her/his

compositional voice. By the time students graduate, they should

- display a strong technical foundation, including having developed facility with notation, instrumentation, orchestration and score production, while understanding the basics of digital signal processing and electro-acoustic music; be familiar with topics such as alternative tuning systems, psychoacoustics and pre-compositional strategies as well as with current notation software, sequencing software and real-time synthesis applications;
- have an individual compositional approach that is apparent and recognizable to those in the field;
- demonstrate the ability to construct professional–quality scores and understand the importance of setting reasonable goals and meeting deadlines; know how to treat performers and other composers with respect;
- have experience in collaborating with other musicians whether through improvisation or ensemble playing and also have experience collaborating with artists from other disciplines;
- have strongly developed communication skills and be able to express their compositional ideas in verbal and written forms, in addition to musical form; be able to clarify performance instructions to performers and address performance issues in a professional manner;
- be able to develop sophisticated conceptualization plans for their work, including the ability to project the results of compositional decisions into sound;
- be able to contextualize their work and know about aesthetic perspectives—their own and others'—so that they may adequately describe what they plan to do and what they have done;
- be able to analyze and evaluate their own work as they compose and thus foresee creative problems before or as they emerge and make decisions based on this;
- have advanced hearing and listening skills, developed as a practice, in and of itself; having been challenged in their listening behaviors and perceptions, they will be able to hear beyond the obvious into the remote regions of aural possibility.

PROGRAM REQUIREMENTS

Mentors may require students to take additional courses. Students pursuing an emphasis in computer music applications should consult their mentors regarding specific courses.

- Complete Core Curriculum, plus:
  - MC100 Major Lesson as assigned (8 classes)
  - MC101 Undergraduate Composers' Forum (taken each of the first 4 semesters in residence)
  - MC120A & B Sound/Silence 1 (2 classes)
  - MC320A & B Sound/Silence 2 (2 classes)
  - MT302 Acoustics: Applied Physics for Musicians (1 class)
  - MC123A or B Experimental Music Workshop (1 class)
  - MI150 Sound Synthesis (1 class)
  - MC250–255 Writing for. . . (2 classes)
  - MP302 Grammar of Conducting (1 Class)
- 3 classes chosen from:
  - MC/MH/MI/MT400 Focused Topics
  - MT612 Critical Reading
  - MH405 Focus Rock
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  Portfolio of Creative Work: all students must submit, for faculty review, a portfolio of works composed at CalArts.

III a Studies - BFA

LEARNING GOALS

By the time of graduation, students in the Jazz Program will have acquired high-level experience and skill. They will have had opportunities to:

- have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real time, using existing compositions or open structures and will be able to utilize instruments and voices in any size

ensemble to
- maximize their musical and emotional effect;
- exhibit a consistent, relaxed mental focus under a variety of conditions, and will show efficient and productive time management in practice and rehearsal situations; they will also display creative group decision making in rehearsals;
- exhibit instrumental technique that allows physical facility without tension and that is sufficient to express one's creative ideas; they also will be able to establish a beautiful, expressive sound, including control of dynamics and intonation;
- have a feeling for time that includes a strong, steady sense of pulse, while moving beyond into projecting rhythmic energy and intensity with fluid articulation and phrasing;
- understand melodic and harmonic development and form, including what makes a good melody and the ability to tell a melodic story through repetition and variation; they also will know the relationship among chords and progressions in a variety of styles and musical contexts and will also clearly understand musical organization and structure;
- have sophisticated ear training skills, including the ability to hear and identify melodic, rhythmic and harmonic ideas with sufficient clarity and speed for success as an improviser and composer;
- have historical knowledge of musical developments that led to creative breakthroughs for composers and improvisers in the past, and also will have exposure to other rich musical traditions from around the world, thus expanding the creative possibilities for finding a unique voice;
- have the keyboard skills necessary to voice lead through chord progressions at the piano in steady time in order to facilitate harmonic understanding, improvisation and composition;
- have strong sight-reading skills allowing the reading of both notation and chord symbols in a variety of styles and musical contexts and also facilitating the ability to learn unfamiliar jazz standards quickly;
- have a unique and creative approach to the playing of standard jazz repertoire;
- have performing skills in a variety of situations, including concert presentations and recording studio experience; graduates will have performed in a variety of venues and be able to establish rapport with audiences in any musical style or direction; graduates also will be comfortable in a studio environment and will know how to document their creative and musical work;
- demonstrate a high level of professionalism, establishing a reputation as a reliable, dependable colleague

PROGRAM REQUIREMENTS

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds

The following subset of the Core Curriculum:

- M002 Interim (in Spring Semesters, 4 classes)
- MT100A, 100B & 200C Musicianship Skills-Tonal Forms A-C (3 classes)
- MT104A & B Musicianship Skills-Rhythm A & B (2 classes)
- MT101A & B Introduction to Tonal Theory A & B (2 classes)
- MT202 Post-Tonal Theory (1 class) Any ONE of the following FOUR Theory Options:
  1. MT203 Form and Advanced Tonal Theory
  2. MT204 Counterpoint
  3. MT205 Song Writing, Analysis and Performance
  4. MT300 Analysis of Musical Forms
- Any ONE of the following FOUR History and Cultures Options:
  1. MH205A Survey of Western Music History and Literature A (Medieval through Baroque)
  2. MH205B Survey of Western Music History and Literature B (Classical through Early Modern)
  3. MH315 Popular Music: A Social and Analytical History
  4. MH300 Music Cultures
- MI100 Fundamentals of Concert Production (1 class, taken in BFA-2)
- ME . . . Vocal elective (1 class) (see Core Curriculum for options—required of all jazz students unless exempted from MT100A&B by placement examination.)
- ME/MP. . . World Music Ensemble elective (2 classes) (see complete Core Curriculum listing for options)

plus the following MAJOR AREA courses:

- MP129-139 Major Lesson as assigned (8 classes)
- MT103 Musicianship Skills: Transcription (1 class)

- MP200-01 or -02 Undergraduate Jazz Improvisation (1 class)
- 1 class chosen from:
  - MP201-01 Systemic Improvisation
  - MP201-02 The Spirituality of Improvisation
  - MP201-03 Harmonic Improvisation
- MC310 Jazz Composition: Analysis in Improvisational Forms & Traditions (1 class)
- MC314 Jazz Arranging and Advanced Ear Training (1 class)
- MH240 Jazz History (1 class)
- MH400-02 Seminar on African and African American Music Literature (1 class)
- MP207 Jazz Forum (4 classes)
- MT150 Jazz Keyboard Theory (2 classes)
- ME117 Undergraduate Jazz Student Ensembles (8 classes)
- ME121 Undergraduate Jazz Faculty Ensembles (8 classes)
- ME201 Beginning African Music Ensemble (1 class)
- Electives (to fulfill 120-unit degree requirement)

ADDITIONAL REQUIREMENTS

- Graduation Recital

I Programs in Performance (BFA)

The requirements listed in each sub-heading include the following areas of study: Brass, Guitar, Harp, Percussion, Piano/Keyboard, Strings, Voice, Winds, World Music. Brass (BFA)

LEARNING GOALS

By graduation, students should display a solid foundation of technical, musical, and intellectual skills on their instrument. They should have a comprehensive knowledge of style in interpreting music from the Baroque era to today and be self-motivated in their quest to become well-rounded musicians and instrumentalists. Specifically they should:

- develop and maintain a high standard of technical proficiency, sight-reading, transposition and aural skills, while transcending physical challenges in music making;
- approach music-making from a well-grounded historical and theoretical context, knowing how one fits in, goes against, and breaks new ground in reference to tradition;
- integrate their mind-state into practice and performing, including developing the ability to deeply listen and concentrate with single-mindedness, while maintaining objectivity, healthy motivation, emotional awareness and an acceptance that artistic growth often comes in unexpected ways;
- balance ambition and compassion in their practice/performing, setting realistic goals that are neither too lofty nor lethargic, while simultaneously accepting where they are at the moment;
- have highly developed performing skills that allow them to express themselves through interpretation, improvisation, and close collaboration with others;
- be aware of responsibilities and function reliably in relation to others; this includes maintaining professional standards in concert/rehearsal preparation and supporting one's peers.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
  - MP111/117-119 Major Lesson as assigned (8 classes)
  - MR132 Brass Workshop (6 classes)
  - ME120 UG New Millennium Brass Ensemble (8 classes)
  - MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
  - MP203-01 Undergraduate Performance Forum (each Spring Semester, 4 classes)
  - MH205A & B Survey of Western Music History (2 classes, as part of Core Curriculum)
  - M 400A or B Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
  - MC110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME105 Conducted Instrumental Ensemble

    - ME106 Chamber Music Ensemble
    - ME123/423 Woodwind Ensemble Workshop
    - ME500 New Century Players
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital
    - Graduation Recital

Guitar (BFA)

LEARNING GOALS

The Guitar Program is based on the reality that the guitar is involved in virtually every aspect of the modern musical world, including classical, jazz, blues, rock, pop and many diverse forms of world music, and that there are no longer distinct borderlines among these musical genres. As a result of working in a collaborative and supportive learning environment, upon graduation undergraduate guitarists will have developed skills that may include and are not limited to:

- being on their way to defining their place in the musical spectrum, developing a high degree of musical and technical skill and a strong original artistic persona, and acquiring the knowledge, the intellectual tools and the confidence to begin taking personal charge of their development after graduation;
- acquiring a foundation of technique, interpretive artistry, improvisation, composition, ensemble playing, stage presence, practice discipline, self motivation, professional deportment and demeanor, and learning to develop these in a comprehensive manner that is appropriate to their unique individual needs and artistic aspirations;
- coming to grasp the relevance to their specific musical style of the Core Curriculum and the even broader artistic, social, and cultural world view of the Critical Studies curriculum and better understanding how these can expand and deepen their artistic possibilities;
- developing an awareness that art is less an end result than a process in which excellence and self-transcendence are pursued endlessly.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
    - MP123/136 Major Lesson as assigned (8 classes)
    - MR120 Guitar Workshop (8 classes)
- Three classes chosen from:
    - MH390 Blues Before 1960
    - MH314 Introduction to the Music of Flamenco
    - MP241 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
- ME . . . Coached Small Ensemble (each semester)
- MP203/204/207/405/502/MI205 Forums as assigned (2 classes, recommended in BFA1)
- M 400A or B Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- MC110 Introduction to Composition (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital
    - Graduation Recital

Harp (BFA)

LEARNING GOALS

At the time of graduation, students should demonstrate a solid foundation of technical, musical and intellectual skills at the harp. They should have advanced interpretive abilities that enable them to prepare traditional as well as new works of music. They should have the ability to:

- emplace their specific skill-set within the context of the music profession in as broad an application and variety of settings as possible;
- practice high standards of professional conduct and deportment, including stage presentation, communication skills, tuning skills and preparation of materials;
- sight-read with ease, including chord-charts, figured bass and various notation used in free improvisation;
- work easily in ensemble settings—in conducted and un-conducted ensembles of all sizes—maintaining good leading, following and collaborative skills;
- theoretically comprehend scores and parts, including a wide variety of notation and interpretive indications.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
  - MP112 Major Lesson as assigned (8 classes)
  - MR123 Harp Workshop (8 classes)
  - MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
  - MP203-01 Undergraduate Performance Forum (each Spring Semester, 4 classes)
  - MH205A & B Survey of Western Music History (2 classes, as part of Core Curriculum)
  - M 400A or B Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
  - MC110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned: (each semester)
  - ME105 Conducted Instrumental Ensemble
  - ME106 Chamber Music Ensemble
  - ME500 New Century Players
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation
  - Recital Graduation Recital

Percussion (BFA)

LEARNING GOALS

By the time percussion students graduate, they should be grounded in snare drum, mallet percussion, timpani, contemporary multiple percussion, electronic percussion, hand drumming and improvisation. By graduation, students should:

- have the ability to play in a conducted ensemble setting such as a percussion ensemble or chamber orchestra; this means to be prepared for rehearsals, have practiced the music and be on time;
- have developed a good practice work ethic that gets one to the practice room around four hours each day preparing solo and ensemble work as well as engaging in pure technical practice; graduates should be good sight-readers and have the discipline and patience to decipher and prepare difficult composed parts;
- have developed professional skills on mallet percussion instruments, such as marimba and vibraphone, and be able to play composed solos and etudes, improvise, sight-read and have solid two and four mallet techniques;
- have good fundamental skills on snare drum, timpani, tambourine, triangle, castanets, and bass drum; graduates should be able to execute all of the rolls, dynamics and ornamentation that are expected of players of these instruments;
- have experience with and understanding of percussion instruments, playing, and technique from other musical cultures; this should include a good foundation in hand drumming through the study of congas, tabla, pandero, ric, frames drums, tonbak or African music;
- have a working knowledge of trigger percussion and digital recording.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
  - MP115 Major Lesson as assigned (8 classes)
  - MP0xx Non-Major Lesson electives (4 classes) — Jazz, World or Orchestral Repertoire
  - ME122 Percussion Ensemble (8 classes)
  - MR129 Percussion Workshop (8 classes)
  - MP203/204/207/405/502/MI205 Forums (4 classes)
  - ME105 Conducted Ensembles (2 classes)
  - Ensembles as assigned (each semester)
  - World Music Ensembles (2 classes) — in addition to Core Curriculum
  - M 400A or B Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
  - MC110 Introduction to Composition (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

Piano eyboard (BFA)

LEARNING GOALS

At the time of graduation, students should display a solid foundation of technical, musical and intellectual skills at the piano along with a commitment to the art of music with an intense focus on the piano as the main conduit of their artistic expression. They should have advanced interpretive standards appropriate to all major periods of music, as well as an understanding of how to self-guide future learning-processes at the piano.

Specifically, they should have:

- a thoroughly developed sense of professional etiquette, including preparedness, punctuality, and a determination to consistently attain ever higher standards in all respects;
- an accomplished grasp of music theory, history and style, and the ability to contextualize every musical experience at the keyboard within that knowledge. Contextualization should be evident in interpretive decisions, as well as in well-structured verbal and written skills that support and underline musical acts;
- the ability to absorb scores thoroughly, with attention to detail, and playing that displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination with a strong sense of "inner hearing";
- the technical skills necessary for adapting to the demands of different repertoire, as well as a high degree of objective accuracy and cleanliness in playing. They should have the ability and confidence to play most pre-twentieth century repertoire from memory;
- enthusiasm for versatility, including a strong commitment to chamber music, experience in both tonal and free improvisation, and the ability to understand lead sheet symbols and figured bass.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
  - MP116/113 Major Lesson as assigned (8 classes)
  - MP210 Piano Colloquium (8 classes)
  - MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
  - MP203-01 Undergraduate Performance Forum (each Spring Semester, 2 classes)
  - M 800P Undergraduate Independent Project: Pedagogy (2 classes)
  - MC110 Introduction to Composition (1 class)
  - MH205A & B Survey of Western Music History (2 classes, as part of Core Curriculum)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME105 Conducted Instrumental Ensemble
  - ME106 Chamber Music Ensemble
  - ME114 Baroque Chamber Music

    - ME500 New Century Players
- Ensemble Keyboard Studies electives (2 classes; fulfills core Class Piano requirement)
- Specialized Ensembles appropriate to major emphasis
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Performance for faculty jury (each semester)
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital
    - Graduation Recital

Strings (BFA)

LEARNING GOALS

The outcomes from studying in the multi-focus string program at both the BFA and MFA levels ensue from a unique combination of the intense learning experiences on offer at CalArts, guided by individualized mentorship. While the goals are similar for both BFA and MFA students, graduate students work on more advanced levels. By the time of graduation, students will have developed skills that may include and are not limited to:

- ensemble playing, ranging from conducted ensembles, chamber music, to jazz, improvisation, world music and/or interdisciplinary projects—leading to a heightened awareness of community and collaborative learning situations;
- a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music;
- exploring optimal ways of holding and playing their instrument;
- understanding performance practices (articulation, sound ideals and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to Western music periods;
- ability to perform in professional surroundings;
- interfacing with technology in live and recorded performance and other projects;
- the beginnings of charting their own course with creativity and artistic independence; this could include, and is not limited to: teaching; the skills to create, lead, or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
    - MP120/121/106/109 Major Lesson as assigned (8 classes)
    - MR128 String Workshop (8 classes)
    - MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
    - MP203-01 Undergraduate Performance Forum (in Spring Semesters, 4 classes)
    - MH205A & B Survey of Western Music History (2 classes, as part of Core Curriculum)
    - M 400A or B Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
    - MC110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
    - ME105 Conducted Instrumental Ensemble
    - ME106 Chamber Music Ensemble
    - ME500 New Century Players
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital
    - Graduation Recital

oice (BFA)

LEARNING GOALS

By graduation, students should display a flexible, controlled and healthy vocal apparatus along with compelling, well-contextualized performance skills that allow creative expression and freedom. Specifically, s/he should demonstrate:

- development of a distinctive, expressive, broad-minded, creative artistic persona that is comfortable performing in a wide variety of musical styles and genres, and exploring new contexts and arenas;
- vocal technique that is healthy, consistent and versatile with an even and resonant timbre evident throughout an extensive range; a voice produced with energetic freedom that is able to adapt to the demands of a diverse repertoire;
- musicality that arises from attention to detail and intent informed by a growing understanding of history, style and performance practice;
- a broad knowledge of historical, theoretical and stylistic contexts leading to informed performances, and the ability to communicate (verbally and in written form) about the practical application of this knowledge;
- a thorough knowledge of the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply these to render accurate pronunciations when singing; a working knowledge of the English, Italian, French and German languages, with an understanding of the unique principles of grammar and the ability to translate song texts in each language;
- physical performance skills solidly based in the music and text, including confident movement, body language, facial expression, and fully inhabited character;
- exposure to and experience in the singing practices of cultures outside western European classical traditions, as well as introductory work with improvisation and extended vocal techniques;
- an understanding of and commitment to professional etiquette, including preparedness and punctuality, and the commitment to attaining ever higher standards of excellence;
- an ability to develop self-promotion strategies in an entrepreneurial manner, including creating necessary materials such as different types of r sum s, a CV, biographical materials, a personal website and promotion through social media.
- an increasing ability to teach her/himself, through attention to sound, observation and physical sensation.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
  - MP122 Major Lessons as assigned (8 classes)
  - MR110/310-xx Vocal Repertoire Coaching (minimum 4 classes)
  - MP254 English Diction and Repertoire for Singers
  - MP255-01,-02 & -03 Foreign Language Diction and Repertoire for Singers (3 classes)
  - MP102 Musician's Toolkit (first fall semester in residence, including transfer students, 1 class)
  - MP203-02 Undergraduate Voice Forum (minimum 3 classes)
  - MH345 Solo Vocal Literature (fulfills Core Curriculum MH300+ req.)
  - MP400-02 Contemporary Vocal Techniques, Repertoire and Performance
  - MP403 Physiology of the Voice
- 4 Performance Classes chosen from (must include at least two different courses):
  - MP208 Stagecraft for Singers
  - MP402 Opera Theater Performance Project
  - MC400-11 HyperOpera
  - MP400-xx Focused Topics in Vocal Performance
  - MR126 Experimental Voice Workshop
  - ME455 Improvised Music-Theater
  - D/MP/T-xx Electives chosen from interdisciplinary performance courses
- Vocal ensembles as assigned (each semester)
- As part of Critical Studies
  - ML103 German Language for Performers (1 semester)
  - One of the following languages (minimum):
    - ML101 Italian Language for Performers
    - ML102 French Language for Performers
- MC110 Introduction to Composition
- MP016 Piano: Non-Major Lessons (minimum 2 classes; fulfills core Class Piano requirement)
- Electives (to fulfill 120-unit degree requirement)
- Additional Requirements:
  - Performance for Faculty Jury (each semester)
  - BFA2-2 Mid-Residence
  - Jury Mid-Residence Recital

- Jury Exam prior to Graduation Recital
- Graduation Recital

Students in the Voice Program must complete two semesters of intensive language grammar study as part of their Critical Studies and Voice Program requirements, as well as intensive diction classes in each of English, Italian/Spanish, German and French.. Students may be exempted from foreign language study by AP exams, transfer credits and/or high school transcripts indicating prior language study. Two years of high school study are considered equivalent to one year of college-level study. In certain instances, grammatical study of an alternate language may fulfill one of these requirements.

inds (BFA)

LEARNING GOALS

At the time of graduation, woodwind students should demonstrate solid musical, intellectual and technical skills appropriate for their instrument and their career goals. They should have developed advanced interpretive standards appropriate to all major periods of music, as well as a commitment to the art of music with an intense focus on their instrument as the main conduit of their artistic expression. Specifically, they should show:

- a thoroughly developed sense of professional etiquette, preparedness and punctuality, along with a determination to consistently attain ever higher standards in all respects;
- an accomplished grasp of music theory, history and style, and the ability to speak and write about their musical experiences;
- playing that displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination, along with the technical skills necessary for adapting to the demands of different repertoire, as well as a high degree of objective accuracy and cleanliness in playing;
- enthusiasm for versatility, including the ability to perform as a solo recitalist, a chamber musician, and an orchestral member; additionally, they will be comfortable in both tonal and free improvisation, fluent in playing extended techniques, and have experience playing in a non-western style or ensemble, having skill on non-western instruments;
- a developing ability to absorb challenging scores quickly and thoroughly;
- an ability to make and finish reeds as needed for their instrument(s);
- an increasing ability to appraise their own skills and needs and thus be able to gain more independence from their teacher.

PROGRAM REQUIREMENTS

- Complete Core Curriculum, plus:
  - MP104/105/107/110/114 Major Lesson as assigned (8 classes)
  - MR122/124/130/131 Workshop appropriate to major (8 classes)
  - ME123 Woodwind Ensemble (4 classes)
  - MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
  - MP203-01 Undergraduate Performance Forum (each Spring Semester, 4 classes)
  - MH205A & B Survey of Western Music History (2 classes, as part of Core Curriculum)
  - M 400A or B Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
  - MC110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME105 Conducted Instrumental Ensemble
  - ME106 Chamber Music Ensemble
  - ME500 New Century Players
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

orld Music (BFA)

LEARNING GOALS

This degree program focuses on developing a strong sense and understanding of the different areas of world music offered at CalArts, in particular African, North Indian, and Indonesian music and dance. Having spent at least two semesters in each of these disciplines of the world music program, students should form a strong foundation or base of knowledge in each of these areas. This foundation in all of the areas offered should not only prepare students for real world experiences but also can be used as a stepping stone to the more specialized MFA programs in world music at CalArts. By the time students graduate, they should:

- be able to play various instrumental, vocal and percussion instruments in African, North Indian and Balinese and Javanese music on at least a fundamental skill level;
- be technically skilled in one of more instruments and an accomplished performer on this/these instrument(s);
- be able to perform (playing and dancing) a wide range of repertoire;
- have strongly developed rhythmic and melodic skills, with the ability to both lead and follow;
- understand the theoretical, historical and cultural aspects of these musics;
- have a forward-looking nature, respectful of tradition and also able to face the challenges and opportunities that await in the rapidly developing global music climate.

PROGRAM REQUIREMENTS

- The following subset of the CORE CURRICULUM:
  - M002 Interim (in Spring Semesters, 4 classes)
  - MT100A, 100B & 200C Musicianship Skills—Tonal Forms A-C (3 classes)
  - MT104A & B Musicianship Skills—Rhythm A & B (2 classes)
  - MT101A & B Introduction to Tonal Theory A & B
  - MT202 Post-Tonal Theory
  - MH115 Survey of 20th- and 21st-Century Music
  - MH/MT 200+ Upper-Level Music History, Theory or Analysis Elective (1 class)
  - MI100 Fundamentals of Concert Production (1 class, taken in BFA-2)
  - MP001 Class Piano (or alternative keyboard course as approved by instructor)
  - ME . . . Vocal elective (1 class) – see complete Core Curriculum listing for options
- plus the following MAJOR AREA courses:
  - MP140-178 Major Lesson as assigned (8 classes)
  - MH300 Music Cultures (4 classes)
  - MT190 Beginning North Indian Svar Graam - Vocal (1 class)
  - MT. . . World Music Theory Electives chosen from (3 classes) – courses must span at least two areas:
    - MT210 North Indian Theory
    - MT225 Introduction to the Forms of African Music
    - MT260 Javanese and Balinese Music, Dance and Theory
    - MT401 Tala: North and South Indian Rhythm Systems
- Musical Transcription class (1 class) — (MT103 recommended)
- ME . . . Ensemble appropriate to major emphasis (8 classes)
- ME . . . Additional World Music Ensembles (4 classes) – must include one class in each area
- M… Course in performance and/or composition across cultures or styles (2 classes)
- ME/MP/MT . . . World Music electives (3 classes)
- ME . . . Ensemble electives outside of World Music Program (4 classes)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Graduation Recital
  - All students are required to learn and play pitched instruments.

Music Technology: Interaction Intelligence Design Program - BFA

LEARNING GOALS

The Music Technology program aims to build strong musical skills while promoting the mastery of a variety of music-related technologies in the context of pursuing creative work. Specifically, Music Technology students will have opportunities to:

- become trained musicians able to work in any orchestral, ensemble or global music production, including knowing how to produce a concert, manage a stage, understand a sound board and run stage monitor and main audience sound;
- attain strong music theory, ear training and rhythmic training, with a focus on 21st century technology;
- learn how to run a music studio for recording production, with full knowledge of microphone techniques, software editors, audio effects, mixing and mastering;
- acquire strong contextualization abilities for the history of electro-acoustic music;
- learn how algorithms for traditional synthesis and audio affect production;
- become proficient software engineers, with the ability to code for websites and utilize advanced object-oriented languages for artistic expression;
- understand basic digital signal processing and its relationship to audio, including time and frequency domains and how these can be manipulated for artistic purposes; also be able to use basic electronics and know how to design human computer interfaces for artistic practices;
- develop project implementation and production capabilities, including planning, execution, time management and documentation skills.

PROGRAM REQUIREMENTS

- The following subset of the CORE CURRICULUM:
  - M002 Interim (in Spring Semesters, 4 classes)
  - MT100A & B Musicianship Skills: Tonal Forms A&B (2 classes)
  - MT104A Musicianship Skills: Rhythm A (1 class)
  - MT101A Introduction to Tonal Theory A (1 class)
  - MT202 Post-Tonal Theory (1 class)
  - MH115 Survey of 20th and 21st Century Music History & Literature (1 class)
  - MH100 World Music Survey
- Any ONE of the following FIVE History and Cultures Options:
  1. MH205A Survey of Western Music History and Literature A (Medieval through Baroque)
  2. MH205B Survey of Western Music History and Literature B (Classical through Early Modern)
  3. MH240 Jazz History
  4. MH315 Popular Music: A Social and Analytical History
  5. MH300 Music Cultures (see individual course descriptions below)
- MP001 Class Piano (1 Class) (or alternative keyboard course as approved by instructor: see complete Core Curriculum listing for options)
- Vocal Elective (1 class) – see complete Core Curriculum listing for options
- World Music Ensemble elective (1 class) – see complete Core Curriculum listing for options
- plus the following MAJOR AREA courses:
  - MI205 Music Technology Forum (each semester offered)
  - MI101A & B Concert Production for Music Tech (2 classes, consecutively beginning Fall of BFA-1)
  - MI150 Sound Synthesis (1 class)
  - MI155 Advanced Sound Synthesis (1 class)
  - MI308 Advanced Production Techniques (1 class)
  - MT302 Acoustics: Applied Physics for Musicians (1 class)
  - MI330A & B Interface Design for Music and Media Expression (2 classes)
  - F/TP . . . Sound for other Media (1 class)
- Video or Computer Graphics (1 class)
- As Part of Critical Studies:
  - CS217 Digital Media and Web Development for Digital Artists (1 class)
  - CS313A & B Introduction to Programming for Digital Artists (2 classes)
  - CS268 Introduction to Sound Production (1 class)
- Music Technology electives, chosen from (2 classes):
  - MI110 Intermediate Audio Production for the Laptop
  - MI270 Introduction to Composition using Music Technology
  - MI360 Audio Signal Processing (1 class)
  - MI800 Undergraduate Independent Project: Music Technology
  - MI550 Robotic Design for Music and Media Applications
- Digital Performance Ensemble electives, chosen from (2 classes):
  - MI530 21st Century Raga and Tala: Digitizing North Indian Music
  - MI531 21st Century Gamelan: Digitizing Indonesian Music
  - ME540 Machine Orchestra

    - MI541 Composition for Robotic Instruments
    - ME625 Creative Music Electronic Ensemble
    - MC515 Music and Video Ensemble
    - ME450 Sonic Boom
    - MI430 Grids, Beats, and Groups
    - ME326 / 426 Improvisation Ensembles
- MI499 Music Technology Final Project (2 classes)
- plus the following SUPPORT courses:
    - Composition elective, chosen from (1 class):
        - MC110 Introduction to Composition
        - MC617 Media Strategies: Rules and Space
        - MC618 Media Theory: The Interactee
        - MP326 Trigger: the Electronic Percussionist
        - MC320A Sound & Silence 2A
        - MC320B Sound & Silence 2B
    - History class chosen from (1 class):
        - MH310 History of Electro-Acoustic Music
        - MH425 Survey of Sound Art
- Electives (to fulfill 120-unit degree requirement)

I Musical Arts Program (BFA)

LEARNING GOALS

By graduation, students should display a wide range of musical and intellectual skills and intense originality, along with the ability to apply these in a wide variety of professional situations. Specifically, they should be able to:

- be conversant in differing styles and genres of music and to synthesize these into a music that is unique to each student;
- articulate, in verbal and written forms, the place of their own work within various historical, genre and artistic contexts;
- work competently in a variety of professional situations, including pedagogical, performance, managerial, technical and composition fields;
- present a range of musical skills from across the music disciplines, including performing on more than one instrument/voice;
- extract elements of non-western music traditions and apply them in creative applications.

PROGRAM REQUIREMENTS

In consultation with your mentor, a program will be designed that concentrates in one area or combines several areas. Private lessons are offered on the basis of faculty availability.

- Complete Core Curriculum, plus:
    - MT/MC . . . Theory or Composition electives (2 classes)
    - MH . . . Music History and Literature electives (2 classes)
    - ME . . . Ensemble electives (3 classes)
    - MP204 Forum for Musical Arts (4 classes)
    - M 400A or B Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- Music electives (5 classes)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - 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. Faculty will review the portfolio at the end of each year.

MFA and Advanced Certificate of Fine Arts Program Requirements

I Performer-Composer Program (MFA)

LEARNING GOALS

Students will enter this program having already developed high-level skills in performance and/or composition in an undergraduate program and having identified a direction in creative music making that demands thoroughgoing integration of performing and composing practices in the further evolution of their creative work. By the time they graduate, they should:

- have developed a distinctive, creative musical voice recognizable to others and supported by a body of professional-level, original work that thoroughly integrates performance virtuosity with innovative compositional models;
- display professional-level technical skills in both composition and their primary performance vehicle (i.e. instrument, voice, electronic media or other medium), as well as have developed systematic, individualized performance practices, including appropriate extended techniques, needed for the realization of their own original work;
- have significant experience in organizing and directing collaborative performing groups to realize original, innovative directions in creative music making, including those involving artists from other disciplines;
- have mastered a range of styles and methods for systematic improvisation, demonstrated the ability to bring the full complement of their composing and performing skills to each moment of spontaneous music making and shown cognitive acumen in conceiving, hearing and adapting to both large- and small-scale musical forms as they may emerge through interactive musical processes;
- have mastered music technologies that may be needed to support their creative directions, including ability to produce professional quality recordings of their work;
- have strong communication skills with which to express their ideas to others in spoken, written and musical forms and be able to produce potentially publishable musical documents and journal-style articles about their work;
- be skilled at analyzing and contextualizing their own work and that of others in the light of current directions, historical antecedents and a wide range of aesthetic perspectives;
- have developed hearing and listening skills on the highest levels and fully integrated them with performance and composition practices, including listening analytically, creatively, and hearing beyond the obvious into remote regions of aural possibility;
- have developed strategic plans and enterprise initiatives with which to develop career pathways to support their individual directions in creative music making.

PROGRAM REQUIREMENTS

Two years of intensive study, full-time coursework and creative projects are required. Some individualized programs may require three years.

- MC500/MP5xx Major Lesson(s) as assigned (4 classes)
- MC/MI/MT 300+ Advanced courses in music composition, theory, analysis and technology (6 classes), including…
  - at least one course in composition with another m tier (1 class)
  - at least one course in composition with advanced technology (1 class)
- ME/MP/MR 300+ Advanced courses in extended techniques, improvisation and/or interpretation (4 classes)
- MH/MT 300+ Advanced courses in music history and literature, and/or critical reading (3 classes)
- MC/MP Additional advanced electives in composition and/or performance (4 classes)
- Graduate forums (4 classes), including…
  - MP605 Performer-Composer Forum (2 classes)
- M002 Interim (in Spring Semesters, 2 classes)
- MC699 MFA Portfolio (1 class)
- MP699 MFA Graduation Recital (1 class) (must include substantial original work)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

- Additional requirements:
  - Mid-Residence Recital (must include substantial original work)
  - Jury Exam prior to Graduate Recital

Performer-Composer Program: African-American Improvisational Music (MFA)

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 philosophical, theoretical, aesthetic, and performance technology aspects. The program encourages research in how innovation in creative improvised music is connected with traditional and experimental practices in dance, theater, literature, and film, along with studies that place this discipline and its traditions in appropriate intellectual and academic contexts.

LEARNING GOALS

Students will enter this program having already demonstrated advanced skills in composing, performing and improvising practices, seeking a broader, diverse evolution of creative languages, styles, systems and idioms representing a varied spectrum of musical forms and cultural properties. By the time they graduate, they should:

- have developed a distinctive creative voice in instrumental performance, compositional and improvisational practice, able to appropriate a vast range of creative music theories, historical and aesthetics resources;
- be able to engage in a dialogue of the philosophical, experimental and aesthetic traditions of creative music literature covering a wide range of artistic languages and improvisational disciplines;
- have experience in developing constructive ensemble designs for creative musicians while also being able to illustrate in performance their use of improvisational languages that model communication in contemporary times;
- have realized the unique relationship of the creative music ensemble and the composer-musical director that exists as a utopian model in society, functioning within the context of democratic ideas embodying individual and collective expression;
- have comprehended how to deliver creative musical thoughts and ideas at the moment they are conceived, while instantaneously organizing sounds, silence, space and rhythms into an intelligent musical expression;
- be knowledgeable concerning an expanded instrumental philosophy regarding constructive tonalities, and how to treat those relationships when orchestrating according to tonal family, mixed tonal family and electronic musical instruments;
- be equipped with writing skills and the ability to verbally articulate with confidence the meaning and research embodied in the works (compositions and performance) and their perspective and perceptions regarding music performance, art in society and the role artists play in transforming and shaping the world through critical and cultural scholarship.

PROGRAM REQUIREMENTS

- MC500/MP526-MP539 Major Lesson(s) as assigned (4 classes)
- MP601-01 Systemic Improvisation (1 class)
- MC610 Graduate Jazz Composition: Analysis (2 classes)
- ME404 Creative Orchestra (1 class)
- ME . . . Specialized ensembles (2 classes)
- MP502 Improvisers' Visiting Artist Colloquium (each semester offered)
- MH600-02 Seminar on African & African-American Music Literature (2 classes)
- MP235 or ME222 Beginning Shakuhachi Workshop or Balinese Flute Ensemble: Gong Suling (1 class)
- ME . . . African Music Ensemble elective (1 class)
- MT225 Introduction to the Forms of African Music
- MP699 MFA Graduation Recital (1 class) (must include substantial original work)
- MH900 Graduate Independent Study: Thesis (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital (must include substantial original work)
  - Jury Exam Prior to Graduation Recital

II Composition

Composition Program (MFA)

Learning Goals Starting with a foundation of skills and creativity fostered by an undergraduate degree in composition, MFA students will continue to explore and develop their own artistic voice. By the time MFA students graduate, they will have had opportunities to

- further developed their compositional voice and extended their knowledge of compositional craft to include graphic notation, indeterminacy, extended instrumental techniques, graphic notation, and elements of critical theory;
- become familiar with current notation software, sequencing software, and real-time synthesis applications; additionally, those who specialize in electronic music should be proficient in all of the above, plus have a working knowledge of a general-purpose programming language such as C/C++, Java, Ruby, etc., and some understanding of the basics of analog and digital hardware;
- become proficient in making scores with a professional appearance and to understand the importance of setting reasonable goals and meeting deadlines and will know how to treat performers and other composers with respect;
- have experience in collaborating with other musicians through improvisation, ensemble playing or conducting; additionally, they also should have experience working with artists from other disciplines;
- improve their ability to communicate their compositional ideas in verbal and written form, as well as musical form, and to be able to clarify performance instructions to performers, and address performance issues in a professional manner;
- strongly develop conceptualization plans for their work, including the ability to project the results of compositional decisions into sound;
- contextualize their work and know about aesthetic perspectives—their own and others'—so that they may adequately describe what they plan to do and what they have done;
- become skilled in analyzing as they compose, utilizing different types of analyses, based on the type of work they are creating, and thus be able to analyze and evaluate their work while in process, being able to foresee creative problems before or as they emerge, and make decisions based on this;
- develop listening skills as their highest skill, having approached listening as their practice; to learn the benefits of challenging their listening and hearing abilities in as many contexts as possible and in many challenging circumstances; such practice can allow the composer to refer to the deeper recesses of perception and challenge themselves, the listener and the performer to hear beyond the obvious, into the remote regions of aural possibility.

PROGRAM REQUIREMENTS

Two years of intensive, full-time creative activity and course work are required. Some individualized programs may require three years.

- MC500 Major Lesson as assigned (4 classes)
- MC501 Graduate Composers' Forum (4 classes)
- MC699 MFA Portfolio (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- Courses in music technology, theory, history, pedagogy, performance or world music (non-MC music courses, at least 20 units)
- Courses outside the School of Music (2 courses)
- Electives (to fulfill 60-unit degree requirement)

Speciali ation in Experimental Sound Practices (MFA)

LEARNING GOALS

Please see Composition Program for Learning Goals for this program

PROGRAM REQUIREMENTS

- MC500 Major Lesson as assigned (4 classes)

- MC502 Experimental Sound Practices Forum (4 classes)
- Three classes chosen from:
  - MC515 Music and Video Ensemble
  - MC605 Graduate Electroacoustic Seminar
  - MC617 Media Strategies: Rules and Space
  - MC618 Media Theory: The Interactee
  - MT610 Spectromorphology (1 class)
- MC699 MFA Portfolio (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- Courses in music technology, theory, history, pedagogy or performance (non-MC music courses, at least 20 units)
- Courses outside the School of Music (2 courses)
- Electives (to fulfill 60-unit degree requirement)

III a Studies - MFA

LEARNING GOALS

By the time of graduation, students in the Jazz Program should have acquired high level experience and skill in areas common with the BFA program listed below, but with the expectation of a considerably higher level of maturity, depth and originality. By graduation, they should

- have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real time, using existing compositions or open structures and will be able to utilize instruments and voices in any size ensemble to
- maximize their musical and emotional effect;
- exhibit a consistent, relaxed mental focus under a variety of conditions, and will show efficient and productive time management in practice and rehearsal situations; they will also display creative group decision making in rehearsals;
- exhibit instrumental technique that allows physical facility without tension and that is sufficient to express one's creative ideas; they also will be able to establish a beautiful, expressive sound, including control of dynamics and intonation;
- have a feeling for time that includes a strong, steady sense of pulse, while moving beyond into projecting rhythmic energy and intensity with fluid articulation and phrasing;
- understand melodic and harmonic development and form, including what makes a good melody and the ability to tell a melodic story through repetition and variation; they also will know the relationship among chords and progressions in a variety of styles and musical contexts and will also clearly understand musical organization and structure;
- have sophisticated ear training skills, including the ability to hear and identify melodic, rhythmic and harmonic ideas with sufficient clarity and speed for success as an improviser and composer;
- have historical knowledge of musical developments that led to creative breakthroughs for composers and improvisers in the past, and also will have exposure to other rich musical traditions from around the world, thus expanding the creative possibilities for finding a unique voice;
- have the keyboard skills necessary to voice lead through chord progressions at the piano in steady time in order to facilitate harmonic understanding, improvisation and composition;
- have strong sight-reading skills allowing the reading of both notation and chord symbols in a variety of styles and musical contexts and also facilitating the ability to learn unfamiliar jazz standards quickly;
- have a unique and creative approach to the playing of standard jazz repertoire;
- have performing skills in a variety of situations, including concert presentations and recording studio experience; graduates will have performed in a variety of venues and be able to establish rapport with audiences in any musical style or direction; graduates also will be comfortable in a studio environment and will know how to document their creative and musical work;
- demonstrate a high level of professionalism, establishing a reputation as a reliable, dependable colleague;
- have extensive experience as ensemble leaders and well-developed teaching skills

PROGRAM REQUIREMENTS

These requirements are applicable to the following areas of study:
Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds.

- MP529-539 Major Lesson as assigned (4 classes)
- MC610 Graduate Jazz Composition: Analysis (1 class)
- MC300+ upper-level composition elective (1 class)
- 2 classes chosen from:
  - MP601-01 Systemic Improvisation
  - MP601-02 The Spirituality of Improvisation
  - MP601-03 Harmonic Improvisation
- ME621 Graduate Jazz Ensemble (4 classes)
- ME617 Graduate Student Jazz Ensemble (4 classes)
- MP607 Graduate Jazz Forum (2 classes)
- MH600-02 Seminar on African & African-American Music Literature (1 class)
- MH/MT300+ upper-level history, theory or analysis elective (1 class)
- ME201 Beginning African Music Ensemble (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital

I Programs in Performance

The requirements listed in each sub-heading include the following areas of study: African Music and Dance, Balinese and Javanese Music and Dance, Brass, Guitar, Harp, North Indian Music, Percussion, Piano/Keyboard, Collaborative Keyboard Emphasis, Strings, Voice, Winds, World Percussion.

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.

African Music and Dance (MFA)

LEARNING GOALS

The African Music and Dance program seeks to develop students' drumming, singing and dancing abilities in traditional music and dance from Ghana while learning and synthesizing the diverse skills and abilities required of a western classical musician. By the time students graduate, they should:

- display a solid foundation of technical skills on various percussion instruments from Ghana (lead and support parts), in singing and leading songs, and in traditional dances from Ghana;
- have the ability to listen attentively to the contents of music and to hear the entire piece, showing a highly developed awareness of relationships among instruments and parts in relation to the whole;
- be able to perform a varied repertoire of traditional music and dance from Ghana;
- display a strong sense of timing and rhythm and an understanding of how polyrhythm functions in traditional Ghanaian music, along with a sophisticated grasp of Ghanaian music theory through syllables and in a socio-cultural context;
- display strong rhythmic and ensemble responsibility and highly developed observation and imitation skills, including the ability to learn new calls and to respond accurately to changes that the lead drummer may initiate;
- be able to discuss the role of music in Ghanaian society, drawing from a knowledge of history, culture and style;
- demonstrate high professional standards and the ability to form and rehearse an ensemble;
- display versatility, flexibility, artistry, synthesis, spirit and a broad minded artistic approach to performing traditional Ghanaian music and also new, evolving syntheses with western classical music and other world musics.

PROGRAM REQUIREMENTS

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

- MP540 Graduate Major Lesson as assigned (4 classes)
- MP040-078 Non-Major Lesson (4 classes)
- M… Course in performance and/or composition across cultures or styles (1 class)
- MH600-02 Seminar on African and African-American Music Literature (1 class)
- MH300+ . . . Advanced Music History & Literature (1 class)
- One class in Transcription chosen from:
  - MT900 Graduate Independent Project in Transcription
  - MT503 Musicianship Skills: Transcription
- Two classes chosen from:
  - MP680 Tabla Accompaniment
  - MT190/390 North Indian Svar Graam - Vocal
  - MT195/395 North Indian Svar Graam - Instrumental
  - MT210 North Indian Theory
  - MT225 Introduction to the Forms of African Music
  - MT260 Javanese and Balinese Music, Dance and Theory
  - MT601 Tala: North and South Indian Rhythm Systems
- ME . . . Advanced Ensemble in major area (4 classes)
- ME . . . World Music Ensembles, outside of major area (4 classes)
- MP220 African Dance (at least 1 class)
- MP225 African Song (at least 1 class)
- M 900P Graduate Independent Project: Pedagogy (2 classes)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

Balinese and avanese Music and Dance (MFA)

LEARNING GOALS

Students graduating with an MFA specialization in Balinese and Javanese music and dance should be exceptional performers on various gamelan instruments, should have significant knowledge about the music, culture and history of gamelan music and dance in Bali and Java, and should be prepared to creatively meet challenges in a rapidly developing global music culture. Specifically, they should:

- present strong technical skill in playing several different categories of gamelan instruments, all of which combine to create multi-layered and elaborate music. This includes instruments that play the melody, regulate time, underline musical structure, elaborate melodies, and vocal components;
- understand the relationship of the individual instruments to the central melody and the whole, and the role each instrument plays in the layers created;
- elicit the strong listening, observational and imitation skills necessary to learn such music; to recognize and order the relationship of the parts to the whole and be able to convey such oral teaching traditions and methods to others; be able to utilize cipher notation as necessary;
- utilize the wide range of sound phenomena prevalent in Balinese and Javanese gamelan music in unique, global integrations and creations, taking gamelan musical elements forward in the 21st century and playing a significant role in aligning tradition with innovation;
- maintain cultural respect, awareness and understanding, as well as knowledge of the various roles gamelan music plays in Indonesian life, including the long history and development of gamelan music and dance and the theory that underlies this;
- possess professional qualities enabling performance, intellectual inquiry, respect for tradition and forward-looking creation.

PROGRAM REQUIREMENTS

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required.

Mentors may require a written thesis.

- MP550-566 Graduate Major Lesson as assigned (4 classes)
- MP040-078 Non-Major Lesson (4 classes)
- M… Course in performance and/or composition across cultures or styles (1 class)
- MH300+ . . . Advanced Music History & Literature (2 classes)
- One class in transcription chosen from:
  - MT900 Graduate Independent Project in Transcription
  - MT503 Musicianship Skills: Transcription
- Two classes chosen from:
  - MP680 Tabla Accompaniment
  - MT190/390 North Indian Svar Graam - Vocal
  - MT195/395 North Indian Svar Graam - Instrumental
  - MT210 North Indian Theory
  - MT225 Introduction to the Forms of African Music
  - MT260 Javanese and Balinese Music, Dance and Theory
  - MT601 Tala: North and South Indian Rhythm Systems
- ME . . . Advanced Ensemble in major area (4 classes)
- ME . . . World Music Ensembles, outside of major area (4 classes)
- MP230/240-01/02 Balinese and/or Javanese Dance (4 classes)
- M 900P Graduate Independent Project: Pedagogy (2 classes)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

Brass (MFA)

LEARNING GOALS

In keeping with the outline for the BFA program in Brass Studies, graduates should expand on their already solid foundation of technical, musical, and intellectual skills on their instrument, and be self-motivated in their quest to become well-rounded musicians and instrumentalists. They should also have identified and thoroughly explored facets of musics that they most closely identify with as artists. Specifically they should:

- develop and maintain professional standards of technical proficiency while creating a unique voice amongst fellow musicians;
- thoughtfully create and polish a repertoire of pieces that best represent their own musical goals;
- collaborate closely with peers in an effort to create new and lasting formations and work;
- explore extended techniques on their instrument and develop the ability to absorb challenging scores quickly and thoroughly;
- take risks with their work in an effort to break through artificial ceilings;
- be able to carefully document all creative projects for self-promotion.

PROGRAM REQUIREMENTS

- MP511/517-519 Major Lesson as assigned (4 classes)
- MR532 Graduate Brass Workshop (2 classes)
- ME620 Graduate New Millennium Brass Ensemble (4 classes)
- MH300+ . . . Advanced Music History and Literature (2 classes)
- MT300+ Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Chamber Music Ensemble
  - ME500 New Century Players Ensemble
- ME/MP . . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- MP503-01 Graduate Performance Forum (in Spring Semesters, 2 classes)
- M 650 Career Design for Musicians (1 class)

- M 900P or ID550 Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital

Guitar (MFA)

LEARNING GOALS

Graduate guitar students come to CalArts with a high degree of technical skill and musical artistry in some part of the musical spectrum. The graduate requirements are deliberately broad and non-specific to provide maximum flexibility to accommodate a wide range of musical interests and styles and to allow maximum opportunity to participate in the diverse artistic culture at CalArts. Graduate students are expected to be highly self-directed in their creative explorations and upon graduation they will have developed skills that may include and are not limited to:

- having honed their existing abilities to a professional level;
- having explored whole new creative avenues in the process of expanding their artistic and stylistic capabilities in music as well as the other arts.

PROGRAM REQUIREMENTS

- MP523/536 Major Lesson as assigned (4 classes)
- MR520 Graduate Guitar Workshop (4 classes)
- MH300+ . . . Advanced Music History & Literature (2 classes)
- MT/MC . . . Advanced Theory/Analysis or Composition (2 classes)
- ME . . . Ensembles as assigned (each semester)
- M 650 Career Design for Musicians (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital

Harp (MFA)

LEARNING GOALS

At the time of graduation, students should demonstrate a high level of technical, musical and intellectual skills at the harp. They should be verbally articulate about their art, and have the tools that enable them to succeed in the professional arena. They should be:

- conversant in the history of the instrument and its repertoire;
- able to apply their skills in a broad variety of settings—from popular to symphonic music, chamber to solo repertoire—and have the knowledge and practice to realize music of all genres, including jazz, improvised, classical, baroque and contemporary;
- individual artists with a unique artistic voice, realized after studying music that interests them as well as music that provides broad perspectives of the field;
- professional artists, with the attendant skills of conduct and accountability as well as career development expertise;
- prepared to teach the harp, having conducted comprehensive pedagogical studies.

PROGRAM REQUIREMENTS

- MP512 Major Lesson as assigned (4 classes)
- MR523 Harp Workshop (4 classes)
- MH300+ . . . Advanced Music History and Literature (2 classes)
- MT . . . Advanced Theory/Analysis (2 classes)
- ME/MP . . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Chamber Music Ensemble
  - ME500 New Century Players Ensemble
- MP503-01 Graduate Performance Forum (2 classes) (each Spring Semester)
- M 650 Career Design for Musicians (1 class)
- M 900P Graduate Independent Project: Pedagogy (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 Class)
- Courses outside of the School of Music (2 Classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

North Indian Music (MFA)

LEARNING GOALS

This degree program trains students to become exceptional performers as well as teachers through in-depth hands-on training. While the program is heavily steeped in performance practices, the students also will have opportunities to learn the theoretical side of this music, as well as the cultural and historical aspects of North Indian classical music. By graduation, students in the North Indian Music Vocal and Instrumental Program should:

- develop technical skill in playing and/or singing different Raags and Taalas found in North Indian classical music, including an understanding of sruti, microtones, and differences between each Raag and Taal;
- have a refined sense of pitch, reinforced through significant ear training;
- have memorized and performed compositions in different Taals and Raags, while at the same time focusing heavily on developing skills as an improviser;
- have learned skills such as tuning as well as maintenance and repair of instruments.

Specifically for the North Indian Music Tabla Program, students will:

- develop a strong knowledge of the different talas or rhythmic cycles found in North Indian classical music;
- have developed the skills, as both a soloist and an accompanist, necessary to be a learned tabla player;
- have learned a broad range of traditional repertoire, as well as developed skills as an improviser;
- have a strong understanding of the concepts, devices, and rhythmic patterns found in North Indian classical music;
- know the vocalization and recitation of syllables (e.g. the language and grammar of tabla);
- be able to maintain, repair, and tune the instruments.

PROGRAM REQUIREMENTS

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

- MP570-578 Graduate Major Lesson as assigned (4 classes)
- MP040-078 Non-Major Lesson (4 classes)
- M… Course in performance and/or composition across cultures or styles (1 class)
- MH300+ . . . Advanced Music History & Literature (2 classes)
- One class in Transcription chosen from:

    - MT900 Graduate Independent Project in Transcription
    - MT503 Musicianship Skills: Transcription
- Two classes chosen from:
    - MP680 Tabla Accompaniment
    - MT190/390 North Indian Svar Graam - Vocal
    - MT195/395 North Indian Svar Graam - Instrumental
    - MT210 North Indian Theory
    - MT225 Introduction to the Forms of African Music
    - MT260 Javanese and Balinese Music, Dance and Theory
    - MT601 Tala: North and South Indian Rhythm Systems
- ME . . . Advanced Ensemble in major area (4 classes)
- ME . . . World Music Ensembles, outside of major focus (4 classes)
- M 900P Graduate Independent Project: Pedagogy (2 classes)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

Percussion (MFA)

LEARNING GOALS

By the time students graduate, they should:

- be self-motivated and working on projects that are reflective of their own personal learning goals and artistic visions, and also able to articulate their visions and the processes involved in reaching them;
- be committed to continuous development of technical skills on core orchestral percussion instruments through solo playing, chamber music, and technical practice;
- be heading to young professional levels of marimba and vibraphone playing through solo work and technical practice;
- have knowledge of and experience with pedagogical goals and philosophies that they will use in their own work as teachers;
- be increasingly engaged in collaborative projects with other musicians as well as artists from other disciplines;
- be developing themselves as improvisers through work with world music and/or jazz, and be cultivating compositional skills, especially in the context of interdisciplinary work.

PROGRAM REQUIREMENTS

- MP515 Graduate Major Lesson as assigned (4 classes)
- MR529 Graduate Percussion Workshop (4 classes)
- ME422 Percussion Ensemble (4 classes)
- MT/MH 300+ . . . Advanced Theory/Analysis or Music History & Literature (4 classes)
- ME . . . Ensembles as assigned (each semester)
- MP502/503/507/605 Forums (2 classes)
- M 650 Career Design for Musicians (1 class)
- MP/ME . . . Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)
- M 900P Graduate Independent Project: Pedagogy (1 Class)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- ME . . . World Music Ensemble elective (4 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital

Piano eyboard (MFA)

LEARNING GOALS

At the time of graduation, students should demonstrate a synthesis of the diverse skills and abilities required of pianists in the contemporary musical world along with a commitment to the art of music with an intense focus on the piano as the main conduit of their artistic expression. They should display versatility, flexibility and a broad-minded intellectual and artistic approach to music-making, as well as advanced technical and interpretive standards appropriate to professional activity. Specifically, they should have:

- a thoroughly developed sense of professional etiquette, including preparedness, punctuality, and a determination to consistently attain ever higher standards in all respects;
- a sophisticated grasp of music theory, history and style, and the ability to contextualize every musical experience at the keyboard within that knowledge. Contextualization should be evident in interpretive decisions, as well as in compelling verbal and written skills that support and underline musical acts;
- the ability to absorb scores quickly and thoroughly, and playing that consistently displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination with a strong sense of "inner hearing";
- the technical skills to realize any musical thought, whether notated or improvised – also understood as a well-developed connection between tension-free technical apparatus and musical image. This includes a high degree of objective accuracy and cleanliness in playing, as well as reliable memorization skills in appropriate repertoire of all musical periods;
- demonstrable versatility, including a strong commitment to chamber music; experience in relation to other keyboard instruments, such as harpsichord, celeste, organ and synthesizers; experience in both tonal and free improvisation; the ability to realize lead sheet symbols and figured bass; and ability and experience in large conducted ensembles and orchestra.

PROGRAM REQUIREMENTS

- MP513/516 Major Lesson as assigned (4 classes)
- MP610 Piano Colloquium (4 classes)
- MH/MT 300+ . . . Advanced Music History & Literature, Theory or Analysis (2 classes)
- MP503-01 Graduate Performance Forum (2 classes) (each Spring Semester)
- Chamber/Conducted Ensembles or Accompanying Project (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Chamber Music Ensemble
  - ME500 New Century Players Ensemble
  - ME800 Accompanying Project
- M 900P Graduate Independent Project: Pedagogy
- M 650 Career Design for Musicians (1 class)
- MP215/T/D . . . Movement class (oga, T'ai Chi, Dance, etc.) (each semester)
- Keyboard Studies Electives (2 classes)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Performance for Faculty Jury (each semester)
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

Collaborative eyboard Speciali ation (MFA)

LEARNING GOALS

It is understood that the principles and goals outlined in the Piano/Keyboard Program are the foundation upon which students in the Collaborative Keyboard Program will elaborate their studies, building upon a solid technical foundation in order to fully meet the demands placed on a collaborative artist. By graduation, the student should not only demonstrate versatility but a palpable grasp as well of foreign languages, program building and an overall stylistic knowledge from which to contextualize repertoire from all periods. By graduation, students should:

- have established a general performing knowledge of standard repertoire in the categories of strings, winds, brass and voice;
- understand the psychology of being a collaborative artist and the sensitivities necessary for working with students and faculty as an accompanist or chamber musician;
- be able to handle piano reductions as used for concerto accompanying and possess a basic knowledge of score reading with specific emphasis on concerto literature and opera;
- be able to transpose easy-to-moderately difficult vocal accompaniments at sight and be increasingly skilled in sight reading;
- have developed strategies to assist pianists in the coaching of singers so that matters of musical detail, interpretation, language, diction and contextualization can be comfortably approached;
- be able to address the specific challenges of operatic coaching and have the ability to cope with the process of opera rehearsal accompanying (e.g. following a conductor, translation of libretti, knowledge of traditions, etc.);
- have demonstrated a broad range of performed repertoire, including standard Baroque, Classical and Romantic instrumental sonatas as well as post-Romantic chamber music into the 21st century;
- be at ease with non-traditional techniques such as playing inside the piano, vocalization and the rendering of theatrical directions which may be included in the musical expression of a given work;
- have facility in accessing reference and research material as well as the ability to write a viable r sum /curriculum vitae for use in the professional world.

PROGRAM REQUIREMENTS

- MP516 Major Lesson as assigned (4 classes)
- MP604 Special Studies in Collaborative Performance (when offered)
- MR510-01 Graduate Vocal Repertoire Coaching (minimum 2 classes)
- MP610 Piano Colloquium (4 classes)
- MH345 Solo Vocal Literature
- MP255-xx Foreign Language Diction for Singers (minimum 2 classes)
- MP900 Independent Study in Foreign Language Diction and Repertoire
- MH/MT 600+ advanced Music History/Literature or Theory (3 classes)
- Ensembles as assigned (each semester):
  - ME605 Conducted Ensembles
  - ME606 Graduate Chamber Music
  - ME500 New Century Players Ensemble
  - ME614 Baroque Chamber Music and Bach Arias
  - MP602 Opera Theater
- MP503-01 or -02 Graduate Performance Forum or Graduate Voice Forum (2 classes minimum)
- M 650 Career Design for Musicians (1 class)
- M 900P Graduate Independent Project: Pedagogy
- MP215/T/D . . . Movement class (oga, T'ai Chi, Dance, etc.) (2 classes)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital Jury
  - Exam prior to Graduation Recital

Strings (MFA)

LEARNING GOALS

The outcomes from studying in the multi-focus string program at both the BFA and MFA levels ensue from a unique combination of the intense learning experiences on offer at CalArts, guided by individualized mentorship. While the goals are similar for both BFA and MFA students, graduate students work on more advanced levels. By the time of graduation, students will have developed skills that may include and are not limited to:

- ensemble playing, ranging from conducted ensembles, chamber music, to jazz, improvisation, world music and/or interdisciplinary projects—leading to a heightened awareness of community and collaborative learning situations;

- a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music;
- exploring optimal ways of holding and playing their instrument;
- understanding performance practices (articulation, sound ideals and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to western music periods;
- ability to perform in professional surroundings;
- interfacing with technology in live and recorded performance and other projects;
- being able to chart their own course with creativity and artistic independence; this should include and is not limited to teaching; the skills to create, lead or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

PROGRAM REQUIREMENTS

- MP506/509/520/521 Major Lesson as assigned (4 classes)
- MR528 String Workshop (4 classes)
- MH300+ . . . Advanced Music History and Literature (2 classes)
- MT300+ . . . Advanced Theory/Analysis (2 classes)
- ME/MP . . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Chamber Music Ensemble
  - ME500 New Century Players Ensemble
- MP503-01 Graduate Performance Forum (2 classes) (each Spring Semester)
- M 650 Career Design for Musicians (1 class)
- M 900P or ID550 Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury exam prior to Graduation Recital

oice (MFA)

LEARNING GOALS

Upon graduation, students should demonstrate:

- development of a distinctive, expressive, open-minded, creative artistic persona that is comfortable performing in a wide variety of musical styles and genres, and actively seeks to explore new contexts and arenas;
- vocal technique that is healthy, consistent and versatile with an even and resonant timbre evident throughout an extensive range; a voice produced with energetic freedom that is able to adapt to the demands of a diverse repertoire;
- musicality that arises from attention to detail and intent informed by a thorough understanding of history, style and performance practice;
- a comprehensive knowledge of historical, theoretical and stylistic contexts and the ability to perform convincingly and to communicate (verbally and in written form) about the place of his/her work within such contexts;
- a thorough knowledge of the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply these to render accurate pronunciations when singing in foreign languages, dialects and non-language sounds; a working knowledge of at least English, Italian, French and German languages, with an understanding of their unique principles of grammar and the ability to translate texts from each language into English;
- physical performance skills solidly based in the music and text, including confident movement, body language, facial expression, and fully inhabited physical characterizations;
- experience in the singing practices of cultures outside western European classical traditions, including improvisation and extended vocal techniques, and how these can inform work in diverse artistic contexts;
- an understanding of and commitment to professional etiquette, including preparedness and punctuality and the commitment to attaining ever higher standards of excellence;

- an ability to develop self-promotion strategies in an entrepreneurial manner, including creating necessary materials such as different types of r sum s, a CV, biographical materials, a personal website and promotion through social media.
- significant experience in designing and executing innovative programming that includes interdisciplinary or multi-disciplinary aspects;
- the ability to communicate music and performance-related concepts in pedagogical settings and an increasing ability to teach her/himself and others through attention to sound, observation and physical sensation..

PROGRAM REQUIREMENTS

Prerequisites for MFA: Students are expected, by the time they graduate with the MFA, to have had intensive college-level study in Italian, German and French. In addition, students are expected to have studied English, German, French, Italian and Spanish diction for singing and to have strong familiarity with the International Phonetic Alphabet (IPA) as a tool for transcribing sounds in language. If students do not have prior intensive study in these areas, they may gain suitable experience by enrolling in language study offered through CalArts, passing placement exams (which may involve additional fees, depending on where they are taken) or fulfilling the requirement(s) elsewhere (e.g. through summer school or on-line courses); diction study also may be undertaken at CalArts. In appropriate instances, another romance language may be substituted for either French or Italian; German is an absolute requirement. College transcripts, high school transcripts (two years study for each language), AP exams and/or proficiency exams may be used to verify previous experience.

- MP522 Major Lessons as assigned (4 classes)
- MR510 Vocal Repertoire Coaching (as required by mentor)
- MC/MH/MT600+ Advanced Critical Reading, History/Literature or Theory/Analysis (2 classes)
- 4 Classes chosen from (courses may be repeated for credit):
  - MP600-xx Focused Topics in Vocal Performance
  - MR526 Experimental Voice Workshop
  - MC623 Experimental Music Workshop
  - ME/MP/T-xx Studies in Improvisation, Interpretation, and/or experimental work
- MP603 Physiology of the Voice
- Pedagogy Course, chosen from (1 course):
  - M 900P Graduate Independent Project: Pedagogy
  - ID550 Arts Pedagogy
- MP503-02 Graduate Voice Forum (minimum 1 class or as assigned by mentor)
- Performance project or ensemble electives, chosen in consultation with mentor (4 classes)
- Career preparation course chosen from:
  - M 650 Career Design for Musicians
  - MD704 Professional Development for Musicians
  - T580 Entrepreneurship: The Artist as Entrepreneur
  - or other appropriate career planning courses
- . . . Performance theory or practicum classes outside of Music (2 classes)
- D/M/T . . . Movement courses (oga, T'ai Chi, Dance, Movement, etc.) (may include World Music dance courses—Javanese Dance recommended) (2 classes)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital Preparation
- Electives to fulfill 60-unit degree requirement
- Additional requirements:
  - Performance for Faculty Jury (each semester)
  - Mid-Residence Jury Exam
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

inds (MFA)

LEARNING GOALS

At the time of graduation, students should demonstrate a synthesis of the diverse skills and abilities required of woodwind players in the contemporary musical world, along with a commitment to the art of music with an intense focus

on their instrument as the main conduit of their artistic expression. They should display versatility, flexibility and a broad-minded intellectual and artistic approach to music-making, as well as advanced technical and interpretive standards appropriate to professional activity. Specifically, they should show:

- a thoroughly developed sense of professional etiquette, preparedness and punctuality, along with a determination to consistently attain ever higher standards in all respects;
- a sophisticated grasp of music theory, history and style; contextualization should be evident in interpretive decisions, as well as in compelling verbal and written skills that support and underline musical acts;
- playing that consistently displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination; technical skills for adapting to the demands of different repertoire, and a high degree of objective accuracy and cleanliness in playing;
- enthusiasm for versatility, including the ability to perform as a solo recitalist, a chamber musician, and an orchestral member; additionally, they will be comfortable in both tonal and free improvisation, fluent in extended techniques, and have experience in playing in a non-western style or ensemble, having skill on non-western instruments;
- accomplishment in sight-reading of all styles, permitting them to absorb challenging scores quickly and thoroughly;
- an ability to make and finish reeds as needed for their instrument(s);
- an increasing ability to appraise their own skills and needs and thus be able to gain more independence from their teacher.

PROGRAM REQUIREMENTS

- MP504/505/507/510/514 Major Lesson as assigned (4 classes)
- ME423 Advanced Woodwind Ensemble Workshop (2 classes)
- MR522/524/530/531 Workshop as appropriate to major (4 classes)
- MH300+ . . . Advanced Music History and Literature (2 classes)
- MT300+ . . . Advanced Theory/Analysis (2 classes)
- ME/MP . . . Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)
- M 900P or ID550 Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Graduate Chamber Music Ensemble
  - ME500 New Century Players Ensemble
- MP503-01 Graduate Performance Forum (in Spring Semesters, 2 classes)
- M 650 Career Design for Musicians (1 class)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

orld Percussion (MFA)

LEARNING GOALS

This degree program aims to train students, who already possess a strong foundation as a drummers and/or percussionists, to become exceptional cutting edge performers (as well as teachers) through the development of a broad range of skills drawing from a multitude of areas of world percussion. Through examining and studying both traditional aspects of world music as well as contemporary approaches and applications, this program is designed to give the graduating student the skills necessary to lead by example in the emerging and ever-growing field of world percussion and hand drumming. By the time students graduate, they should:

- have developed skills, ideas, and approaches from a world music perspective;
- have experience, expertise and phenomenal technical skills garnered from the study of world music percussion offered at CalArts, including the African, Indian, and Indonesian programs, as well Latin percussion, Brazilian percussion, Persian percussion, Arabic percussion, frame drums and other hand drumming traditions from around the world;

- have focused on and be committed to contemporary experiments combining performance, composition, and improvisation;
- have examined how the rhythmic concepts, devices, techniques, musical forms, and overall aesthetics found in different drumming traditions from around the world can be utilized to reinforce, enhance and individualize their playing as a drummer/ percussionist;
- have been involved in and formed and designed ensembles and collaborative projects throughout all areas of the school of music and the institute at large, leading to experience in organization, planning, design, implementation and production;
- be self-motivated and entrepreneurial, learning to set goals that are reflective of their artistic vision and uniqueness.

PROGRAM REQUIREMENTS

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

- MP515/540/550/561/570 Graduate Major Lesson as assigned (4 classes)
- MP015/040/050/061/070 Non-Major Lesson (4 classes)
- M… Course in performance and/or composition across cultures or styles (1 class)
- MH300+ . . . Advanced Music History & Literature (2 classes)
- One class in Transcription chosen from:
  - MT900 Graduate Independent Project in Transcription
  - MT503 Musicianship Skills: Transcription
- Four classes chosen from:
  - MP309 Latin Percussion
  - MP325 Persian Ensemble
  - MP680 Tabla Accompaniment
  - MT190/390 North Indian Svar Graam - Vocal
  - MT195/395 North Indian Svar Graam - Instrumental
  - MT210 North Indian Theory
  - MT225 Introduction to the Forms of African Music
  - MT260 Javanese and Balinese Music, Dance and Theory
  - MT601 Tala: North and South Indian Rhythm Systems
- ME103-01 / 02 World Percussion Ensemble / Tabla Ensemble (4 classes)
- ME . . . Other World Music Ensembles (4 classes)
- M 900P Graduate Independent Project: Pedagogy (2 classes)
- M002 Interim (in Spring Semesters, 2 classes)
- MP699 MFA Graduation Recital (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

I Music Technology: Interaction Intelligence Design Program (MFA)

LEARNING GOALS

The Music Technology program aims to built strong musical skills while promoting the mastery of a variety of music-related technologies in the context of pursuing creative work. Specifically, Music Technology students will have opportunities to:

- become trained musicians able to work in a variety of musical ensembles and global music productions, with appropriate competencies in music theory and musicianship skills, while emphasizing the specialties of 21st Century music technology;
- develop professional-level skills allowing them to produce concerts, stage-manage, understand sound mixing and diffusion, and run stage monitoring and main audience sound;
- become skilled in and know how to run music studios at a high level for album and media production, including microphone techniques, software editors, audio effects, mixing, mastering, and the use of the Internet for audio production;
- develop thorough historical knowledge of electro-acoustic music as well as knowledge of the theory and operation

of algorithms for traditional synthesis and audio effects production;
- become software engineers able to write computer code for websites for the Internet and understand advanced object-oriented computer languages for artistic expression;
- learn to design and build basic electronic circuits and make human computer interface designs for artistic practices;
- acquire knowledge of basic digital signal processing and how it relates to audio, including time and frequency domain processing and how these may be manipulated for artistic practices;
- develop high-level practical and professional skills, including the ability to synthesize diverse studies, project planning, execution, time management, and documentation of both technical and musical work at a level suitable for publication in a professional journal.

PROGRAM REQUIREMENTS

- MI205 Music Technology Forum (each semester offered)
- MI613A & B Introduction to Programming for Digital Artists (2 classes)
- MI621A C++ for the Advanced Electronic Musician
- MI630A & B Interface Design for Music and Media Expression (2 classes)
- MI685 Teaching in Technology (required two semesters)
- MH625 Survey of Sound Art
- MI699 Final Project (variable units; must enroll each semester in residence)
- 2 Music Technology DSP electives, chosen from (2 classes):
  - MI650 Sound Synthesis
  - MI655 Advanced Synthesis
  - MI660 Audio Signal Processing
  - MI621B C++ for the Advanced Electronic Musician
  - MI631 Advanced Circuit Design
  - MI415 Visual Programming and Projection Mapping
  - MI600 Focused Topics in Graduate Music Technology
  - MI550 Robotic Design for Music and Media Applications
- 2 Digital Performance Ensemble electives, chosen from (2 classes):
  - MI530 21st Century Raga and Tala: Digitizing North Indian Music
  - MI531 21st Century Gamelan: Digitizing Indonesian Music
  - ME540 Machine Orchestra
  - MI541 Composition for Robotic Instruments
  - ME625 Creative Music Electronic Ensemble
  - MI430 Grids, Beats, and Groups
- M002 Interim (in Spring Semesters, 2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Final MFA Thesis

Doctor of Musical Arts Program Requirements

The DMA program requires a minimum of 60 units in total, with a minimum enrollment of 10 units per semester, and a minimum residence of six full-time semesters. Doctoral students may enroll in undergraduate courses (those with course numbers below 400), but will receive credit for only half of their undergraduate unit value. I. Performer—Composer (DMA) Learning Goals Upon attainment of the DMA degree, students should have demonstrated an original and coherent artistic vision that fuses performance and composition in unique and compelling ways, and should manifest excellence as educators and advocates for evolutionary and exploratory art. Specifically, they should demonstrate:

- a high level of critically aware artistic production demonstrated by a substantial body of mature, well-documented artworks and performances;
- advanced technical and performance skills facilitating the consummate execution of diverse artistic projects;
- the scholarly ability to effectively contextualize and conceptualize their work and that of other artists, supported by broad historical and theoretical knowledge relevant to their artistic milieu;
- persuasive written and oral communication skills enabling advocacy to diverse audiences of their own artistic ideas and practices, as well as of other exploratory art;
- outstanding pedagogical and assessment skills and experience, including the employment of interactive and

experiential learning modalities;
- strong organizational and collaborative skills that complement entrepreneurial vision and expertise, including the ability to plan, promote and realize public events;
- a command of both traditional and emerging approaches to the delivery of scholarly and creative work, including professional development methods and strategies (e.g. CD, DVD and website preparation, grant-writing skills, etc.).

PROGRAM REQUIREMENTS

Three years of intensive study, full-time coursework and creative projects are required.

- MC/MP700 Composition and/or Performance Lessons (each semester in residence)
- MD700 Performer–Composer Doctoral Seminar (each semester in residence)
- MD701 Teaching the Teacher: New Paradigms of Learning and Assessment (1 class)
- MD702 Methodologies for Music Research and Writing (1 class)
- MD704 Professional Development for Musicians (1 class)
- MD740 DMA Teaching Practicum (each semester in residence)
- MD750 Topic-Driven Research and Exploration (6 classes minimum with at least 3 different instructors)
- MD790 Performance/Presentation Project (2 classes)
- MD799 Doctoral Project (2 classes)
- Two Courses Chosen from:
  - MD703 The Performer–Composer: History and Aesthetics
  - MD705 The Performer–Composer: Theory and Practice
  - MH600+ Advanced Music History and Literature
  - MT600+ Advanced Music Theory/Analysis
  - And/or other appropriate advanced course(s) chosen in consultation with mentor
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
  - DMA First- ear Review
  - Written and Oral Qualifying Examinations
  - Doctoral and Summative Portfolio Review

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CalARTS Course Catalog

The Herb Alpert School of Music at CalArts

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- Music Theory (MT)
- Music Pedagogy (M)

The courses offered by The Herb Alpert School of Music at CalArts are a reflection of a rich and diverse curriculum for BFA, MFA and DMA students.

Course Code	Course Name	Semesters Offered
CS217	Digital Media and Web Development for Digital Artists	I
CS268	Introduction to Sound Production	I, II
CS313A	Introduction to Programming for Digital Artists A	I
CS313B	Introduction to Programming for Digital Artists B	II
ID001-01	Fundamental English for Artists BFA	I, II
ID001-02	Fundamental English for Artists MFA	I, II
ID370	The People s Theory	I
ID530	Toward Interdisciplinary Critique: a Survey of Methodologies	Not planned for this academic year
M 002	Interim	II
MC010	Composition: Non-Major Lessons	I, II
MC100	Composition: UG Major Lessons	I, II

MC101	Undergraduate Composers Forum	I, II
MC110	Introduction to Composition	I, II
MC120A	Sound/Silence 1A: Instrumental Composition A	I
MC120B	Sound/Silence 1B: Instrumental Composition B	II
MC123A	Undergraduate Experimental Music Workshop A	Not planned for this academic year
MC123B	Undergraduate Experimental Music Workshop B	II
MC250	Writing for Strings	I, II
MC251	Writing for Woodwinds	II
MC252	Writing for Harp	Not planned for this academic year
MC253	Writing for Percussion	II
MC254	Writing for Brass	I
MC255	Writing for Keyboards	Not planned for this academic year
MC256	Writing for Voice	Not planned for this academic year
MC259	Adventures in Writing for Everything Else	I
MC310	Undergraduate Jazz Composition: Analysis in Improvisational Forms & Traditions	I, II
MC314	Jazz Arranging and Advanced Ear Training	II
MC320A	Sound/Silence 2A: Studio Electro-Acoustic Composition	I
MC320B	Sound/Silence 2B: Live Electronic Music-Making	II
MC321	Composition for Film and Video	II
MC400-11	HyperOpera: Song Without Borders	Not planned for this academic year
MC400-15	Form in Contemporary Music	Not planned for this academic year
MC402	Instrumentation & Orchestration	Not planned for this academic year
MC465	Digital Recording Studio	I, II
MC500	Composition: Graduate Lessons	I, II

MC501	Graduate Composers Forum	I, II
MC502	Experimental Sound Practices Forum	I, II
MC515	Music and Video Ensemble	II
MC602	Instrumentation & Orchestration - see MC402	Not planned for this academic year
MC604	Field Recording Workshop	I
MC605	Graduate Electroacoustic Seminar	I, II
MC610	Graduate Jazz Composition: Analysis in Improvisational Music Forms and Traditions	I, II
MC614	Jazz Arranging and Advanced Ear Training - see MC314	II
MC615	Choreographers and Composers	I
MC616	Concert Theater	I
MC617	Media Strategies: Rules and Space	II
MC618	Media Theory: the Interactee	I
MC621	Composition for Film and Video - see MC321	II
MC623A	Graduate Experimental Music Workshop A	Not planned for this academic year
MC623B	Graduate Experimental Music Workshop B	II
MC650	MC 65 /25 Writing for... - see MC25	Not planned for this academic year
MC665	Digital Recording Studio - see MC465	Not planned for this academic year
MC699	MFA Portfolio	I, II
MC700	Composition: DMA Lessons	I, II
MC800	Undergraduate Independent Study: Composition	I, II
MC900	Graduate Independent Project: Composition	I, II
MD700	Performer-Composer Doctoral Seminar	I, II
MD701	Teaching the Teacher: New Paradigms of Learning and Assessment	I
MD702	Methodologies for Music Research & Writing	I
		Not planned for

MD703	Performer-Composer: History and Aesthetics	this academic year
MD704	Professional Development for Musicians	II
MD705	Performer-Composer: Theory and Practice	Not planned for this academic year
MD740	Teaching Practicum	I, II
MD750	Topic-Driven Research and Exploration	I, II
MD790	DMA Performance/Presentation Project	II
MD799	Doctoral Project	I, II
ME103-01	World Percussion Ensemble	I, II
ME103-02	Tabla Ensemble	I, II
ME105-01	New Millennium Chamber Orchestra (Undergraduate)	I, II
ME105-02	New Millennium Performers (Undergraduate)	Not planned for this academic year
ME106	Undergraduate Chamber Music	I, II
ME114	Baroque Chamber Music and Bach Arias	I, II
ME117	Undergraduate Jazz Student Ensembles	I, II
ME120	Undergraduate New Millennium Brass Ensemble	I, II
ME121	Undergraduate Jazz Faculty Ensemble	I, II
ME122	Percussion Ensemble	I, II
ME123	Undergraduate Woodwind Ensemble Workshop	I, II
ME124	Undergraduate Trumpet Studio	I, II
ME128	Women s Calabash Drum Ensemble	Not planned for this academic year
ME201	Beginning African Music Ensemble	I, II
ME210	Beginning Javanese Gamelan: Kyai Doro Dasih	I, II
ME220	Beginning Balinese Gamelan: Semar Pelgulingan	I, II
ME221	Gender Wayang Ensemble	I, II
ME222	Balinese Flute Ensemble: Gong Suling	I, II
		Not planned for

ME223	Kecak (Balinese Monkey Chant) Ensemble	Not planned for this academic year
ME230	Beginning North Indian Music Ensemble	I, II
ME300-01	Chamber Singers	Not planned for this academic year
ME300-01	Chamber Singers	II
ME300-03	Contemporary Vocal Ensemble	I
ME326	Improvisation Ensemble	I, II
ME327	Multi-Focus Ensemble	I, II
ME400	Applied Experiments in World Music	Not planned for this academic year
ME401	Advanced African Music Ensemble	I, II
ME404	Creative Orchestra	II
ME410	Advanced Javanese Gamelan: Kyai Doro Dasih	I, II
ME420	Advanced Balinese Gamelan: Semar Pelgulingan	I, II
ME422	Advanced Percussion Ensemble	I, II
ME423	Advanced Woodwind Ensemble Workshop	I, II
ME424	Advanced Trumpet Studio	I, II
ME426	Advanced Improvisation Ensemble	I, II
ME430	Advanced North Indian Music Ensemble	I, II
ME450	Sonic Boom Ensemble	I, II
ME455	Improvised Music Theater	I, II
ME460	Golia Large Ensemble	II
ME460	Vinny Golia Large Ensemble	II
ME500	New Century Players Ensemble	I, II
ME605-01	New Millennium Chamber Orchestra (Graduate)	I, II
ME605-02	New Millennium Performers Ensemble (Graduate)	Not planned for this academic year
ME606	Graduate Chamber Music	I, II

ME614	Graduate Baroque Chamber Music and Bach Arias	I, II
ME617	Graduate Jazz Student Ensembles	I, II
ME620	Graduate New Millenium Brass Ensemble	I, II
ME621	Graduate Jazz Faculty Ensemble	I, II
ME625	Creative Music Electronic Ensemble	I, II
ME800	Undergraduate Independent Project: Ensemble or Accompaniment	I, II
ME900	Graduate Independent Project: Ensemble or Accompaniment	I, II
MH100	World Music Survey	II
MH115	Survey of 20th- and 21st-Century Music	I
MH205A	Survey of Western Music History & Literature A	I
MH205B	Survey of Western Music History & Literature B	II
MH240	Jazz History	I
MH300	Music Cultures	I, II
MH310	History & Practice of Electro-Acoustic Music	Not planned for this academic year
MH314	Introduction to the Music of Flamenco	I
MH317	Introduction to Bach	I, II
MH345	The R Evolution of Solo Vocal Literature	I
MH390	The Blues Before 1960	II
MH400-02	African & African-American Music and Literature	II
MH400-03	Contemporary Composer: Words, Music and Ideas	Not planned for this academic year
MH400-04	The Music of Luigi Nono	Not planned for this academic year
MH400-05	The Music of James Tenney	Not planned for this academic year
MH400-06	Music as Literature	I
MH400-07	Sounding Images - A Survey of Visual Music	Not planned for this academic year
MH400-08	The Music of Gyorgy Kurtag and Sofia Gubaidulina	Not planned for

MH400-08	The Music of Gyorgy Kurtag and Sofia Gubaidulina	this academic year
MH400-12	Musical Reflections of Surrealism	Not planned for this academic year
MH400-14	The Music of Edgard Varese	Not planned for this academic year
MH400-16	Contemporaneouty in Music	Not planned for this academic year
MH400-18	Contemplative Practices, Musical Arts, Compassionate Mind	II
MH400-19	Music of Eastern Europe in the Late 20th Century	Not planned for this academic year
MH400-20	The Music of Gerard Grisey and French Spectralism	Not planned for this academic year
MH400-21	The Piano since 1900	Not planned for this academic year
MH400-22	The Art of Film Composing	Not planned for this academic year
MH400-23	The Music of Iannis enakis	Not planned for this academic year
MH400-24	The Music of Gyorgy Ligeti	Not planned for this academic year
MH400-25	The Music of Helmut Lachenmann	Not planned for this academic year
MH400-26	The Music of Igor Stravinsky	I
MH400-27	The Music of Arnold Schoenberg	II
MH400-28	Late Beethoven	II
MH405-01	Focus Rock: Metal - Black, Death & Doom	Not planned for this academic year
MH405-02	Rock and New Music: A History of Cross-Pollination	II
MH420	Music Improvisation Out of this World	Not planned for this academic year
MH425	Survey of Sound Art	II
MH430	Her Music	Not planned for this academic year
MH501	Explorations Into the Ontology & Aesthetics of Free Improvisation	II
MH502	Twentieth-Century Intersections and Interactions	I

MH600-02	Focused Topics - see MH400-	Not planned for this academic year
MH605-01	Focus Rock: Metal - see MH405-01	Not planned for this academic year
MH605-02	Rock and New Music: A History of Cross-Pollination	II
MH620	Music Improvisation Out of this World - see MH420	Not planned for this academic year
MH625	Topics in Sound Art	II
MH630	Her Music - see MH430	Not planned for this academic year
MH800	Undergraduate Independent Project: Music History & Literature	I, II
MH900	Graduate Independent Project: Music History & Literature	I, II
MI100	Fundamentals of Concert Production	I, II
MI101A	Concert Production for Music Technology Students	I, II
MI150	Sound Synthesis	I
MI155	Advanced Sound Synthesis	II
MI205	Music Technology Forum	I, II
MI210	Intermediate Audio for the Laptop	II
MI220	Advanced Musical Programming Techniques	Not planned for this academic year
MI270	Introduction to Composition using Music Technology	II
MI308	Advanced Production Techniques	II
MI315	Introduction to Digital Fabrication	II
MI330A	Interface Design for Music and Media Expression A	I
MI330B	Interface Design for Music and Media Expression B	II
MI360	Audio Signal Processing	I
MI415	Visual Programming and Projection Mapping	II
MI430	Grids, Beats, and Groups	I, II
MI499	Undergraduate Music Technology Final Project	I, II
MI530	21st Century Raga & Tala: Digitizing North Indian Music	II

MI531	21st Century Gamelan: Digitizing Indonesian Music	Not planned for this academic year
MI540	Machine Orchestra	Not planned for this academic year
MI541	Composition for Robotic Instruments	I
MI550	Robotic Design for Music & Media Applications	Not planned for this academic year
MI600	Special Topics in Graduate Music Technology	II
MI613A	Introduction to Programming for Digital Artists A	I
MI613B	Introduction to Programming for Digital Artists B	II
MI620	Advanced Musical Programming Techniques - see MI220	Not planned for this academic year
MI621A	C++ for the Advanced Electronic Musician A	I
MI621B	C++ for the Advanced Electronic Musician B	II
MI630A	Interface Design A&B - see MI330A&B	I
MI631	Advanced Circuit Design	I
MI650	Sound Synthesis - see MI150	I
MI655	Advanced Sound Synthesis - See MI155	II
MI660	Audio Signal Processing - see MI360	I
MI685	Teaching in Technology	I, II
MI699	MFA Music Technology Final Project	I, II
MI800	Undergraduate Independent Project: Music Technology	I, II
MI900	Graduate Independent Project: Music Technology	I, II
ML101	Intensive Italian Language and Grammar for Singers	Not planned for this academic year
ML102	Intensive French Language and Grammar for Singers	Not planned for this academic year
ML103	Intensive German Language and Grammar for Singers	I
MP000	Performance Lessons	I, II

MP001	Class Piano	I, II
MP102	Musician s Toolkit	I
MP200-01	Undergraduate Jazz Improvisation (Class)	I
MP200-02	Undergraduate Jazz Improvisation (Individual)	I, II
MP201-01	Systemic Improvisation	I
MP201-02	The Spirituality of Improvisation	I, II
MP201-03	Harmonic Improvisation	II
MP203-01	Undergraduate Performance Forum	II
MP204	Forum for Musical Arts	I, II
MP207	Undergraduate Jazz Forum	I
MP208	Stagecraft for Singers	Not planned for this academic year
MP210	Undergraduate Keyboard Colloquium	I, II
MP215	oga for Musicians	I, II
MP220	African Dance	I, II
MP230	Balinese Dance	I, II
MP235	Beginning Shakuhachi Workshop	I, II
MP240-01	Javanese Dance (Women)	I, II
MP240-02	Javanese Dance (Men)	I, II
MP241	Studio Projects for Guitar	I, II
MP250	Institute Voice	I, II
MP252	Learning to Scream: Voice Training for Non-Majors	I
MP254	English Diction and Repertoire for Singers	I
MP255-01	Italian and Spanish Diction and Repertoire for Singers	Not planned for this academic year
MP255-02	French Diction and Repertoire for Singers	Not planned for this academic year
MP255-03	German Diction and Repertoire for Singers	II
MP302	The Grammar of Conducting	II

MP302	The Grammar of Conducting	II
MP303	Radical Music Pedagogy	Not planned for this academic year
MP308	Topics in Historically Informed Performance Practices: The Study of Historical Performance Practices in Western European Music Composed Before the 19th Century	Not planned for this academic year
MP309	Latin Percussion	I, II
MP312	Tabla	I, II
MP324	Perspectives on Hand Drumming	I, II
MP325	Persian Ensemble	I, II
MP326	Trigger: the Electronic Percussionist	I, II
MP400-01	Singing the Books: A Workshop on John Cage s Song Books	Not planned for this academic year
MP400-02	Contemporary Vocal Techniques, Repertoire and Performance	Not planned for this academic year
MP400-03	What Kind of Text Is That Exploring and Creating with Unusual Materials	II
MP402	Opera Theater	II
MP403	Physiology of the Voice	Not planned for this academic year
MP405	Performer-Composer Forum	II
MP406	Musical Bodies: Injury Prevention and Rehabilitation	I, II
MP408	Instrumental Conducting	I
MP480	Tabla Accompaniment	I, II
MP502	Improvisors Visiting Artists Colloquium	I, II
MP503-01	Graduate Performance Forum	II
MP600-01	Focused Topics in Vocal Performance - see MP400-	Not planned for this academic year
MP600-01	Focused Topics in Vocal Performance - see MP400-	Not planned for this academic year
MP601-01	Systemic Improvisation	I
MP601-02	The Spirituality of Improvisation	I, II
MP601-03	Harmonic Improvisation	II

MP602	Opera Theater - see MP402	Not planned for this academic year
MP603	Physiology of the Voice	Not planned for this academic year
MP604	Special Studies in Collaborative Performance	Not planned for this academic year
MP605	Performer-Composer Forum - see MP405	II
MP606	Musical Bodies: Injury Prevention and Rehabilitation - see MP406	I, II
MP607	Graduate Jazz Forum	I
MP608	Instrumental Conducting	I
MP610	Graduate Keyboard Colloquium	I, II
MP640	Contemporary Performance Practice for Woodwinds	I, II
MP680	Tabla Accompaniment - see MP480	I, II
MP699	MFA Graduation Recital Preparation	I, II
MP800	Undergraduate Independent Project: Performance	I, II
MP900	Graduate Independent Project: Performance	I, II
MR110	Vocal Repertoire Coaching	I, II
MR120	Guitar Workshop: Undergraduate Majors	I, II
MR122	Flute Workshop: Undergraduate Majors	I, II
MR123	Harp Workshop: Undergraduate Majors	I, II
MR124	Oboe Workshop: Undergraduate Majors	I, II
MR126	Experimental Voice Workshop: UG Majors	I, II
MR127	African Rhythm Workshop	Not planned for this academic year
MR128	String Workshop: Undergraduate Majors	I, II
MR129	Percussion Workshop: Undergraduate Majors	I, II
MR130	Clarinet Workshop: Undergraduate Majors	I, II
MR131	Bassoon Workshop: Undergraduate Majors	I, II
MR132	Brass Workshop: Undergraduate Majors	I, II

MR133	Horn Workshop: Undergraduate Majors	Not planned for this academic year
MR310	Advanced Vocal Repertoire Coaching	I, II
MR510-02	Graduate Vocal Repertoire Coaching (Individual)	I, II
MT001	Fundamental Musicianship	I, II
MT100A	Musicianship Skills: Tonal Forms A	I, II
MT100B	Musicianship Skills: Tonal Forms B	I, II
MT100B01	Musicianship Skills: Tonal Forms B	I, II
MT100B02	Musicianship Skills: Tonal Forms B	I, II
MT101A	Introduction to Tonal Theory A	I, II
MT101B	Introduction to Tonal Theory B	I, II
MT102-01	Musicianship Skills: Bach Chorale Singing	Not planned for this academic year
MT102-02	Musicianship Skills: Bach Keyboard Pieces	I, II
MT103	Musicianship Skills: Transcription	I
MT104A	Musicianship Skills: Rhythm A	I
MT104B	Musicianship Skills: Rhythm B	II
MT150	Jazz Keyboard Theory	I, II
MT170	Transcription and Arranging for Guitar	I, II
MT173	Lute Tablature Transcription	I, II
MT174	Fretboard Theory	I, II
MT175	Figured Bass Realization for Guitar or Lute	I, II
MT176	Analysis of Guitar Repertoire	I, II
MT177	Continuo and Baroque Accompaniment	I, II
MT190	Beginning North Indian Svar Graam - Vocal	I, II
MT195	Beginning North Indian Svar Graam - Instrumental	I, II
MT200C	Musicianship Skills: Tonal Forms C	I, II

MT200D	Musicianship Skills: Tonal Forms D	I, II
MT202	Post-Tonal Theory	I, II
MT203	Form and Advanced Tonal Theory	Not planned for this academic year
MT204	Counterpoint	II
MT205	Song Writing, Analysis and Performance	I
MT210	North Indian Theory	I, II
MT220	Persian Music Theory	II
MT225	Introduction to the Forms of African Music	Not planned for this academic year
MT260	Javanese and Balinese Music, Dance & Theory	I, II
MT300	Analysis of Musical Forms	II
MT302	Acoustics: Applied Physics for Musicians	I
MT350	Analysis and Interpretation for Performers	I
MT390	Advanced North Indian Svar Graam - Vocal	I, II
MT395	Advanced North Indian Svar Graam - Instrumental	I, II
MT400-01	Chamber Thought	Not planned for this academic year
MT400-09	Orchestral Thought	II
MT400-10	Analysis: What Is Experimental Music	Not planned for this academic year
MT400-13	Uncertainty	Not planned for this academic year
MT400-17	The String Quartet since 1900	II
MT401	Tala: North and South Indian Rhythm Systems	I, II
MT403A	Intonation Workshop A	I
MT403B	Intonation Workshop B	II
MT501	Graduate Theory Review	I
MT502	Graduate Skills Review	II
MT503	Musicianship Skills: Transcription	I

MT600-01	Focused Topics - see MC400-	Not planned for this academic year
MT601	Tala Systems	Not planned for this academic year
MT603A	Intonation Workshop	Not planned for this academic year
MT603B	Intonation Workshop B	Not planned for this academic year
MT610	Spectromorphology	II
MT612	Critical Reading: Location and Geosound	I, II
MT800	Undergraduate Independent Project: Music Theory & Analysis	I, II
MT900	Graduate Independent Project: Music Theory & Analysis	I, II
M 350	Career Designs for Musicians	I, II
M 400A	Toward Creativity: Pedagogy, Praxis, Philosophy A	I
M 400B	Toward Creativity: Pedagogy, Praxis, Philosophy B	II
M 650	Career Designs for Musicians - see M 350	I, II
M 800P	Undergraduate Independent Project: Pedagogy	I, II
M 900P	Graduate Independent Project: Pedagogy	I, II

CS21 : Digital Media and eb Development for Digital Artists

2 units Semester: I

This course provides an introduction to digital media and web development for musicians. Each student will learn basic HTML and how to use it to build custom websites for designing artist homepages. Students will learn how to stream music, stream video, and manage media online. Each student will also learn how to use social networking sites to help gain fan bases and friends using websites like myspace and facebook. Final project in this course is to have a personal website set up and running.

Permission of instructor required. jhochenbaum calarts.edu
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

CS2 : Introduction to Sound Production

2 units Semester: I II

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 equipment performance specs; digital audio;

microphone types and usage; and an overview of recording theory. Lecture/demonstration course, not hands-on recording.

Prerequisites: Solid math skills, including algebra.
Permission of instructor required. jhochenbaum__calarts.edu
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

CS 1 A: Introduction to Programming for Digital Artists A

2 units Semester: I

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChucK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChucK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChucK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

CS 1 B: Introduction to Programming for Digital Artists B

2 units Semester: II

See the description of CS313A, of which this course is a continuation.

Prerequisite: CS313A
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

ID 1- 1: Fundamental English for Artists BFA

2 units Semester: I II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID 1- 2: Fundamental English for Artists MFA

2 units Semester: I II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom

dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID : The People s Theory

2 units Semester: I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is good Who owns the codes How do specialists in different disciplines come to talk to one another Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

Approved for Critical Studies credit.
Permission of instructor required.
Cross disciplinary class.
Open to the Institute.

Discipline(s): School of Art, The Herb Alpert School of Music at CalArts, School of Critical Studies, Interdisciplinary

ID : To ard Interdisciplinary Critique: a Survey of Methodologies

units Semester: Not planned for this academic year

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

Cross disciplinary class.
Open to the Institute.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, School of Critical Studies, Interdisciplinary

M 2: Interim

1 unit Semester: II

During the first two weeks of the spring semester, the School of Music, along with other Schools within the Institute, offers students the opportunity to engage in immersive and intensive experiences that normally would not be possible during the regular academic schedule. Regular School of Music courses do not meet during this time; instead, students may choose from a wide variety of mini-courses, intensive projects, interdisciplinary work and self-directed study. Students should check with other schools in which they are taking courses to see if they will meet during Interim; if so, these take precedence over Interim courses. A schedule of Interim courses will be made available towards the end of the fall semester.

Required for all music students.
For class scheduling purposes, please note that the School of Critical Studies begins its regular Spring Semester concurrently with Interim
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : Composition: Non-Ma or Lessons

1 unit Semester: I II

Half-hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings.

Limited enrollment.
Permission of instructor and School of Music office required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC1 : Composition: UG Ma or Lessons

units Semester: I II

One-hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.

Limited enrollment.
Permission of instructor and School of Music office required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC1 1: Undergraduate Composers Forum

1 unit Semester: I II

Presentation and critique of student compositions and projects, both finished and in-process. Selected topics of relevance to composers will be addressed as time permits, such as notation standards, professional development, topical listening and analysis, and resources for composers and students.

Enrollment limited to undergraduate Composition students in their first four semesters of residence
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC11 : Introduction to Composition

1 unit Semester: I II

Workshop in which students outside the Composition Program may acquire some experience with composing. Topics include aural and visual analysis, the processes of composition, form, structure, and methodology. When possible, music written in the workshop may be played by members of the class.

Prerequisite: MT101A
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC12 A: Sound Silence 1A: Instrumental Composition A

2 units Semester: I

This course comprises foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include musical forms and processes, traditional notation, and instrumentation.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC12 B: Sound Silence 1B: Instrumental Composition B

2 units Semester: II

This course continues foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include more advanced musical forms, alternative approaches to notation, and instrumentation.

Prerequisite: MC120A or permission of the instructor.
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC12 A: Undergraduate Experimental Music orkshop A

2 units Semester: Not planned for this academic year

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, La Monte oung, 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.

Open to composition and non-composition students.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC12 B: Undergraduate Experimental Music orkshop B

2 units Semester: II

Noise, Sine Tones, Schweigen. Performance, composition, readings and discussion of music stemming from the experimental tradition. 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.

Open to composition and non-composition majors.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC2 : riting for Strings

1 unit Semester: I II

Techniques of writing for strings in both individual and ensemble contexts, composition and performance projects.

Open to both graduate and undergraduate students
Enrollment limited to 10 students in total
Undergraduate students enroll at the 200 level, graduate students at the 600 level
Prerequisite: MT101B or graduate standing

Discipline(s): The Herb Alpert School of Music at CalArts

MC2 1: riting for ood inds

2 units Semester: 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, which range 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 graduate and undergraduate students
Undergraduate students enroll at the 200 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MC2 2: riting for Harp

1 unit Semester: Not planned for this academic year

Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.

Open to graduate and undergraduate students
Enrollment limited to 12 students
Undergraduate students enroll at the 200 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC2 : riting for Percussion

1 unit Semester: II

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.

Open to graduate and undergraduate students
Undergraduate students enroll at the 200 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MC2 : riting for Brass

1 unit Semester: I

Techniques of writing for brass instruments in solo or mixed ensemble settings. This course will include composition and performance projects. Historical references will be explored alongside conventional and extended techniques, auxiliary instruments (cornet, flugelhorn, piccolo trumpet, alto trombone, bass trumpet, euphonium), and a wide variety of mutes.

Open to graduate and undergraduate students
Undergraduate students enroll at the 200 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MC2 : riting for eyboards

1 unit Semester: Not planned for this academic year

This class is for composers wishing to deepen their knowledge of various keyboards--namely the piano, harpsichord, organ and synthesizer. The semester will look at notational issues, unique timbral opportunities, and inherent limitations for each instrument. Toward the end of the semester composers in the class will be teamed up with a student pianist for whom they will compose a piece using techniques discussed in class. The end of the semester will feature these works in a public concert.

Open to graduate and undergraduate students
Undergraduate students enroll at the 200 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC2 : riting for oice

1 unit Semester: Not planned for this academic year

This course is geared to students who are interested in writing solo or ensemble vocal music and who would like to learn more about how the voice functions and how best to write for it. Topics covered may include the functioning of the voice as an instrument; standard voice types and their ranges, tessitura and timbre; text setting; conventional and extended notation; the use of extended vocal techniques; and compositional concerns and aspects unique to the writing of vocal music. The course will include composition projects that will be performed by students in the voice program.

Course pending approval.
Enrollment limited to 10 students.
Undergraduate students enroll at the 200 level, graduates at the 600 level.
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC2 : Adventures in riting for Everything Else

2 units Semester: I

This course will examine the risks, rewards, realities, pleasures, pitfalls, and hazards of composing for instruments indigenous to cultures other than one s own. Technical and notation aspects related to writing for instruments played by performers who may not read music, or who are likely to be unacquainted with stylistic trends in contemporary music, will be addressed. Topics to be introduced within the context of the course include: aesthetics; stylistic spectrums; attitudes of players; navigating through different languages; composers who incorporate indigenous instruments into their oeuvre; assimilation; and an investigation of the appeal/privileging of certain instruments over others.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : Undergraduate a Composition: Analysis in Improvisational Forms Traditions

2 units Semester: I II

A course analyzing improvisational music forms and creative languages with a major focus upon innovative developments in performance technology; theoretical, aesthetical, and philosophical ideas informing the creative artist; 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.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : a Arranging and Advanced Ear Training

2 units Semester: 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.

Undergraduate students enroll at the 300 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MC 2 A: Sound Silence 2A: Studio Electro-Acoustic Composition

2 units Semester: I

This course presents an introduction to studio composition from both compositional and analytical points of view. Each class member composes short studio pieces using different technical and compositional procedures during the term, and presents analyses of selected electro-acoustic music works.

Prerequisite: MI150
Counts as credit for the previous course number MC220A
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 2 B: Sound Silence 2B: Live Electronic Music-Making

2 units Semester: II

Live-electronics have become such an important part of music making in the late 20th and early 21st centuries that every serious composer, performer and sound technician should know its basics. This course gives a historical, theoretical, and practical introduction to live-electronics. Students will be introduced to various philosophies, methods, and tools of live-electronic music. Each class member has to perform short live-electronic pieces in class using different technical and compositional approaches, and has to give one theoretical presentation.

Counts as credit for the previous course number MC220B

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 21: Composition for Film and ideo

2 units Semester: II

This course includes an introduction to the history of & 64257;lm music, the techniques of & 64257;lm and video scoring, and the analysis of a range of commercial and art & 64257;lm and video scores.

Permission of instructor required
Working knowledge of and access to software appropriate for scoring purposes such as (but not limited to) Digital Performer, Logic, ProTools, Cubase, or Nuendo
Undergraduate students enroll at the 300 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MC -11: HyperOpera: Song ithout Borders

2 units Semester: Not planned for this academic year

Focused Topics Course: In this course, students will explore a meta-collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner s concept of Gesamtkunstwerk, opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance-based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in-depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the 2011 spring semester.

This course is open to composers, singers, instrumentalists, writers, directors, dancers, producers and designers: students who have a desire to create, produce, and perform in collaborative experimental opera engineered by the members of the HyperOpera class.
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MC -1 : Form in Contemporary Music

2 units Semester: Not planned for this academic year

Focused Topics Course: This class will review James Tenney s revolutionary new concepts of musical form as described in his Meta+Hodos and discuss them with the goal of finding useful ways of integrating them with contemporary musical thought. The course will include compositional exercises and class discussions.

Prerequisites: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 2: Instrumentation Orchestration

units Semester: Not planned for this academic year

A study of orchestral instruments and their combinations from expressive, structural, historical, pragmatic, and exploratory perspectives. This course will integrate composing/arranging exercises for a variety of instruments and ensembles, directed listening, score-study, aural training, and the polishing of notational practice.

Prerequisites: MT202 and Core Theory Option, or equivalents
Undergraduate students enroll at the 400 level, graduate students at the 600 level
total enrollment limited to 14 students
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC : Digital Recording Studio

2 units Semester: 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.

Enrollment limited to upper-division undergraduates and graduate students
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC : Composition: Graduate Lessons

units Semester: I II

Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.

Permission of instructor and School of Music office required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1: Graduate Composers Forum

1 unit Semester: I II

Presentation and critique of student compositions and projects, both finished and in process.

Required of and limited to graduate Composition and Experimental Sound Practices students.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 2: Experimental Sound Practices Forum

1 unit Semester: I II

This class centers on the presentation and critique of works by students in the Experimental Sound Practices specialization. Each student, during the academic year, is given a one-hour period to present and discuss recent original work(s) of their choice. The role of the instructor is, essentially, that of a moderator and commentator on the process. In addition to student presentations, there may be occasional presentations by visiting composers. If no other presentation is scheduled (as is always the case with the first few classes) the instructor makes presentations on the works of a particular composer or contemporary musical genre, or leads discussions on specific topics. Readings may be assigned to support these topics.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : Music and ideo Ensemble

2 units Semester: II

This course will explore the relationship of video images and sound in the context of experimental composition and improvisation. The focus of the class will be on live performance and not production. Topics will include computer networking and programming for performance, wireless cameras and transmitters, infrared video, streaming video, and other technologies. The ensemble will work collaboratively to develop a performance for a six screen projection system in ROD. A concert will be given near the end of the semester.

Enrollment limited to six graduate students.
A Mac laptop is highly recommended.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 2: Instrumentation Orchestration - see MC 2

units Semester: Not planned for this academic year
Prerequisites: MT202 and Core Theory Option, or equivalents
Undergraduate students enroll at the 400 level, graduate students at the 600 level
total enrollment limited to 14 students

Discipline(s): The Herb Alpert School of Music at CalArts

MC : Field Recording orkshop

2 units Semester: I

The Field Recording Workshop is an investigation into the historical, technical and aesthetic aspects of field recording as a means of documentation and as a musical practice. As a workshop, we will actively engage in making recordings, comparing and testing equipment, testing various post-recording procedures and, as a final project, creating field recording pieces. The history of field recording, from its inception as a form of documentation (of existing music and environments) towards its use as musical material (from musique concrete onward) will be sketched through readings and especially an extensive listening list.

Enrollment limited to 20 students in total

Discipline(s): The Herb Alpert School of Music at CalArts

MC : Graduate Electroacoustic Seminar

2 units Semester: I II

The class will imagine, design, and implement a semester-long collaborative sound project. Students will work in self-

selected teams. In the first semester the focus will be on a networked, performative, collaboration. In the second semester the focus will be on an interactive audiocentric installation project. Artistic and technical challenges of each project will be addressed through lectures, demonstrations, and discussions. There will be weekly presentations by groups to review what s been produced, what s been learned, and what s confusing.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : Graduate a Composition: Analysis in Improvisational Music Forms and Traditions

2 units Semester: I II

A course analyzing improvisational music forms and creative languages with a major focus upon innovative developments in performance technology; theoretical, aesthetical, and philosophical ideas informing the creative artist; 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.

Prerequisite: MC310, permission of instructor or graduate status
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : a Arranging and Advanced Ear Training - see MC 1

2 units Semester: II

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : Choreographers and Composers

2 units Semester: I

This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.

Enrollment limited to graduate and advanced undergraduate students
MFA-1 students particularly encouraged
Permission of instructor required.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : Concert Theater

units Semester: I

Infusing theatrical elements-movement, lighting, visual imagery, text-into a musical presentation can enhance and clarify a performance, and transcend performance expectations. Ensembles such as the Kronos Quartet and eighth blackbird have pioneered this concept, and composers have embraced it as well. Theatrical approaches to music, as exemplified by composers such as Mauricio Kagel, George Crumb, Heiner Goebbels, Gyorgy Ligeti and others will be analyzed.

Students will form small groups to create projects that will experiment with integrating theater, as an essential component, into the musical process. The class is most appropriate for composers, performers who are especially interested in contemporary music, directors and designers (especially lighting designers), video artists and dancers who would like to work with musicians in the context of concert theater, and writers who would be interested in creating text for collaborative enhancements of a specific work or of a concerttheme.

Enrollment limited to graduate and advanced undergraduate students
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 1 : Media Strategies: Rules and Space

2 units Semester: 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.

Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, Integrated Media

MC 1 : Media Theory: the Interactee

units Semester: I

This class will have both a theoretical and a practical side-the theoretical side will be a consideration of several aspects of the way an audience perceives a work: their most basic cognitive perception; what stays, or stands out in the memory; the work as a matter of interpretation; and the piece or object as something associated with others of its type. The practical side of the class will be making some participatory and installation pieces that test these theories about the audience. The class will include weekly reading, research, and short writing assignments, and three short projects, which the class will discuss in detail.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 21: Composition for Film and ideo - see MC 21

2 units Semester: II

This course includes an introduction to the history of & 64257;lm music, the techniques of & 64257;lm and video scoring, and the analysis of a range of commercial and art & 64257;lm and video scores.

Permission of instructor required
Working knowledge of and access to software appropriate for scoring purposes such as (but not limited to) Digital Performer, Logic, ProTools, Cubase, or Nuendo
Undergraduate students enroll at the 300 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MC 2 A: Graduate Experimental Music orkshop A

2 units Semester: Not planned for this academic year

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, La Monte oung, 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.

Open to composition and non-composition students
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC 2 B: Graduate Experimental Music orkshop B

2 units Semester: II

See description of MC623A.

Open to composition and non-composition students
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC : MC 2 riting for - see MC2

1 unit Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MC : Digital Recording Studio - see MC

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MC : MFA Portfolio

2 units Semester: I II

Credit will be given for the preparation of a portfolio of works. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional field. Composition faculty will review the portfolio, and select work to be archived at CalArts.

Enrollment limited to graduating students

Discipline(s): The Herb Alpert School of Music at CalArts

MC : Composition: DMA Lessons

1 unit Semester: I II

Lessons for DMA students, consisting of individual meetings.

Permission of instructor and School of Music office required

Variable credit: 1.0-4.0 units
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MC : Undergraduate Independent Study: Composition

2 units Semester: 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.

Variable credit: 0.5-2.0 units
Permission of instructor required.
May be repeated for credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

MC : Graduate Independent Pro ect: Composition

2 units Semester: 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.

Variable credit: 0.5-2.0 units
Permission of instructor required.
May be repeated for credit.
Variable credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

MD : Performer-Composer Doctoral Seminar

1 unit Semester: I II

Functioning as a forum for the work-in-progress of DMA students, this weekly seminar will allow students regularly to present and discuss their work and associated materials, and to receive feedback from program faculty and their DMA peers. The seminar will focus on the specific needs and interests of the students enrolled, with faculty offering guidance and direction for necessary skill and knowledge acquisition, as well as creative insight.

DMA standing required
Repetition for credit required

Discipline(s): The Herb Alpert School of Music at CalArts

MD 1: Teaching the Teacher: Ne Paradigms of Learning and Assessment

2 units Semester: I

This course will introduce DMA student-instructors to the nuts and bolts of teaching, including models for course development and curricular design, the generation of teaching materials, legal issues in the classroom, and various assessment measures designed to provide maximum feedback for their students. New paradigms of teaching/interaction and learner-centered teaching will be explored and developed. Course content also will include the study of relevant

areas of music cognition, recent advances in music and neuroscience, and experiments in learning/development. Students will engage in numerous projects and will visit and observe faculty-led classes/lessons/ensembles in order to study different teaching methods. Significant reading will be required.

DMA standing or permission of instructor required

Discipline(s): The Herb Alpert School of Music at CalArts

MD 2: Methodologies for Music Research riting

units Semester: I

This course will introduce investigative methodologies useful for graduate coursework, scholarly and creative research and professional writing throughout their careers in music. Topics addressed will include music library resources and research methods, organizational strategies for scholarly writing, style and citation guidelines, the making of oral and multimedia presentations, copyright issues for scholars and educators, and the contemporary publishing environment in music research. Note: MFA students may enroll with instructor s permission.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MD : Performer-Composer: History and Aesthetics

2 units Semester: Not planned for this academic year

This course offers a broad historical, technical and aesthetic survey of the opportunities and challenges presented to the musician whose work integrates performance and composition. These are illuminated through comparative perspectives on the work, life and cultural role of creative musicians from diverse times, places and musical traditions.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MD : Professional Development for Musicians

2 units Semester: II

This course will explore a broad range of tools and ideas for creating a life in the arts, including preparation for positions in education, artistic entrepreneurship, and work in non-profit and for-profit enterprises. Topics addressed will include techniques for documenting and disseminating creative work, development of vitae and other professional documentation, grant writing, developing an on-line presence, conducting an academic job search, and methods for bringing the artist s unique projects and opportunities to fruition.

DMA standing or permission of instructor required

Discipline(s): The Herb Alpert School of Music at CalArts

MD : Performer-Composer: Theory and Practice

2 units Semester: Not planned for this academic year

This course will focus on theories that deal with performance and performance practice throughout the arts. The readings will be selected each year in accordance with the interests of the current students, and may come from such sources as Robert Bresson, Michel Foucault, Marina Abromovic, Adalaide Morris, Boris Groys, Peter Brook, Antonin Artaud, Berthold Brecht and others. A detailed presentation (written and aural) by the student about her/his own practice, relative to the

theoretical work, will serve as a final project.

DMA standing required

Discipline(s): The Herb Alpert School of Music at CalArts

MD : Teaching Practicum

1 unit Semester: I II

This course will provide students with credit for teaching responsibilities, aiding them in the development of pedagogical effectiveness and expertise. Students will be required to keep logs of teaching methods utilized and student responses, etc., and will be expected to experiment with and document new methods of delivery and interaction. Students also will engage in syllabi design and the development of assessment/evaluation tools. Faculty will supervise all work.

DMA standing required
Repetition for credit required

Discipline(s): The Herb Alpert School of Music at CalArts

MD : Topic-Driven Research and Exploration

2 units Semester: I II

Topic-Driven Research is an independent-study project that will provide the basis for the material tested during the written and oral examinations, while simultaneously laying the foundation for the Doctoral Project. In consultation with a faculty mentor and the Doctoral Advisory Committee, key research areas will be identified that are relevant to the interests and foci of the student s work. Intensive guided research and study of these topics will inform ongoing creative work, and constitute an intellectual and practical foundation for it. Topic-driven research will promote wide-ranging and deep knowledge appropriate to each student s creative interests and objectives.

Topics must be approved by the DMA Advisory Committee and the DMA Policy Committee
DMA standing required
Variable credit: 1.5-6.0 units
Repetition for credit required
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MD : DMA Performance Presentation Pro ect

2 units Semester: II

This guided independent study project will facilitate the student s creative work and will be geared towards the preparation and presentation of a unique event in which the student displays the integration of his/her original performance and composition. It is expected that this event will demonstrate artistic innovation as well as professional level performance skills. Faculty will work closely with students to ensure that students are developing their artistic identity, along with skills that will facilitate the presentation of their work (e.g. verbal and written skills required for contextualization; organizational abilities; event production skills, etc.). Substantial program notes discussing the work and its context must accompany the performance/presentation.

DMA standing required
Repetition for credit required

Discipline(s): The Herb Alpert School of Music at CalArts

MD : Doctoral Pro ect

units Semester: I II

The Doctoral Project, beginning with intensive independent research and experimentation, and culminating in the creation of several distinct, yet interconnected components, prepares candidates for a noticeable emergence into the larger arts community. The project is comprised of coordinated components that synthesize performance and composition elements while documenting their significance and originality. Each component must be completed with rigor and must score well on specific rubrics for each part. A Final Review concludes this process, at which time candidates are expected to have met all DMA Program Learning Outcomes.

The following components comprise the Doctoral Project:

1. Final Project/Event: a major culminating performance/presentation event

2. Public Presentation: a substantial presentation concerning the candidate s work, involving a public forum and question/answer session

3. Publishable Article: one article that is suitable for publication in a professional medium regarding a topic agreed upon by the Doctoral Advisory Committee and the candidate

4. Artistic Statement: a written statement discussing the body of the candidate s work as a totality, including its current state, development, prospects, and context with respect to history, culture and aesthetics

5. Professional Portfolio: a summative portfolio comprising a stipulated set of documents suitable for presentation in professional, academic or artistic settings

Prerequisite: advancement to DMA candidacy
Variable credit: 7.0-8.5 units
Repetition for credit required

Discipline(s): The Herb Alpert School of Music at CalArts

ME1 - 1: orld Percussion Ensemble

1 unit Semester: 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.

Open to the Institute, but permission of instructor required
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME1 - 2: Tabla Ensemble

1 unit Semester: I II

The CalArts Tabla Ensemble is a performing ensemble that draws from the vast repertoire of North Indian tabla, ranging from classical to folk and traditional to contemporary.

Open to the Institute, but permission of instructor required
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME1 - 1: Ne Millennium Chamber Orchestra (Undergraduate)

1 unit Semester: I II

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. Emphasis is place on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because 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. Students playing in numerous pieces may sign up for two sections of the course, with instructor s permission.

Enrollment open to undergraduate students only (graduate students see ME605)
Audition required.
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME1 - 2: Ne Millennium Performers (Undergraduate)

1 unit Semester: Not planned for this academic year

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. Emphasis is place on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because 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. Students playing in numerous pieces may sign up for two sections of the course, with instructor s permission.

Enrollment open to undergraduate students only (graduate students see ME605).
Audition required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME1 : Undergraduate Chamber Music

1 unit Semester: I II

Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members. Students may sign up for more than one section, with instructor s permission, if they are involved in multiple groups.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME11 : Baroque Chamber Music and Bach Arias

1 unit Semester: I II

A specialized course for instrumentalists and singers given in conjunction with ME105 and ME106.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME11 : Undergraduate a Student Ensembles

1 unit Semester: I II

Performance of ensemble works written for small jazz groups and performed by all-student groups.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME12 : Undergraduate Ne Millennium Brass Ensemble

1 unit Semester: I II

Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

Enrollment open to BFA s only.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME121: Undergraduate a Faculty Ensemble

1 unit Semester: I II

Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME122: Percussion Ensemble

1 unit Semester: I II

Performance of ensemble works written for percussion instruments.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME12 : Undergraduate ood ind Ensemble orkshop

1 unit Semester: I II

Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME12 : Undergraduate Trumpet Studio

1 unit Semester: I II

Performance of ensemble works written for multiple trumpets.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME12 : omen s Calabash Drum Ensemble

1 unit Semester: Not planned for this academic year

Individual and small group instruction on the techniques of this unique African instrument, the Calabash drum.

Enrollment limited to 8 students
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME2 1: Beginning African Music Ensemble

1 unit Semester: 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.

ME201-01 and ME201-02 may not be taken concurrently
Limited enrollment
May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

ME21 : Beginning avanese Gamelan: yai Doro Dasih

1 unit Semester: I II

Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME22 : Beginning Balinese Gamelan: Semar Pelgulingan

1 unit Semester: I II

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

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME221: Gender ayang Ensemble

1 unit Semester: I II

Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME222: Balinese Flute Ensemble: Gong Suling

1 unit Semester: I II

Training in Balinese flute playing-sixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME22 : ecak (Balinese Monkey Chant) Ensemble

1 unit Semester: Not planned for this academic year

Balinese Monkey Chant ensemble.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME2 : Beginning North Indian Music Ensemble

1 unit Semester: I II

Vocal and instrumental performance using both Indian and European instruments.

Prerequisite: MT190
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME - 1: Chamber Singers

1 unit Semester: Not planned for this academic year

Conducted Vocal Ensemble: Study and performance of music for groups of singers. Repertoire may be drawn from a variety of periods, and may feature from one to multiple voices per part.

Prerequisite: demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section.
Permission of instructor and audition required.
May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

ME - 1: Chamber Singers

1 unit Semester: II

The purpose of this course is to offer students the experience of performing choral music from the 14th and 15th centuries as well as modern works for choir composed by the instructor and others. The study of early music will revolve around Thomas Tallis 40 part Motet Spem in Alium. This music gives the student a first hand practice in performing a unique piece of spatial musical art.

Prerequisite: Demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section.
Permission of instructor and audition required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME - : Contemporary ocal Ensemble

1 unit Semester: I

Conducted Vocal Ensemble: Study and performance of literature for small groups of singers, sometimes one-on-part, from the 20th and 21st Century, with an emphasis on works from the last 50 years. The second half of the semester will be devoted entirely to new works written by CalArts students and faculty specifically for the ensemble. This will culminate in a concert premiering these works.

Prerequisite: demonstrated musicianship and vocal skills, including control of intonation and the ability to blend with a section
May be repeated for credit
Permission of instructor required.
May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 2 : Improvisation Ensemble

1 unit Semester: 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.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 2 : Multi-Focus Ensemble

1 unit Semester: I II

Small ensembles of any instrumentation and any style of music. Individual ensembles are coached by faculty members.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Applied Experiments in orld Music

1 unit Semester: Not planned for this academic year

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.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 1: Advanced African Music Ensemble

1 unit Semester: I II

Advanced instruction and performance of West African music and dance.

Prerequisites: ME201
Enrollment limited
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Creative Orchestra

1 unit Semester: II

An improvising orchestra designed primarily to perform the extended works of students in the graduate jazz program. The orchestra will also perform works by the jazz and creative music masters.

Enrollment open to undergraduate and graduate students
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 1 : Advanced avanese Gamelan: yai Doro Dasih

1 unit Semester: I II

Advanced instruction in playing and singing in the central Javanese classical orchestra.

Prerequisite: ME210
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 2 : Advanced Balinese Gamelan: Semar Pelgulingan

1 unit Semester: I II

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

Prerequisite: ME220 Beginning Balinese Gamelan
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 22: Advanced Percussion Ensemble

1 unit Semester: I II

Advanced performance of ensemble works written for percussion instruments.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 2 : Advanced ood ind Ensemble orkshop

1 unit Semester: I II

Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 2 : Advanced Trumpet Studio

1 unit Semester: I II

Performance of ensemble works written for multiple trumpets.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 2 : Advanced Improvisation Ensemble

1 unit Semester: I II

This course is designed to help advanced instrumentalists and vocalists develop their own creative voice in the context of structured and unstructured improvisational studies. Concerts are presented regularly.

Previous improvisational experience required.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Advanced North Indian Music Ensemble

1 unit Semester: I II

Advanced vocal and instrumental performance using both Indian and European instruments.

Prerequisite: MT190
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Sonic Boom Ensemble

1 unit Semester: I II

An ensemble/band falling somewhere among avant-garde rock, noise, ambient, new music, and other things that fall between the cracks. This course will explore the hidden tradition of experimental rock music and address where new, experimental, electronic and rock music meet. What is their common ground-now and historically How does amplification fundamentally change playing of an instrument We will work on new original pieces, left-field covers of rock songs, and rock versions of new music pieces.

Open to all performers.
Prerequisite: MT101A
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Improvised Music Theater

1 unit Semester: I II

This interdisciplinary performance ensemble is open to all departments. Throughout the semester we will adapt improvisational games from both music and theater to a broader interdisciplinary environment. By playing, analyzing, and modifying these games, we will employ an iterative design process for creating performances. In addition to recent developments in interactive fiction, we will study the work of Viola Spolin, John orn, Augusto Boal, Sun Ra, Merce Cunningham, John Cage, Butch Morris, Pauline Oliveros, Wooster Group, Nature Theater of Oklahoma, The Sims. The fall semester will focus on algorithmic strategies for improvised performances. Improvisational games and algorithms are both comprised of rules. Building on this, we can adapt concepts from computer science and video game design theory to our performances. A portion of the semester will be dedicated to improvising with computer programs modeled on the performance algorithms created by the class. The spring semester will focus on a large-scale performance based on the methods developed during the fall semester. Non-performance-oriented artists are encouraged to enroll. Improvising costume designers, production designers, video artists, writers, directors, animators, visual artists, puppets, inventors, philosophers, etc.

Enrollment limited to 25 students.
Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Golia Large Ensemble

1 unit Semester: II

The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber orchestra which improvises, and performs compositions and structured improvisations by Golia. The Large Ensemble is open to all students who can read music and have an interest in improvisation, composition, and want to have some serious musical fun.

May be repeated for credit.
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : inny Golia Large Ensemble

1 unit Semester: II

The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber orchestra which improvises, and performs compositions and structured improvisations by Golia. The Large Ensemble is open to all students who can read music and have an interest in improvisation, composition, and want to have some serious musical fun.

Permission of instructor required.
May be repeated for credit.
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Ne Century Players Ensemble

1 unit Semester: I II

The NCP-an ensemble made up of faculty performers and select student musicians-is devoted to the exploration and exposition of emerging languages in contemporary music. The group s repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, world music, new media and other arts. The ensemble frequently collaborates with distinguished guest performers and composers, and also reads and performs works by advanced student composers.

Permission of mentor and instructor required
Enrollment limited to graduate and advanced undergraduate students
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME - 1: Ne Millennium Chamber Orchestra (Graduate)

1 unit Semester: I II

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. Emphasis is place on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because 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. Students playing in numerous pieces may sign up for two sections of the course, with instructor s permission.

Audition required
Enrollment open to graduate students only (undergraduate students see ME105)
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME - 2: Ne Millennium Performers Ensemble (Graduate)

1 unit Semester: Not planned for this academic year

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. Emphasis is place on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because 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. Students playing in numerous pieces may sign up for two sections of the course, with instructor s permission.

Audition required
Enrollment open to graduate students only (undergraduate students see ME105
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Graduate Chamber Music

1 unit Semester: I II

Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 1 : Graduate Baroque Chamber Music and Bach Arias

1 unit Semester: I II

An advanced, specialized course, focusing on Baroque music and the music of Bach for instrumentalists and singers. Given in conjunction with ME605 and ME606.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 1 : Graduate a Student Ensembles

1 unit Semester: I II

Performance of ensemble works written for small jazz groups and performed by all-student groups.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 2 : Graduate Ne Millenium Brass Ensemble

1 unit Semester: I II

Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 21: Graduate a Faculty Ensemble

1 unit Semester: I II

Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME 2 : Creative Music Electronic Ensemble

2 units Semester: I II

An ensemble researching the interactive languages and the improvisational forms of live electronic music with a major philosophical focus on music technology and interactive, improvisational music.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Undergraduate Independent Pro ect: Ensemble or Accompaniment

1 unit Semester: 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.

Discipline(s): The Herb Alpert School of Music at CalArts

ME : Graduate Independent Pro ect: Ensemble or Accompaniment

1 unit Semester: 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.

Discipline(s): The Herb Alpert School of Music at CalArts

MH1 : orld Music Survey

2 units Semester: II

This survey course is an introduction to music as a worldwide phenomenon covering folk, popular, art, tribal, religious, and ritual music of various geographical and cultural areas. Emphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.

Counts as credit for MH300 Music Cultures.
Priority registration given to BFA-1 and BFA-2 students.
Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH11 : Survey of 2 th- and 21st-Century Music

2 units Semester: I

An overview of the music of these centuries-of-changes, and the exploding diversity in the arts and society as we are facing them today. The course covers the development of the most important and influential musical branches of the 20th and 21st centuries: classical new music, jazz, rock, blues, improvisation, noise and more. Expand your knowledge of styles, philosophies, and perspectives.

Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH2 A: Survey of estern Music History Literature A

2 units Semester: I

Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.

Prerequisite: MT101A
Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH2 B: Survey of estern Music History Literature B

2 units Semester: II

Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.

Prerequisite: MT101A
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH2 : a History

2 units Semester: I

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.

Enrollment limited to 25 students.
Approved for Critical Studies credit.
Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH : Music Cultures

2 units Semester: I II

A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.

Discipline(s): The Herb Alpert School of Music at CalArts

MH 1 : History Practice of Electro-Acoustic Music

2 units Semester: Not planned for this academic year

An historical survey of electronic music, musique concrFte and mixed media. Acoustical theory as related to music synthesis and recording is included. Offered alternate years.

Prerequisite: MH115

Discipline(s): The Herb Alpert School of Music at CalArts

MH 1 : Introduction to the Music of Flamenco

1 unit Semester: 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 historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.

Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH 1 : Introduction to Bach

2 units Semester: I II

We will attempt to provide the framework and inspiration for a life-long study of our greatest musician. There will be a lot of guided listening, in and out of class, as well as reading of materials from Bach s time along with later commentaries. Papers written by students will be distributed to the entire class in order to learn from one another and to create a sense of community. In Semester 2, this course will focus on independent projects and special studies.

Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH : The R Evolution of Solo ocal Literature

2 units Semester: I

This course will focus on the evolution of solo vocal music and art song, over the past few centuries, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important topics and developments in-depth. Circumstances giving rise to these inventions will be examined, as will representative composers and their unique styles. Topics to be covered include lute song, Lieder, melodies, cantata, song cycles, folk song influences, chamber works, etc. Course work will include extensive listening and reading; analysis of features common to types of music and to the composers who wrote within a genre; and tracking growth and r evolution in form and compositional practices. The class also will engage in discussions about what it means to perform this music today.

Prerequisites: MT101B or graduate standing
Offered in alternate years
Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH : The Blues Before 1

1 unit Semester: II

A study of the development of the Blues through listening, watching documentary films and reading interviews with artists. We will concentrate on music, lyrics and each artist s individual style and consider the social and historical circumstances surrounding their work. We ll take a close and inspiring look at many unique and influential musicians, from Son House, Robert Johnson and Robert Pete Williams all the way up to Muddy Waters and John Lee Hooker. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.

Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH - 2: African African-American Music and Literature

2 units Semester: II

Focused Topics Course: 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.

Undergraduate students enroll at the 400 level, graduate students at the 600 level
May be repeated for credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH - : Contemporary Composer: ords Music and Ideas

2 units Semester: Not planned for this academic year

Focused Topics Course: Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.

Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH - : The Music of Luigi Nono

2 units Semester: Not planned for this academic year

Focused Topics Course: The course will yield an overview of Luigi Nono s oeuvre and its evolution from his early works in the 1950s (with their amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960s and early 1970s to the reduction and radical beauty of his late style during the 1980s-with an appreciation of his intense human voice, the critical idealism of his political engagement, and the artistic mastery and expressive power of his vocal, instrumental, and electronic writing.

Prerequisite: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MH - : The Music of ames Tenney

2 units Semester: Not planned for this academic year

Focused Topics Course: The course will yield an overview of James Tenney s compositional work and trace its development from his early ensemble piece Seeds (1956/61) and its roots in the music of Webern and VarFse; his revolutionary computer music and graphic scores from the early 1960s through his substantial involvement in fluxus, minimalism, and concept music; to the broad and thorough ground-breaking research of the sonoristic potential of just-intonation during the last thirty years of his life. This survey will show how much his artistic work has been cutting-edge in all these different fields, and how his enthusiasm and profound thought has made him a truly American pioneer.

Prerequisite: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MH - : Music as Literature

2 units Semester: I

This class will concentrate on what Leonard Meyer describes as designative meaning in music, focusing primarily on musical works that attempt to portray ideas and events found in literature. Various types of programmatic, literature-based works will be discussed and analyzed for how they use musical concepts to relate literary ideas. The literary sources for these works will also be read and discussed.

Approved for Critical Studies credit.
Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH - : Sounding Images - A Survey of isual Music

2 units Semester: Not planned for this academic year

This class will focus on what has become known as visual music, works for film and video in which there is a high correlation between the nature of the visual and musical elements. The course will include both historical and contemporary works in this field, presented in a roughly chronological fashion.

Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH - : The Music of Gyorgy urtag and Sofia Gubaidulina

2 units Semester: Not planned for this academic year

Focused Topics Course: The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy Kurtag (1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power and existential honesty of his musical confessions or autobiographies . The second half of the course will be dedicated to the Moscovite avant-garde composer Sofia Gubaidulina (1931). The composer herself is expected to join Mark Menzies and CalArts musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.

Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -12: Musical Reflections of Surrealism

2 units Semester: Not planned for this academic year

Focused Topics Course: Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois-Bernard Mache). Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines Did selected musical practices later evolve to incorporate surrealist tendencies To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music.

The design and purpose of this class is threefold:

1. to investigate the subsidiary role of music in the origins of surrealism

2. to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices)

3. to actively explore methods and techniques for making music that encompass surrealist practices, with critical assessments of the value ofsuch methods.

Enrollment limited to upper division undergraduates and graduate students
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -1 : The Music of Edgard arese

2 units Semester: Not planned for this academic year

Focused Topics Course: Using the topic of atonal pitch organization, this analysis class will yield an overview of the complete work of Edgard Varese and an appreciation of his revolutionary thinking, discussing his musical concepts and compositional methods with respect to their historical and contemporary relevance for our music-making today and in the future.

Prerequisite: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MH -1 : Contemporaneouty in Music

2 units Semester: Not planned for this academic year

Focused Topics Course: Exploring the concept of contemporaneouty , the appearance and reappearance of uncomfortable styles-modernism, as it were-in selected repertoire from across several centuries of the Western music canon, for all interested students with enough background to look at scores, including both performers and composers.

Prerequisites: MH115 and MT202, or equivalents
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MH -1 : Contemplative Practices Musical Arts Compassionate Mind

2 units Semester: II

Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.

Prerequisite: MT101A (Theory A) or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -1 : Music of Eastern Europe in the Late 2 th Century

2 units Semester: Not planned for this academic year

Focused Topics Course: Survey of some exemplary compositions written behind the wall during the last decades of the communist era by the major Eastern European composers Dmitri Shostakovich, Witold Lutoslawski, Galina Ustvolskaya, Edison Denisov, Avet Terterian, Sofia Gubaidulina, Krzysztof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentin Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate any helpful thoughts and inspirations for our own work, here and now

Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -2 : The Music of Gerard Grisey and French Spectralism

2 units Semester: Not planned for this academic year

Focused Topics Course: The course will present the unique oeuvre of the greatest French composer of his generation, Gerard Grisey (1946-1998), and music by other major composers who represented, or were influenced by, the French Spectralist Mouvement, like Hugues Dufourt, Tristan Murail, Michael Levinas, Jean-Claude Risset, Horatiu Radulescu, Pascal Dusapin, and Kaija Saariaho. In the early 1970s, spectralism introduced new compositional techniques for dealing with sound, timbre, pitch (or pitch relations), and form, which still seem meaningful and inspiring today.

Prerequisite: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MH -21: The Piano since 1

2 units Semester: Not planned for this academic year

Focused Topics Course: This course explores the expansion of the piano s technical, stylistic and aesthetic vocabulary from the turn of the 20th century through the present day. Along the way it provides a broad historical, technical and aesthetic survey of experimental and avant-garde music since 1900, traversing domains of composition, improvisation and sound art.

Prerequisite: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -22: The Art of Film Composing

2 units Semester: Not planned for this academic year

This course is a one-time-only series of presentations by professional film composers on their work and on the nature of film composition in general. The participants cover a wide range of experience in various types of film scoring, including features, television, animation, documentary, and sound design. Assignments in this course will consist of short weekly written reports on each guest s presentation.

Undergraduate students enroll at the 400 level, graduate students at the 600 level.
Enrollment limited
Music and Film majors have priority enrollment

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -2 : The Music of Iannis enakis

2 units Semester: Not planned for this academic year

Focused Topics Course: Resistance fighter, fugitive, architect, writer and one of the most influential and radical composers of the last century...This examination of enakis remarkable life and work will combine biography, theory, analysis, score study and guided listening. His very diverse output (which includes concert music, electroacoustic works,

computer music, music for the theater, multimedia installations, architecture, and landmark theoretical writings) will be broadly surveyed.

Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -2 : The Music of Gyorgy Ligeti

2 units Semester: Not planned for this academic year

In the early 1960s Gy rgy Ligeti (1923-2006) opened up new ways for post-serial sound composition by introducing the concept of micro-polyphony. In his later works since the mid 1970s, he successfully combined ideals of both minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, score study and guided listening in order to yield an overview of Ligeti s life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well-crafted, intricate music with all its stunning luminosity and sensual appeal.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -2 : The Music of Helmut Lachenmann

2 units Semester: Not planned for this academic year

With his revolutionary concept of a musique concrFte instrumentale , the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann s work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH -2 : The Music of Igor Stravinsky

2 units Semester: I

Throughout the first half of the past century, Igor Stravinsky (1882-1971) impacted the contemporary music scene like a startling super-brilliant meteor. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Stravinsky s life, work and historical influence and an appreciation of his ingenious sense of timbre, harmony and rhythm, of the fascinating precision and virtuosity of his compositional mTtier, of his most original transformational methods for energizing his music by drawing upon the authenticity and power of highly esteemed roots and influences (like the Russian folklore, early Jazz, beloved Pergolesi, or Arnold Schoenberg s 12-tone-method), as well as of his perspicacious aesthetic creed with its universal truth, summed up in his autobiography like this: For I consider that music is, by its very nature, essentially powerless to express anything at all,

Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MH -2 : The Music of Arnold Schoenberg

2 units Semester: II

Focused Topics Course: During the first part of the past century, Arnold Schoenberg (1874-1951) revolutionized the contemporary music scene more profoundly than anyone else. With his independent, courageous and radical set of mind and with his extraordinary ability to understand and carry out the historic mission suggested by the musical material itself, he expanded the harmonic language far beyond the borders of tonality, pioneering free atonality and the emancipation of dissonance in his music written during the first two decades of the 20th century, before introducing the new technique of dodecaphonic serialism (his method of composing with twelve tones which are related only with one another) during the early 1920s. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Schoenberg s life, work and historical influence and an appreciation of his supreme compositional mTtier and creative imagination, his intimate knowledge of the Classical masters and the Romantic tradition, and of the unique profundity of his thought. In discussing his 12-tone-method, we shall see that this surprising and controversial innovation was actually just a radical continuation of the inherited principle of developing variation , while at the same time constituting as it were the vertex or historical fulfillment of the present tone system of 12-tone Equal Temperament.

Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MH -2 : Late Beethoven

2 units Semester: II

Focused Topics Course: This course provides a historical and analytical survey of the work of Beethoven, primarily focusing on the radical formal and expressive features of his late period. Works examined include the late piano sonatas, Diabelli Variations, Missa Solemnis, Ninth Symphony, and late string quartets.

Prerequisites: MT101B or equivalent with a grade of P or HP, and permission of the instructor
Graduate students enroll at the 600 level, undergraduate students at the 400 level

Discipline(s): The Herb Alpert School of Music at CalArts

MH - 1: Focus Rock: Metal - Black Death Doom

2 units Semester: Not planned for this academic year

Death, Black, Doom and Experimental Metal will be the focus of this class. We will do in-depth analysis of selected pieces (harmony, melody, rhythm, form, sound, lyrics) and research the influence of contemporary classical and experimental music on metal as well as its position within the history of rock music. Furthermore, we will discuss the socio-political and philosophical aspects behind metal and the culture surrounding it.

Prerequisite: MT101A&B and MT202 or equivalent
May be taken either for Music History & Literature or Music Theory credit
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MH - 2: Rock and Ne Music: A History of Cross-Pollination

2 units Semester: II

Music is: organized sound - timbre and rhythm. This quote by Edgar Varese not only applies to (most) so-called new music (20th and 21st century classical contemporary music), but also to most rock music and related genres. This class

will thoroughly research this statement and will look at the little discussed influences of new music on rock and vice versa - from the Velvet Underground and LaMonte oung, psychedelica and minimalism, appa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.

Prerequisite: MH115 or graduate standing
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MH 2 : Music Improvisation Out of this orld

2 units Semester: Not planned for this academic year

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.

Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MH 2 : Survey of Sound Art

2 units Semester: II

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. Primarily a lecture class, we will be reading from David Toop s excellent trio of books Haunted Weather , Ocean of Sound , and Sinister Resonanace , and from Salome Voegelin s Listening to Noise and Silence , and there will be weekly journal writing requirements.

Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH : Her Music

2 units Semester: Not planned for this academic year

An in-depth exploration of music written and performed by women of our time. Class includes concert attendance, independent research project(s), visiting artists.

Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MH 1: Explorations Into the Ontology Aesthetics of Free Improvisation

2 units Semester: II

Transcending traditional notions of artistic aesthetics toward new, uncharted territory of the aesthetics of improvisation, the course will explore self-narrative, expression of emotion, the sociology and politics of improvisatory discourse, and the philosophical anthropology of improvisatory utterance. Readings in aesthetics of suddenness, of risk, of anxiety, along with older work are discussed in class: Nietzsche, Bohrer, Ranciere, Badiou, Seel, Lochhead, Ronen, Belgrad and Reith. Students from Dance, Theater, Critical Studies and Music join together in creating improvisational scenarios for critique. A final improvised performance is presented at the end of the semester.

Open to Theater, Dance and Music students.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH 2: T entieth-Century Intersections and Interactions

2 units Semester: 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.

Approved for Critical Studies credit.
Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MH - 2: Focused Topics - see MH -

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MH - 1: Focus Rock: Metal - see MH - 1

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MH - 2: Rock and Ne Music: A History of Cross-Pollination

2 units Semester: II

Music is: organized sound - timbre and rhythm. This quote by Edgar Varese not only applies to (most) so-called new music (20th and 21st century classical contemporary music), but also to most rock music and related genres. This class will thoroughly research this statement and will look at the little discussed influences of new music on rock and vice versa - from the Velvet Underground and LaMonte oung, psychedelica and minimalism, appa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.

Prerequisite: MH115 or graduate standing

Discipline(s): The Herb Alpert School of Music at CalArts

MH 2 : Music Improvisation Out of this orld - see MH 2

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MH 2 : Topics in Sound Art

2 units Semester: II

See MH425.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MH : Her Music - see MH

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MH : Undergraduate Independent Pro ect: Music History Literature

1 unit Semester: I II

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

Variable credit: 0.5-2.0 units
May be repeated for credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

MH : Graduate Independent Pro ect: Music History Literature

1 unit Semester: I II

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

Variable credit: 0 .5-2.0 units
May be repeated for credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI1 : Fundamentals of Concert Production

1 unit Semester: I II

An introduction to concert production including both scheduled class meetings and practical production assignments at times to be arranged.

Required for all Music students (except Music Technology students) in the Spring semester of their BFA-2 year
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI1 1A: Concert Production for Music Technology Students

2 units Semester: I II

Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.

Three consecutive semesters of enrollment are required for all Music Technology students beginning in the Fall semester of their BFA-1 year.
Counts as credit for previous course number M 320.
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MI1 : Sound Synthesis

2 units Semester: I

This course provides a historical overview of synthesizer development. The review of these hardware synthesizers will provide a context in which to examine classic synthesis techniques, and will be explored through the use of the Reaktor programing environment. At the end of this course, students will have an overview of basic sound synthesis, and an understanding of the historical development of synthesizers.

Undergraduate students enroll at the 100 level, graduates at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MI1 : Advanced Sound Synthesis

2 units Semester: II

This course builds off of the historical foundations presented in sound synthesis. Advanced synthesis techniques such as sequencers, drum synthesis, physical modeling, granular oscillators, stochastic oscillators, oscillator sync, blip oscillators, and formant filters will be discussed. The visual programming language Reaktor will be used to explore and implement these ideas.

Prerequisite: MI150

Discipline(s): The Herb Alpert School of Music at CalArts

MI2 : Music Technology Forum

1 unit Semester: I II

Weekly gatherings and presentations on current directions in the field of music technology. Occasional workshops by

visiting master computer music artists whenever possible. Critique, presentation, and performance of student projects and compositions, both finished and in process. Discussions to help learn tricks of the trade through experimentation and collaboration. Students will work together to create a concert at the end of term combining knowledge from all music technology courses.

Required for Music Technology undergraduates when offered.
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI21 : Intermediate Audio for the Laptop

2 units Semester: II

This course builds on ideas previously presented in CS268 (Introduction to Sound Production), and focuses on more advanced mixing techniques. Topics such as side chaining, bus summing, stereo imaging, and mastering will be discussed. This course will also provide an opportunity for students to present their mixes to the class, and to have those mixes critically analyzed.

Prerequisite: CS268
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI22 : Advanced Musical Programming Techniques

2 units Semester: Not planned for this academic year

This course provides an introduction to Digital Signal Processing (DSP) theory with software design/implementation and strategies. We will discuss digital signal processing concepts and their practical applications in sound synthesis, music analysis and real-time interactive systems. The course will also discuss Audio feature extraction and introductory applications using machine learning. The course will also present advanced methods using the ChucK programming language. Final projects will include compositions, live interactive performance, or technical report.

Prerequisite: CS313, Introduction to Object-Oriented Musical Programming
Undergraduate students enroll at the 200 level, graduates at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MI2 : Introduction to Composition using Music Technology

2 units Semester: II

This class will critically examine the composition of contemporary electronic music from a wide variety of genres and styles. This class will look at the different approaches to arrangement in styles such as techno, IDM, drone, beat, and experimental electronic music.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Advanced Production Techniques

2 units Semester: II

This course provides students with advanced techniques for Audio Production in the studio. We will discuss microphone recording techniques to track drums, bass, guitar, winds, brass, vocals, and world percussion. We will also discuss Mixing techniques including eq, compression, 2-bus techniques, re-amping, parallel compression, sidechaining, and mid-side

technique. Home Brewed techniques for mastering will also be discussed. This is an advanced course for students already showing exceptional potential in Concert Production.

Prerequisite: BFA-3 or BFA-4 standing in MTIID program, and completion of all MI101 requirements.
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI 1 : Introduction to Digital Fabrication

2 units Semester: II

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

Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MI A: Interface Design for Music and Media Expression A

2 units Semester: I

This course provides an introduction on how to build a custom interface for musical expression. We will discuss basic electronics and teach how to build a breadboard with a microcontroller and sensors from scratch. This class is intended for the novice student to electronics, so don t be afraid The goal of the class is to have each student build their own custom MIDI interfaces for use with any software program or synthesizer. The final evaluation will be based on the student s own use of the technology in a live performance.

Prerequisite: CS313 Introduction to Object-Oriented Musical Programming
Enrollment limited to 10 students with permission of instructor
Undergraduate students enroll at the 300 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI B: Interface Design for Music and Media Expression B

2 units Semester: II

See description of MI330A, of which this course is a continuation.

Prerequisites: MI330A/630A or permission of the instructor
Enrollment limited to 10 students
Undergraduate students enroll at the 300 level, graduates at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Audio Signal Processing

2 units Semester: I

This course provides an introduction to audio signal processing as implemented using the Reaktor programming language. Students will explore the design and implementation of such F as delay, filters, convolution, distortion, and FFT. At the end of this course, students will have an overview of basic audio signal processing, and the way in which these processes effect sound.

Prerequisite: MI155/655
Undergraduate students enroll at the 300 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MI 1 : isual Programming and Pro ection Mapping

2 units Semester: II

This course extends previous music related programming experience into the visual domain. Various facets of live visual performance will be explored, including generative visual art, preparing and working with rendered video content, and real-time audio analysis for dynamic visual interaction. Other topics include techniques for real-time human interaction and integration within live music performance setups, and projection mapping onto objects and surfaces.

Prerequisite: CS313B or MI313B

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Grids Beats and Groups

2 units Semester: I II

This ensemble focuses on networking multiple computer musicians together in order to share a common temporal context. This shared beat space allows for the ensemble to explore live electronic performance of rhythmically complex music. Students will be expected to compose parts that create a cohesive piece as a group, but also allow for improvisation within their compositions. Although this ensemble will be based around a grid , the focus of the class is to find ways to improvise and manipulate the constrained beat space.

Prerequisite: MI 330B or MI 630B (Interface Design for Music and Media Expression B)
Enrollment limited to 12 students with permission of instructor.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Undergraduate Music Technology Final Pro ect

2 units Semester: I II

This is a project-based course in which students work with their mentor to create a final project in which all knowledge learned during the degree is culminated, helping build the student s portfolio. Students will propose a novel research project, interactive music interface, software development or other music technology-based idea. The work of other artists or engineers who have influenced the project will be researched. Then the student will begin development with weekly checkpoints set by the mentor. Final projects will include a final presentation, a 15 25 page write-up describing the work completed, as well as a webpage with sound and video examples.

Enrollment limited to 4th year Music Technology undergraduate students.
Required for Music Technology degree completion.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : 21st Century Raga Tala: Digiti ing North Indian Music

1 unit Semester: II

This course offers an exploration of blending North Indian Classical music theory with 21st Century music and media technology. A history and evolution of the Asian underground movement will be presented. A history of software and interface design for computational Indian music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of North Indian Music. Students will work hand and hand with the North Indian Music Ensemble or Tabla Ensemble to integrate technology built into final performance.

Enrollment limited to 8 students.
Previous/simultaneous Music Technology courses required.
Co-requisite: enrollment in Advanced North Indian Music Ensemble or Tabla Ensemble
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI 1: 21st Century Gamelan: Digiti ing Indonesian Music

1 unit Semester: Not planned for this academic year

This course offers an exploration of blending Indonesian music theory with 21st Century music and media technology. A history of software and interface design for computational Gamelan will be described. Students will work on building interactive software and custom hardware for performing new music in the context of Indonesian Music. Students will work hand and hand with the Balinese or Javanese Gamelan to integrate technology built into final performance.

Enrollment limited to 8 students
Previous/simultaneous Music Technology courses required
Co-requisite: enrollment in Balinese or Javanese Gamelan Ensemble
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Machine Orchestra

2 units Semester: Not planned for this academic year

This ensemble explores a musical paradigm where each musician has a Laptop controlling sound and media in an interactive manner. The aesthetic of each computer having its own sound source (multi-channel speaker arrays) will lead way to a new paradigm for music computing on stage. Participants will write software, build interactive controllers, control robotic systems, visual graphics, and perform live, in a networked system. This ensemble will work cohesively with other Music Technology courses being offered simultaneously.

Enrollment limited to 12 students.
Prerequisite: a minimum of 4 Music Technology courses for non-Music Technology students.
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI 1: Composition for Robotic Instruments

2 units Semester: I

This course will explore the use of robotic systems in musical context in the CalArts Machine Lab. History of how robotic instruments have been used on stage and as art installations will be discussed. The class will work together to build software that can be used for composition for robotic musical instruments. The final project for the class will culminate in a live performance that students will present their composition for the robotic instruments in the Machine Lab.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Robotic Design for Music Media Applications

2 units Semester: Not planned for this academic year

This course will explore the use of robotic systems in artistic environments. It will teach students how to use the machine to make objects move. Each student will learn how to make custom electronics with a variety of actuators. Solenoids, motors and gears will all be discussed. Designing haptic feedback loops for the machine to be self-aware of its own moving parts will be presented. The class will work together on one or two group projects and present them to the school as a final project. This could include building one new robotic musical instrument or an interactive installation, based on the interest of the students.

Enrollment limited to 12
Prerequisite: MI330A&B (Interface Design for Music and Media Expression)

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Special Topics in Graduate Music Technology

2 units Semester: II

A venue for formal issues within expertise of music technology faculty. Topics may include, advanced interface design, robotic design, machine learning, music information retrieval, music and image, Open GL, Processing, etc. This course is meant to supplement MFA Music Technology Final Projects.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI 1 A: Introduction to Programming for Digital Artists A

2 units Semester: I

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChucK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChucK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChucK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MI 1 B: Introduction to Programming for Digital Artists B

2 units Semester: II

See the description of MI613A, of which this course is a continuation.

Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MI 2 : Advanced Musical Programming Techniques - see MI22

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MI 21A: C for the Advanced Electronic Musician A

2 units Semester: I

This course builds on existing programming experience, providing an introduction to C++ programming for audio applications. New programming topics such as pointers, references, and advanced memory management will be introduced, and students will be shown how to develop a simple DSP algorithm in C, and deploy it as a VST or AU.

Enrollment limited to 10.
Prerequisite: MI620 or MI220.

Discipline(s): The Herb Alpert School of Music at CalArts

MI 21B: C for the Advanced Electronic Musician B

2 units Semester: II

MI621B covers advanced topics in program design and architecture in C++. Through class and individual projects, students will realize fully-functional applications and audio plug-ins.

Enrollment limited to 10.
Prerequisite: MI621A

Discipline(s): The Herb Alpert School of Music at CalArts

MI A: Interface Design A B - see MI A B

2 units Semester: I

Discipline(s): The Herb Alpert School of Music at CalArts

MI 1: Advanced Circuit Design

2 units Semester: I

This course builds on existing physical computing experience, and explores PCB design, advanced micro controller programming, and electronics. Students will learn advanced topics for the development of new custom musical interfaces.

Prerequisite: graduate standing

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Sound Synthesis - see MI1

2 units Semester: I

This course provides a historical overview of synthesizer development. The review of these hardware synthesizers will

provide a context in which to examine classic synthesis techniques, and will be explored through the use of the Reaktor programing environment. At the end of this course, students will have an overview of basic sound synthesis, and an understanding of the historical development of synthesizers.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Advanced Sound Synthesis - See MI1

2 units Semester: II

This course builds off of the historical foundations presented in sound synthesis. Advanced synthesis techniques such as sequencers, drum synthesis, physical modeling, granular oscillators, stochastic oscillators, oscillator sync, blip oscillators, and formant filters will be discussed. The visual programming language Reaktor will be used to explore and implement these ideas.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Audio Signal Processing - see MI

2 units Semester: I

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Teaching in Technology

2 units Semester: I II

This course will introduce MFA students to the field of college level teaching. Students will first work closely with program instructors on developing teaching materials for subjects that can be taught over the course of three or four week modules. MFA student-instructors also will be responsible for grading assignments and exams during this time. After concluding modular teaching assignments, student-instructors will become responsible for designing and teaching a full semester technologically-based class for students outside the music technology program. They will be expected to create all course materials, including learner-centered syllabi and assignments, projects and exams, and will be responsible for grading. Faculty will monitor all of these activities and offer feedback on a regular basis. Student-instructors will likely be assigned readings relating to learner-centered teaching, course development and music cognition and will be expected to keep a journal outlining their teaching experiences.

Enrollment limited to MFA2 Music Technology students.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : MFA Music Technology Final Pro ect

units Semester: I II

The MFA in Music Technology Final Project serves as the culmination of the degree program, synthesizing several distinct components into an integrated whole. Candidate s research, hands-on practices, technological studies and experiments, theoretical work, teaching, and interdisciplinary elements are all combined in order to create a technologically sophisticated creative work. Work is expected to be of the highest level, to be uniquely innovative, and to marry research, development and creativity. The project may culminate in a performance, installation and/or event, and must be accompanied by a paper suitable for publication in a peer-reviewed journal and a professional-level portfolio. Students are expected to work on this project throughout their enrollment at CalArts.

Enrollment limited to MFA Music Technology students.
Required every semester for every MFA Music Technology student.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Undergraduate Independent Pro ect: Music Technology

1 unit Semester: I II

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

Variable credit: 0.5-3.0 units
Permission of instructor required.
May be repeated for credit.
Variable credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

MI : Graduate Independent Pro ect: Music Technology

1 unit Semester: I II

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

0.5-3.0 units
Permission of instructor required.
May be repeated for credit.
Variable credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

ML1 1: Intensive Italian Language and Grammar for Singers

units Semester: Not planned for this academic year

This course focuses on studying and understanding Italian grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand s on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.

Enrollment limited to 20 students
Enrollment priority given to Voice majors
Offered every third year in rotation with French and German

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

ML1 2: Intensive French Language and Grammar for Singers

units Semester: Not planned for this academic year

This course focuses on studying and understanding French grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand s on tools. Secondary emphases will include basic speaking, pronunciation, and study of

French literature and culture.

Enrollment limited to 20 students
Enrollment priority given to Voice majors
Offered every third year in rotation with Italian and German

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

ML1 : Intensive German Language and Grammar for Singers

units Semester: I

This course focuses on studying and understanding German grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other hand s on tools. Secondary emphases will include basic speaking, pronunciation, and study of German literature and culture.

Enrollment limited to 20 students
Enrollment priority given to Voice majors
Offered every third year in rotation with Italian and French
Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MP : Performance Lessons

1 unit Semester: I II

MP 004-099 Performance Lessons: Non-Major
1 unit / Semester I, II
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. See listing by instrument below.
Enrollment limited
Permission of instructor and School of Music office required
May be repeated for credit

MP 104-199 Performance Lessons: BFA / Undergraduate Certificate Major
3 units / Semester I, II
One-hour lessons for performance majors in their area of specialization. Instruction is offered based on faculty availability. See listing by instrument below.
Priority given to students for whom major lessons are required
Permission of instructor and School of Music office required
May be repeated for credit

MP 504-599 Performance Lessons: MFA / Advanced Certificate Major
4 units / Semester I, II
One-hour lessons forperformance majors in their area of specialization. Instruction isoffered based onfaculty availability. See listing by instrument below.
Priority given to students for whom major lessons are required
Permission of instructor and School of Music office required
May be repeated for credit

MP 704-799 Performance Lessons: DMA
1-4 units / Semester I, II
Flexible lessons for DMA students. Instruction is offered based on faculty availability. See listing by instrument below.

Permission of instructor and School of Music office required
May be repeated for credit

MP 004 / 104 / 504 / 704 - Classical Saxophone
MP 005 / 105 / 505 / 705 - Bassoon
MP 006 / 106 / 506 / 706 - Cello
MP 007 / 107 / 507 / 707 - Clarinet
MP 008 / 108 / 508 / 708 - Conducting
MP 009 / 109 / 509 / 709 - Contrabass
MP 010 / 110 / 510 / 710 - Flute
MP 011 / 111 / 511 / 711 - French Horn
MP 012 / 112 / 512 / 712 - Harp
MP 013 / 113 / 513 / 713 - Harpsichord
MP 014 / 114 / 514 / 714 - Oboe
MP 015 / 115 / 515 / 715 - Percussion
MP 016 / 116 / 516 / 716 - Piano
MP 017 / 117 / 517 / 717 - Trombone
MP 018 / 118 / 518 / 718 - Trumpet
MP 019 / 119 / 519 / 719 - Tuba
MP 020 / 120 / 520 / 720 - Viola
MP 021 / 121 / 521 / 721 - Violin
MP 022 / 122 / 522 / 722 - Voice
MP 023 / 123 / 523 / 723 - Guitar
MP 025 / 125 / 525 / 725 - Latin Percussion
MP 029 / 129 / 529 / 729 - Trumpet, Improvisation
MP 030 / 130 / 530 / 730 - Winds, Improvisation
MP 031 / 131 / 531 / 731 - Jazz Electric Bass
MP 032 / 132 / 532 / 732 - Jazz Trombone
MP 033 / 133 / 533 / 733 - Jazz Piano
MP 034 / 134 / 534 / 734 - Jazz Saxophone
MP 036 / 136 / 536 / 736 - Jazz Guitar
MP 037 / 137 / 537 / 737 - Jazz Drums
MP 038 / 138 / 538 / 738 - Jazz Trumpet
MP 039 / 139 / 539 / 739 - Jazz Bass
MP 040 / 140 / 540 / 740 - African Drums
MP 050 / 150 / 550 / 750 - Kendang (Balinese Drum)
MP 051 / 151 / 551 / 751 - Gender Semar Pelgulingan
MP 052 / 152 / 552 / 752 - Gangsa
MP 060 / 160 / 560 / 760 - Bonang
MP 061 / 161 / 561 / 761 - Kendang (Javanese Drum)
MP 062 / 162 / 562 / 762 - Rebab
MP 063 / 163 / 563 / 763 - Gender (Javanese)
MP 064 / 164 / 564 / 764 - Gambang
MP 065 / 165 / 565 / 765 - Javanese Voice
MP 066 / 166 / 566 / 766 - Javanese ither
MP 070 / 170 / 570 / 770 - Tabla
MP 071 / 171 / 571 / 771 - Sitar
MP 072 / 172 / 572 / 772 - Sarod
MP 073 / 173 / 573 / 773 - North Indian Voice
MP 077 / 177 / 577 / 777 - North Indian Flute
MP 078 / 178 / 578 / 778 - N. Indian Music on Western Instruments

Discipline(s): The Herb Alpert School of Music at CalArts

MP 1: Class Piano

1 unit Semester: I II

Non-major piano instruction given in small group lessons.

Permission of instructor and School of Music office required
Audition required
Enrollment limited
Enrollment priority given to students for whom the course is required
May be repeated for credit
Fulfills MP016 Non-Major Piano requirement
Prerequisite: MT001 (Fundamental Musicianship), if required

Discipline(s): The Herb Alpert School of Music at CalArts

MP1 2: Musician s Toolkit

1 unit Semester: I

Musician s Toolkit will provide intensive instruction in the basic elements involved in becoming a creative, productive, healthy, and successful musician, including topics such as managing time; practicing efficiently; developing a professional demeanor; communicating effectively, both orally and in writing; reducing stress, staying healthy, and preventing injuries;
and creating a meaningful life and career in music. Speakers will be drawn from our own campus as well as off campus guests.

Required during the first semester of entry for undergraduate students in Brass, Harp, Piano/Keyboard, Strings, Voice and Wind programs, including transfer students

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 - 1: Undergraduate a Improvisation (Class)

1 unit Semester: I

Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 - 2: Undergraduate a Improvisation (Individual)

1 unit Semester: I II

Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 1- 1: Systemic Improvisation

1 unit Semester: I

This Performance Practice Seminar and Ensemble includes the 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.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 1- 2: The Spirituality of Improvisation

1 unit Semester: I II

Discovering your voice on your instrument.

All instruments are welcome
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 1- : Harmonic Improvisation

1 unit Semester: II

Emphasis on increasing facility with intricate harmonic techniques.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 - 1: Undergraduate Performance Forum

1 unit Semester: II

Undergraduate Performance Forum will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects are also included.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 : Forum for Musical Arts

1 unit Semester: I II

Designed as a gathering where Musical Arts Program students share and discuss their artistic work on a weekly basis, this forum will also include informal group critiques. All or part of work presented will comprise the bi-annual required portfolio submissions for MAP students. When available, visiting School of Music faculty will attend and present their own creative work.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 : Undergraduate a Forum

1 unit Semester: I

Weekly presentations on current directions in jazz, emphasizing workshops by visiting master jazz artists whenever possible and including discussion, rehearsal, and performance of their music. Occasional joint meetings take place with

other School of Music Forums for special presentations or collaborative projects.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 : Stagecraft for Singers

1 unit Semester: Not planned for this academic year

The study of acting 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.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP21 : Undergraduate eyboard Colloquium

1 unit Semester: I II

Keyboard Colloquium will be required every semester for piano majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer composers are encouraged but not required to enroll. The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.

Open to all keyboardists in the School of Music
Note: Replaces Piano Lit & Keyboard Skills
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP21 : Yoga for Musicians

1 unit Semester: I II

An integrated approach to various branches of yoga, including Hatha oga 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.

May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MP22 : African Dance

1 unit Semester: I II

Instruction in the traditional dances of West Africa.

Enrollment limited to 20 students.
Required to see the School of Music office staff to request.
Permission of instructor required.
May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 : Balinese Dance

1 unit Semester: I II

Instruction in the traditional dances of Bali.

May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 : Beginning Shakuhachi orkshop

1 unit Semester: I II

The shakuhachi is the traditional Japanese bamboo vertical flute. In this beginning workshop students will learn the basics of shakuhachi playing: breathing, sound production, basic scales, and Japanese music notation. Repertoire will include traditional folk songs, meditative pieces, contemporary works, and improvisation.

Enrollment limited to 5 students.
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 - 1: avanese Dance (omen)

1 unit Semester: I II

Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.

May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 - 2: avanese Dance (Men)

1 unit Semester: I II

Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.

May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 1: Studio Pro ects for Guitar

1 unit Semester: I II

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: MI150 or permission of instructor
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 : Institute oice

1 unit Semester: I II

Instruction and practice in the fundamentals of singing. Course includes technical exercises for breath control, agility, range extension, etc., and involves performance of music in classical and other styles.

Enrollment limited to students outside the Voice program
Permission of instructor required.
May be repeated for credit.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 2: Learning to Scream: oice Training for Non-Ma ors

1 unit Semester: I

Voice training for band vocalists, singer/songwriters and other non-classical singing performers. Focus will be on learning rudimentary singing skills and exercises that support healthy and efficient voice production for performers whose singing styles tend toward the extreme.

enrollment limited to Music students who are not Voice majors
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 : English Diction and Repertoire for Singers

1 unit Semester: I

This course offers an introduction to the International Phonetic Alphabet (IPA) and its use in transcribing specific sounds used in classical singing, as well as study of appropriate pronunciation and physical production of sounds used in American Standard English. Students will study this dialect, that is used in classical singing for its lack of regional overtones, and will practice singing American songs and arias with this pronunciation. The aim will be a natural and free vocal production and sound, capable of maximum communication. The course will include a brief overview of repertoire in the English language, including listening, discussion and stylistic components.

Co-requisite: MR110 for BFA1 students

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 - 1: Italian and Spanish Diction and Repertoire for Singers

2 units Semester: Not planned for this academic year

Basic instruction and practice in the proper pronunciation for singing in Italian, Spanish, French and German, as well as foundational study of repertoire in these languages. Students will learn the International Phonetic Alphabet (IPA) symbols relevant for each language and practice transcribing texts into IPA. Basic diction-related terminology and principles for each language will be covered. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.

Concurrent enrollment required with ML101

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 - 2: French Diction and Repertoire for Singers

2 units Semester: Not planned for this academic year

See description under MP255-01.

Concurrent enrollment required with ML102

Discipline(s): The Herb Alpert School of Music at CalArts

MP2 - : German Diction and Repertoire for Singers

2 units Semester: II

See description under MP255-01.

Concurrent enrollment required with ML103

Discipline(s): The Herb Alpert School of Music at CalArts

MP 2: The Grammar of Conducting

2 units Semester: II

Areas to be studied include:
The development of a clear, readable beat in all patterns and in varying dynamic ranges, articulation of styles and textures, and techniques appropriate for both choral and instrumental conducting. Among difficulties studied will be:
1. Treatment of preparatory beats and fermatas in typical situations;
2. Use of left hand in cueing and control of dynamics;
3. Problems in accompanying and proportional notation.

Prerequisites: MT101B and MT200C
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Radical Music Pedagogy

2 units Semester: Not planned for this academic year

This course has been replaced by M 400A/B, which count as credit for MP303.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MP :
Topics in Historically Informed Performance Practices: The Study of Historical Performance Practices in estern European Music Composed Before the 1 th Century

2 units Semester: Not planned for this academic year

This course delves into what can be learned about the sound world of various historical periods and various cultures in Western European music. Iconography, historical instruments, historical documents such as treatises and manifestos, memoirs and notation in manuscripts and published music provide evidence, albeit incomplete, about performance in the past. The question of the extent to which this learning should or should not influence our own contemporary playing is one we will try to answer.

Prerequisites: MH205A and MH205B or equivalents
May be used to fulfill upper division music history elective requirement
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Latin Percussion

1 unit Semester: I II

Class instruction in general Latin percussion music.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 12: Tabla

1 unit Semester: I II

Group instruction in the techniques, theory and practice of North Indian Tabla.

times as arranged on Thursday afternoons
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 2 : Perspectives on Hand Drumming

1 unit Semester: I II

Techniques of performance on hand drums of varied cultural origins.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 2 : Persian Ensemble

1 unit Semester: I II

Techniques and performance of Persian music.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 2 : Trigger: the Electronic Percussionist

1 unit Semester: I II

A series of hands-on workshops exploring the possibilities for percussionists performing with electronics, electronic percussion controllers, computer music software, processors, sampling, loops based performance, and interactive audio/video.

Enrollment limited
Permission of instructor required.
Cross disciplinary class.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

MP - 1: Singing the Books: A orkshop on ohn Cage s Song Books

2 units Semester: Not planned for this academic year

Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various songs included in the Song Books, along with an overview of Cage s aesthetics. Students will engage in substantial disciplined creative work, action and research, especially as Cage understood research to mean experimental music making. Course work will include discussion, reading assignments, interpreting and constructing pieces, and performing in class. This work will lead toward public performances and/or installations. It is anticipated that students will gain an understanding of the different types of compositional processes Cage utilized in the Song Books. They also will develop the capacity for intensely disciplined action and creation; will develop an understanding of non-ego based methods of composition and performance; will explore their capacity to develop and work within highly rigorous constraints; will explore electronics as they pertainto the Song Books; will learn how to ask appropriate questions when realizing Cage s work; and will work on the ability to perform in a manner independent of self-expression.

Undergraduate students enroll at the 400 level, graduate students at the 600 level
Open to students throughout the Institute; especially encouraged for all performing artists, film and video artists, and students involved in sound design.
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP - 2: Contemporary ocal Techniques Repertoire and Performance

2 units Semester: Not planned for this academic year

Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and

exploratory spirit, with group and individual exercises and coaching. The class will study and analyze scores and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.

Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP - : hat ind of Text Is That Exploring and Creating ith Unusual Materials

2 units Semester: II

Focused Topic in Vocal Performance: Beginning with an historical and contextual study of vocal works that utilize unconventional or atypical texts, students will research and perform representative works while exploring, creating and building works and analyses of their own. The course will involve collective and individual readings of various texts and in-class coaching of works based on such texts, with a large portion of the course devoted to the composition of new pieces/readings/performances based on unusual texts. Collaborative development and performance is highly encouraged. Writers, artists and composers covered may include Filippo Marinetti, Tristan Tzara, Kurt Schwitters, Gertrude Stein, Lewis Carroll, James Joyce, Samuel Beckett, concrete poets, e.e. cummings, John Cage, Luciano Berio, George Aperghis, and others.

Singers, actors, composers and anyone interested in performing with unusual texts are encouraged to enroll
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 2: Opera Theater

2 units Semester: II

An intensive project-based class focused on rehearsing, producing and performing select opera/music-theater works in innovative productions. Works are mounted in collaboration with the School of Theater, with participation of other schools from the Institute as needed. The rigorous process culminates in public performances in the Modular Theater. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions.

Audition required.
Undergraduate students enroll at the 400 level, graduate students at the 600 level.
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Physiology of the oice

2 units Semester: Not planned for this academic year

This course will examine the anatomy and function of the vocal mechanism. Emphasis will be placed on understanding systems needed for the production of the singing voice. Topics covered will include, breathing, phonation, registration, vowel formation, articulation and acoustics.

Enrollment limited to upper-division undergraduates and graduate students
Offered alternate years
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MP : Performer-Composer Forum

1 unit Semester: II

The Performer-Composers Forum features master classes given by the instructor and special guests. Topics may include how new music gets created, music history, performance, composers, (alive and dead), getting works played and/or recorded, teaching, etc. Class is offered every Monday and the classes are small, friendly, and highly informative, dealing with presenting individual forms of art in various mediums; i.e., text, CD, live performance and concert settings. Interactions between the students, guests and instructor is highly encouraged. Student participation may be invited by certain guests.

Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Musical Bodies: In ury Prevention and Rehabilitation

1 unit Semester: I II

This course is designed to help musicians prevent and rehabilitate musical instrument-based overuse injuries. It will also address injuries from other sources that might affect our ability to play our instruments. We will look at postural imbalances, faulty habits, and the reality of maybe just too many hours in the practice room. Through yoga therapy, pilates rehabilitation, aspects of physical therapy, and stress reduction and breathing techniques, each student will be given an individual program of stretching, strengthening and relaxing for optimum health. More than just an exercise routine, these programs will be uniquely designed for each student s needs, and may include modifications in posture, alignment, behaviors, and practice techniques.

Prerequisites: MP102 for undergraduate students
Enrollment limited to 10 students in total
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Instrumental Conducting

2 units Semester: I

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: MP302, MT200D and Core Theory Option (or equivalents)
Enrollment limited
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Tabla Accompaniment

1 unit Semester: I II

This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).

Enrollment limited to upper-division undergraduates and graduate students
Undergraduate students enroll at the 400 level, graduate students at the 600 level
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 2: Improvisors isiting Artists Colloquium

1 unit Semester: 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.

Meets at various times during the semester on scheduled Fridays in ROD.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP - 1: Graduate Performance Forum

1 unit Semester: II

Graduate Performance Forum will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects are also included.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP - 1: Focused Topics in ocal Performance - see MP -

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MP - 1: Focused Topics in ocal Performance - see MP -

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MP 1- 1: Systemic Improvisation

1 unit Semester: I

This Performance Practice Seminar and Ensemble includes the 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.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 1- 2: The Spirituality of Improvisation

1 unit Semester: I II

Discovering your voice on your instrument.

All instruments are welcome
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 1- : Harmonic Improvisation

1 unit Semester: II

Advanced harmonic development with jazz language.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 2: Opera Theater - see MP 2

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Physiology of the oice

2 units Semester: Not planned for this academic year

A comprehensive study of the anatomy and function of the singing mechanism. Emphasis will be placed on functional pedagogy and learning how to integrate the understanding of vocal systems with the practical application of teaching in both individual and group lesson settings. Contrasting pedagogical approaches will be covered in depth. In-class teaching will make up a substantial portion of the class curriculum.

Enrollment limited to upper-division undergraduates and graduate students
Offered alternate years
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Special Studies in Collaborative Performance

2 units Semester: Not planned for this academic year

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.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Performer-Composer Forum - see MP

1 unit Semester: II

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Musical Bodies: In ury Prevention and Rehabilitation - see MP

1 unit Semester: I II

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Graduate a Forum

1 unit Semester: I

Weekly presentations on current directions in jazz, emphasizing workshops by visiting master jazz artists whenever possible and including discussion, rehearsal, and performance of their music. Occasional joint meetings take place with other School of Music Forums for special presentations or collaborative projects.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Instrumental Conducting

2 units Semester: I

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: MP302, MT202 and Core Theory Option (or equivalents)
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP 1 : Graduate eyboard Colloquium

1 unit Semester: I II

Keyboard Colloquium will be required every semester for piano majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer composers are encouraged but not required to enroll. The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.

Open to all keyboardists in the School of Music
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Contemporary Performance Practice for ood inds

1 unit Semester: 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.

Note open to undergrauate and graduate students
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Tabla Accompaniment - see MP

1 unit Semester: I II

Discipline(s): The Herb Alpert School of Music at CalArts

MP : MFA Graduation Recital Preparation

2 units Semester: I II

Credit will be given for the preparation and presentation of a full-length graduation recital. Enrollment in this course is required during the semester in which students give their Graduation Recital. Students enrolled in Performance and Performer-Composer programs additionally are required to give a pre-recital jury and to research and write substantial program notes for each piece on the recital. Please see the Music School Student Handbook for more information on pre-recital juries and deadlines.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Undergraduate Independent Pro ect: Performance

1 unit Semester: 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.

Variable credit: 0.5-1.0 units
May be repeated for credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

MP : Graduate Independent Pro ect: Performance

1 unit Semester: 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.

Variable credit: 0.5-2.0 units
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MR11 : ocal Repertoire Coaching

1 unit Semester: I II

Centered on in-class coaching, discussion and critique of repertoire and performance, this course will emphasize the development of skills necessary for singing-artists. Students will learn foundational skills and acquire necessary tools for conducting background research, diction and translation, musical preparation, and presentation and critique of themselves and their peers. Students also will expand their repertoire, strengthen accuracy, experience an in-depth study of poetry and poetic narrative, work on interpretation, and concentrate on ensemble and collaboration. Oral and written presentations about music also will be included.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MR12 : Guitar orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR122: Flute orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR12 : Harp orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR12 : Oboe orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR12 : Experimental oice orkshop: UG Ma ors

1 unit Semester: I II

This workshop, open to upper-division and graduate voice students by faculty approval, is geared towards facilitating student projects that are both experimental and vocal in nature. Students meet in a weekly forum to develop, show and

discuss work-in-progress. The course will track progress from concept, through research and practice, to performance and group critique. Reading and writing exercises will be used to support specific projects. Credit is given based on this workshop component of these projects. Students may be eligible to receive additional independent study credit for in-depth work.

undergraduate students enroll at the 100 level, graduates at the 500 level
limited enrollment
permission of instructor(s) required

Discipline(s): The Herb Alpert School of Music at CalArts

MR12 : African Rhythm orkshop

1 unit Semester: Not planned for this academic year
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR12 : String orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR12 : Percussion orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR1 : Clarinet orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR1 1: Bassoon orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR1 2: Brass orkshop: Undergraduate Ma ors

1 unit Semester: I II
undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR1 : Horn orkshop: Undergraduate Ma ors

1 unit Semester: Not planned for this academic year

undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MR 1 : Advanced ocal Repertoire Coaching

1 unit Semester: I II

Moving on from foundational work, in this course students will further develop intellectual and musical skills necessary for singing-artists. Students will expand their vocal repertoire in all genres, develop more sophisticated music learning techniques and habits, experience in-depth study of poetic, dramatic and liturgical narrative, continue to strengthen skills in relevant languages, and develop a more collaborative musical interaction. Recital preparation and increasingly nuanced interpretations will be developed, as will more refined critique skills.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MR 1 - 2: Graduate ocal Repertoire Coaching (Individual)

1 unit Semester: I II

Advanced, individual musical coaching sessions offered, when available, to students preparing recitals or other major performances, or whose repertoire demands regular coaching sessions. Sessions will cover topics, based on individual needs. These may include the advanced study and development of intellectual, artistic and musical skills necessary for singing-artists. Strengthening of the collaborative relationship is enhanced while students work towards mastery of diction, interpretation, analysis of poetry and text and context.

permission of the instructor and School of Music office required

offered based on faculty availability

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT 1: Fundamental Musicianship

units Semester: 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, students will be placed in it based on placement exams given prior to registration

Course does not count toward overall graduation unit requirement

Course must be completed by the end of the first year in residence; failure to pass within the first year may result in dismissal from the Institute

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 A: Musicianship Skills: Tonal Forms A

2 units Semester: I II

MT100A/B & MT200C/D (Skills A, B, C & D) is a sequence of four courses in ear training and basic musicianship skills related to the comprehension of tone and tonal relationships in music including intervallic, harmonic and melodic comprehension and fundamental rhythmic skills. Exercises include chorales and keyboard music, scales and modes, sight singing and dictation exercises progressing from simple tonal music to more complex chromatic and atonal materials on advanced levels at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.

MT100A&B must be completed by the end of the second year
MT200C&D (if required) must be completed by the end of the third year
Failure to pass core classes according to the above schedule may result in ineligibility to advance in year level, loss of financial aid, academic warning and possible dismissal from the Institute
MT104A is a prerequisite for MT200C
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 B: Musicianship Skills: Tonal Forms B

2 units Semester: I II

See description under MT100A.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 B 1: Musicianship Skills: Tonal Forms B

2 units Semester: I II

See description under MT100A.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 B 2: Musicianship Skills: Tonal Forms B

2 units Semester: I II

See description under MT100A.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 1A: Introduction to Tonal Theory A

units Semester: I II

An introduction to the structure of tonal music, exploring melodic construction, systems of consonance and dissonance, cadences, harmonic function, sequences, modulations and simple forms. Musical examples are drawn from Western classical, jazz and popular traditions.

Prerequisite: MT001 or placement by examination
Required keyboard tutorial meets Tues 6-7pm in Room B321
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 1B: Introduction to Tonal Theory B

units Semester: I II

A further exploration of tonal structure, including harmonic prolongation, chromatic harmony, tritone substitutions, third relations and modulations to distantly related keys. Musical examples are drawn from the Western classical, jazz and popular traditions.

Prerequisite: MT101A or placement by exam
MT101B must be completed by the end of the second year in residence
Required keyboard tutorial meets Wednesday 6-7pm in Room B321
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 2- 1: Musicianship Skills: Bach Chorale Singing

1 unit Semester: Not planned for this academic year

A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 2- 2: Musicianship Skills: Bach eyboard Pieces

1 unit Semester: I II

A careful study of Bach s shorter keyboard pieces (little preludes and two part inventions) with these goals in mind: understanding and appreciation of the music and piano playing.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Musicianship Skills: Transcription

2 units Semester: 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 BFA jazz majors in their first year
Fulfills the transcription requirement for World Music majors
Undergraduate students enroll at the 100 level, graduate students at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 A: Musicianship Skills: Rhythm A

2 units Semester: I

MT104A&B constitute a 2-semester sequence 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 outside class time is required. Successful performance in these courses is critical for maintaining adequate progress through the Core Curriculum.

MT104A must be completed by the end of the second year in residence and is a prerequisite for MT200C
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 B: Musicianship Skills: Rhythm B

2 units Semester: II

See description under MT104A.

MT104B (if required) must be completed by the end of the second year in residence
Prerequisite: MT104A or placement by exam
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : a eyboard Theory

1 unit Semester: I II

Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Transcription and Arranging for Guitar

1 unit Semester: I II

Specific projects in transcription and arranging for guitar of music originally written for other instruments

It is recommended that students have previously taken MT174
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Lute Tablature Transcription

1 unit Semester: I II

Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Fretboard Theory

1 unit Semester: I II

Introduction to the practical application of traditional music theory to composition and arranging for guitar.

Prerequisite: MT101A
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Figured Bass Reali ation for Guitar or Lute

1 unit Semester: I II

Projects in written and improvised accompaniment of Baroque music for guitar or lute.

It is recommended that students have previously taken MT174
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Analysis of Guitar Repertoire

1 unit Semester: I II

Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.

May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Continuo and Baroque Accompaniment

1 unit Semester: I II

Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Beginning North Indian Svar Graam - ocal

2 units Semester: I II

Exercises in singing scales.

Co-requisite: MP312
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT1 : Beginning North Indian Svar Graam - Instrumental

1 unit Semester: 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 players of non-Indian instruments with access to practical and theoretical skills drawn from North Indian classical music.

Enrollment limited to 10
Co-requisite: MP312
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT2 C: Musicianship Skills: Tonal Forms C

2 units Semester: I II

MT100A/B & MT200C/D (Skills A, B, C & D) is a sequence of four courses in ear training and basic musicianship skills related to the comprehension of tone and tonal relationships in music including intervallic, harmonic and melodic comprehension and fundamental rhythmic skills. Exercises include chorales and keyboard music, scales and modes, sight singing and dictation exercises progressing from simple tonal music to more complex chromatic and atonal materials on advanced levels at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.

MT100A&B must be completed by the end of the second year
MT200C&D (if required) must be completed by the end of the third year
MT104A is a prerequisite for MT200C
Failure to pass core classes according to the above schedule may result in ineligibility to advance in year level, loss of financial aid, academic warning and possible dismissal from the Institute
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT2 D: Musicianship Skills: Tonal Forms D

2 units Semester: I II

See description under MT200C.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT2 2: Post-Tonal Theory

2 units Semester: I II

An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.

Prerequisite: MT101A or placement by exam
MT202 (if required) should be completed by the end of the third year in residence

Discipline(s): The Herb Alpert School of Music at CalArts

MT2 : Form and Advanced Tonal Theory

2 units Semester: Not planned for this academic year

The structural and expressive functions of musical form are explored through listening, analysis and composition. General considerations of formal design accompany a survey of particular formal structures commonly encountered in Western classical and popular musics (including motives, phrase groups, simple part forms, song forms, and large-scale classical forms). Advanced chromatic harmonic techniques also are explored.

Prerequisites: MT101B or or placement by exam
Enrollment limited to 25 students
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT2 : Counterpoint

2 units Semester: II

The contrapuntal aspect present to some degree in almost all styles of music will be explored through listening, reading, analysis, and composition. Of primary concern will be the evolution of European counterpoint from is origins through 16th century modal practice to 18th Century tonal practice and modern idioms.

Prerequisites: MT101B or placement by exam
Enrollment limited to 25 students
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT2 : Song riting Analysis and Performance

2 units Semester: I

This class is designed to help students sharpen critical skills that will help them analyze and perform songs from a mix of styles ranging from those found in the medieval era to those of the present day. These skills will then be linked to students practice at applying a healthy amount of analytical thinking to their own compositions. Subjects will include lyric writing, the relationship of text to music, standard and non-standard forms, common compositional tricks and starting ideas, differing concepts of harmonic function, hooks, stylistic referencing and mixing, the role of oral musical traditions and individualism, the role of technology, and aural dictation.

Prerequisites: MT101B or placement by exam
Enrollment priority given to MAP students
Enrollment limited to 25 students
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT21 : North Indian Theory

1 unit Semester: 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: MT190

Discipline(s): The Herb Alpert School of Music at CalArts

MT22 : Persian Music Theory

2 units Semester: II

An introduction to Traditional Persian Music from the 1900 to present. The discourse will focus on the historical development of writings on Persian Music as a Radif and critical discipline. We will analyze established theoretical and philosophical ideas--as well as aesthetic values, performance practice and interactivity--within Traditonal Persian music.

Discipline(s): The Herb Alpert School of Music at CalArts

MT22 : Introduction to the Forms of African Music

1 unit Semester: Not planned for this academic year

A survey of the structural principles contained in traditional African musics.

Co-requisite: ME201 or permission of the instructor
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT2 : avanese and Balinese Music Dance Theory

1 unit Semester: I II

The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.

Discipline(s): The Herb Alpert School of Music at CalArts

MT : Analysis of Musical Forms

2 units Semester: II

Topics in analytic techniques applied to a variety of musical styles.

Prerequisites: MT101B and MT202
Priority enrollment given to BFA4 students

Discipline(s): The Herb Alpert School of Music at CalArts

MT 2: Acoustics: Applied Physics for Musicians

2 units Semester: I

An introduction into the basics of acoustics, the natural and scientific foundation of the musical arts:waveforms, the overtone series, combination tones, tuning systems, doppler effects,dynamics, room acoustics, instrumental sounds, amplification, microphones and more. (Nearly) no math, but at lot of information that will give you a different perspective on sound and music.

Prerequisite: MT101A or graduate standing
Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MT : Analysis and Interpretation for Performers

2 units Semester: I

A survey of musical styles and performance practices from the Baroque to Contemporary periods. Individual projects will include research into contemporaneous literature on interpretive practices. Classes will include performances of selected works with discussions of interpretive choices as they relate to structural analysis.

Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT : Advanced North Indian Svar Graam - ocal

2 units Semester: I II

Exercises in singing scales.

Prerequisite: MT210
Co-requisite: MP312
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT : Advanced North Indian Svar Graam - Instrumental

1 unit Semester: 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 players of non-Indian instruments with access to practical and theoretical skills drawn from North Indian classical music.

Enrollment limited to 10 students
Prerequisite: MT210
Co-requisite: MP312
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

MT - 1: Chamber Thought

2 units Semester: Not planned for this academic year

Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.

Prerequisite: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT - : Orchestral Thought

2 units Semester: II

Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.

Prerequisite: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT -1 : Analysis: hat Is Experimental Music

2 units Semester: Not planned for this academic year

Focused Topics Course: This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail-and from various analytical points of view-not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student.
Repertoire:
Ockeghem: Missa Mi-Mi
Bach: Das Musikalische Opfer (The Musical Offering)
Beethoven: String Quartets, Op. 130 and Op. 133
Wagner: Parsifal
Cage: Concert for Piano and Orchestra

Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT -1 : Uncertainty

2 units Semester: Not planned for this academic year

Focused Topics Course: Different forms of chance procedures, including stochastic, aleatoric, and indeterminate processes, have been used throughout the last century in the production of musical performances and compositions. This class will explore the theory, application, and history of chance procedures through individual and class projects.

Enrollment limited to upper-division BFA and MFA students
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT -1 : The String Quartet since 1

units Semester: II

Focused Topics Course: This course presents an analytical survey of 20th-century Western art music through the intensive analysis of individual works, which provide an avenue to explore broader questions of musical material, organization and significance.

Prerequisites: MT202 or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT 1: Tala: North and South Indian Rhythm Systems

1 unit Semester: I II

This class will cover the concepts of Tala - organizing time into units, both duple and triple meters. The North Indian tala system will be explored, ranging from 3 beats to 128 beats. Students will learn the different talas and their patterns with syllables and will be exposed to the North Indian notation system, including learning how to read and write it. The different schools of tabla and their specialties will be taught.

Enrollment limited to upper-division undergraduates and graduate students
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT A: Intonation orkshop A

2 units Semester: I

Let s make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book On the Sensations of Tone as a Physiological Basis for the Theory of Music), of Harry Partch s language of frequency ratios (Genesis of a Music) and of James Tenney s concept of harmonic space (John Cage and the Theory of Harmony) This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear s analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.

Prerequisite: MT101B or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT B: Intonation orkshop B

2 units Semester: II

This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.

Prerequisite: MT403A/603A
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT 1: Graduate Theory Revie

2 units Semester: I

This class is a review of basic to intermediate concepts and skills in music reading, music theory and music analysis (covering material from a typical undergraduate theory sequence). It is meant for incoming graduate students who do not pass the theory diagnostic test given upon entrance to the Masters program at CalArts. Music and concepts from all Western musical styles from music of the Middle Ages up to the present day will be addressed.

Course does not count toward overall 60-unit MFA requirement.
Placement by examination.

Discipline(s): The Herb Alpert School of Music at CalArts

MT 2: Graduate Skills Revie

2 units Semester: II

Graduate Skills Review is an overview of basic musical skills (covering material from a typical undergraduate skills sequence). Different techniques and strategies for becoming proficient at sight reading and aural recognition will be covered. These include basic solfege, an understanding of modal modulations, triadic recognition, functional harmonic recognition, jazz harmonies, interval cycles, non-tonal cellular analysis, and sequences. Of course many of these skills cannot be mastered in one semester. Accordingly, this course is designed both for those who have studied these topics before but need to improve their skills as well as those beginning from a more basic level who need a solid practical methodology that can help them gradually build comprehension and recognition of what they need and want to hear.

Placement by examination
Course does not count toward overall 60-unit MFA requirement

Discipline(s): The Herb Alpert School of Music at CalArts

MT : Musicianship Skills: Transcription

2 units Semester: 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 BFA jazz majors in their first year
Fulfills the transcription requirement for World Music majors
Undergraduate students enroll at the 100 level, graduate students at the 500 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT - 1: Focused Topics - see MC -

2 units Semester: Not planned for this academic year

Discipline(s): The Herb Alpert School of Music at CalArts

MT 1: Tala Systems

1 unit Semester: Not planned for this academic year

This class will cover the concepts of Tala - organizing time into units, both duple and triple meters. The North Indian tala system will be explored, ranging from 3 beats to 128 beats. Students will learn the different talas and their patterns with syllables and will be exposed to the North Indian notation system, including learning how to read and write it. The different schools of tabla and their specialties will be taught.

Enrollment limited to upper-division undergraduates and graduate students
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT A: Intonation orkshop

2 units Semester: Not planned for this academic year

Let s make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book On the Sensations of Tone as a Physiological Basis for the Theory of Music), of Harry Partch s language of frequency ratios (Genesis of a Music) and of James Tenney s concept of harmonic space (John Cage and the Theory of Harmony) This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear s analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.

Prerequisite: MT101B or equivalent
Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): The Herb Alpert School of Music at CalArts

MT B: Intonation orkshop B

2 units Semester: Not planned for this academic year

This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.

Prerequisite: MT603A

Discipline(s): The Herb Alpert School of Music at CalArts

MT 1 : Spectromorphology

2 units Semester: II

A course designed to improve listening, understanding and appreciation of electroacoustic music.

Through an integrated curriculum of listening, analyzing, reading, and vocalizing, course participants will gain greater facility in their ability to perceive and describe elements of electroacoustic music. We will use a form of analysis called Spectromorphology to examine, in detail, selected examples from a wide variety of electroacoustic music. We will discuss and apply different modes of listening and analysis (as described by Pierre Schaeffer, Michel Chion, James Tenney and others) as well as applicable elements of psychoacoustics and use them to improve our real-time auditory skills.

Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT 12: Critical Reading: Location and Geosound

2 units Semester: I II

The course will revolve around two topics: what a place might mean in terms of artistic creation and how the meaningless sign allows us access to place. Along the way we will look into a variety of artistic manifestations of these issues: field recording, landscape art, hip-hop and the poetry of Mallarme. Philosophical readings will come from Quentin Meillassoux, Timothy Morton, Gilles Deleuze and Theodor Adorno (among others). Students will then be asked to apply some of the concepts developed to the discussion of a specific artwork (in any medium) - and to write a significant term paper on their findings. In the second semester we will use the paper projects of the first semester class as a starting point. The goal of this class is to turn the papers into finished documents and publish a small journal devoted class papers.

May be taken for MT Music Theory credit, Aesthetics and Politics major credit, and CS credit
Enrollment limited to upper-division BFA students and graduate students
Enrollment limited to 20 students
MT612 in Fall 2012 is a prerequisite to MT612 in Spring 2013.
Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, School of Critical Studies

MT : Undergraduate Independent Pro ect: Music Theory Analysis

1 unit Semester: 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.

Variable credit: 0.5-2.0 units
Permission of instructor required.
May be repeated for credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

MT : Graduate Independent Pro ect: Music Theory Analysis

1 unit Semester: 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.

Variable credit: 0.5-2.0 units
Permission of instructor required.
May be repeated for credit.

Discipline(s): The Herb Alpert School of Music at CalArts

M : Career Designs for Musicians

2 units Semester: 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; 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.

Priority given to upper-division undergraduate and graduate students
Undergraduate students enroll at the 300 level, graduate students at the 600 level
Permission of instructor required.

Discipline(s): The Herb Alpert School of Music at CalArts

M A: To ard Creativity: Pedagogy Praxis Philosophy A

2 units Semester: I

From Nietzsche to Now. The course begins with an exploration of the historical foundations of creativity in learning through the writings of ancient philosophers. Work includes the social aspects of learning, feminist pedagogy, experience in education, educational batching and the industrial revolution, enculturation and the anticolonial stance, overcoming logocentrism, critical pedagogy after WWII and Iraq, No Child Left Behind and its truths, and systems of praxis in music education. Includes field observation of the CAP program at West Creek Academy.

Approved for Critical Studies credit.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

M B: To ard Creativity: Pedagogy Praxis Philosophy B

2 units Semester: II

Pedagogy of Creativity Today. Course examines methods of assessment in creative learning, cultural contextuality, non-linguistic awareness, music as the ordering of noise, architectonics and spatial considerations in pedagogy, distance learning/lateral education, knowledge and power in learning environments, censorship, external educational standards, the Occupy movement, the spiritual twist, and teaching aesthetics: control, coverage, conflict. Includes field observation in CAP inner-city programs.

Permission of instructor required.
Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts

M : Career Designs for Musicians - see M

2 units Semester: I II

See description under M 350/650.

Discipline(s): The Herb Alpert School of Music at CalArts

M P: Undergraduate Independent Pro ect: Pedagogy

1 unit Semester: I II

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

Variable credit: 0.5-2.0 units
Permission of instructor required.
May be repeated for credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

M P: Graduate Independent Pro ect: Pedagogy

1 unit Semester: I II

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

Variable credit: 0.5-2.0 units
Permission of instructor required.
May be repeated for credit.
Contract required.

Discipline(s): The Herb Alpert School of Music at CalArts

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School of Theater Academic Requirements

- Residence Requirements
- Curriculum Requirements
  - Bachelor of Fine Arts and Certificate of Fine Arts
  - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Concentration in Integrated Media
- Programs in Performance Course Requirements
  - Acting Program
    - Bachelor of Fine Arts and Certificate of Fine Arts
    - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Directing Program (Graduate Only)
  - Writing for Performance (Graduate Only)
- BFA Design and Production Course Requirements
  - Undergraduate Foundation Year
  - Métier Requirements
    - BFA Costume Design
    - BFA Lighting Design
    - BFA Scene Design
    - BFA Sound Design
    - BFA Stage Management
    - BFA Technical Direction
- MFA Design and Production Course Requirements
  - MFA Costume Design Program
  - MFA Lighting Design Program
  - MFA Scene Design Program
    - MFA Scene Painting Specialization
    - MFA Video for Performance Specialization
    - MFA Puppetry Specialization
  - MFA Sound Design Program
  - MFA Technical Direction Program
  - MFA Management Programs
    - MFA Stage Management Specialization
    - MFA Production Management Specialization
    - MFA Producing Specialization

Residence Requirements

The Bachelor of Fine Arts and Certificate of Fine Arts Programs in the School of Theater are four-year programs. The Master of Fine Arts and Advanced Certificate of Fine Arts are three year programs (see CalArts residence policy).

Curriculum Requirements

I. Bachelor of Fine Arts and Certificate of Fine Arts

Bachelor of Fine Arts degree candidates must complete forty-six 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 (see Critical Studies requirements).

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.

Students must successfully complete a Mid-Residence at the end of the fourth semester (BFA) and a Graduation Review in the final semester (see Reviews policy).

II. Master of Fine Arts and Advanced Certificate of Fine Arts

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.

Students must successfully complete a Mid-Residence Review at the end of the second semester and a Graduation Review in the final semester (see Reviews policy).

III. Concentration in Integrated Media

See Center for Integrated Media curriculum.

Course Requirements—Programs in Performance

I. Acting Program

By graduation, all Acting students should exhibit the following:

- The ability to transform imaginatively into a role, conveying "story" through mastery of body, voice and speech and through convincing interactions with objects, acting partners and space;
- The skills and knowledge to confidently approach a variety of texts and to give students a range of techniques to do so, from the classical to the most current;

- A deep and expansive individual aesthetic;
- The flexibility to adapt and respond professionally to a variety of performance conditions, media, and technologies;
- The openness to experiment in rehearsal and performance techniques, combining a mastery of traditional skills with a hunger to define the practice of the future;
- The ability to initiate and navigate interdisciplinary investigations.

In addition, MFA Acting students are encouraged to:

- Create self-generated projects that expand the definition of what it means to be an actor.
- Acquire a multiplicity of skills to augment the métier focus such as writing, directing, project development, music, film, etc.

Bachelor of Fine Arts and Certificate of Fine Arts

T002 Interim (every spring)
T100 Acting Studio I
T200 Acting Studio II
T300 Acting Studio III
T400 Acting Studio IV –Acting for the Camera
T455 Audition/Showcase
T105 Voice I
T205 Voice II
T305 Voice III
T405 Voice/Speech IV
T110 Speech I
T210 Speech II
T310 Speech III
T115 Movement I
T215 Movement II
T315 Movement III
T415 Movement IV
T420 Dance Theater
T421 Alexander Technique
T615C Fight Choreography
T120 T'ai Chi Ch'uan Level I
T052 Theater Run Crew (BFA1)
T090 Rehearsal/Performance (BFA2-4)
T005 Conversations in Contemporary Theater*

THREE OF THE FOLLOWING

CS378A Survey of World Theater - Text*
CS378B Survey of World Theater - Visual*
CS379A Survey of World Theater Performance - Styles*
CS379B Survey of World Theater - Art and Advocacy*
CS379C Art and Community Engagement

Electives listed below

Note: Classes marked with a * receive Critical Studies credit.

Master of Fine Arts and Advanced Certificate of Fine Arts

T002 Interim (every spring)
T500 Acting Studio V
T600 Acting Studio VI
T700 Acting Studio VII--Acting for the Camera

T455 Showcase
T505 Voice V
T605 Voice VI
T705 Voice/Speech VII
T510 Speech V
T610 Speech VI
T420 Dance Theater
T515 Movement V
T615 Movement VI
T615C Fight Choreography
T421 Alexander Technique
MP220 African Dance
T715 Movement VII (elective)
T827 The Performer and the Object
T511 Directing Lab I
T888 Playwright's Lab I
T560 Interpretive Strategies for Plays
T562 Interpretive Strategies for Performance
T090 Rehearsal Performance (every semester)
T080-28 CAP Project (MFA 3s)

ELECTIVE THEATER CLASSES FOR ACTORS

(for both graduate and undergraduate)

T050 Writing for Performance Workshop
T080-29 Improvisation
T220 Tai Chi (Level 2)
T330 Tai Chi (Level 3)
T829 Performing Object Lab
T888 Playwright's Lab II
MP220 African Dance
T445C-H Graduate Seminars (graduate only)
TP847 Fundraising Strategies
TP703 Theater Management
TP706 Basic Stage Management
TP707 Theatrical Unions
TP848 Grant Writing
T580 Entrepreneurship
T460 Screenwriting for the Theater Artist
T862 Special Topics in Directing - Cinematic Elixirs
Independent studies
All Puppetry courses

II. Directing Program (Graduate Only)

By the time they graduate, Directing students will exhibit:

- A defined, deepened, and expanded development of their individual aesthetic terrains.
- Engagement with a variety of aesthetic and practical approaches that have challenged and expanded their unique perspectives, and have embraced an openness to that which is alien.
- An understanding of principles in multiple areas necessary for effective direction: acting, dramaturgy and design.
- Development of the communication skills needed to work effectively with collaborators coming from disparate disciplines.
- Development of acute analytical skills.
- Engagement in practical production activity in the context of a disciplined conceptual framework.
- The ability to lead effectively in complex production situations and a profound awareness of the obligations and responsibilities that are attendant in the director's leadership role, including providing ethical leadership of their

processes.
- An understanding of the foundation of the discourse and practice of film, video and the visual arts in acknowledgement of the increasing importance of the media to a director's work.
- An understanding of where their work exists within the context of contemporary social, cultural, and intellectual discourse.

T511 Directing Lab
T521 Directing Seminar
T862 Special Topics in Directing - Cinematic Elixirs
T950 MFA3 Directing Project
T700 Acting Studio
TP801D Design Methodology
TP810 Performance by Design
T820/821 Transforming Text
T560 Interpretive Strategies for Plays
T562 Interpretive Strategies for Performance
T888 Playwright's Lab I
T002 Interim (every spring)

Additional classes to be determined in consultation with the mentor.

III. Writing for Performance (Graduate Only)

By the time students graduate they will...

- Have created texts and theatrical spaces that can, but don't necessarily have to, transcend the world of theater.
- Have a foundation in the history of non-traditional performance narratives and techniques.
- Have experience in performance technique (acting, voice, movement, etc.).
- Have engaged in interdisciplinary and collaborative work, and are comfortable writing in a variety of forms and contexts.
- Understand the importance of process through collaborative experiences.
- Have cultivated an emphasis on research and a strong footing in theory.
- Have identified their artistic mission and manifesto.
- Develop teaching skills in Writing for Performance.

T880 Writing for Performance I
T881 Writing for Performance II
T882 Playwright's Salon (every semester)
T888 Playwright's Lab I (every semester)
T890 MFA3 Writing for Performance Project
T820 Transforming Text I
TP810 Performance by Design
T862 Special Topics in Directing - Cinematic Elixirs
T500 MFA-1 Acting Studio
T560 Interpretive Strategies for Plays
T562 Interpretive Strategies for Performance
T002 Interim (every spring)

Plus Critical Studies Electives selected in consultation with the mentor.

BFA Design and Production Course Requirements

Curricula for the Programs in Design and Production consist of classroom studies and hands-on studio and production work. Entering BFA students are required to complete a common set of Foundation courses that cover aesthetics, theory, history, literature, graphics, technology and crafts. Transfer and upper-division undergraduates work with their

mentors to create training programs tailored to each student's individual needs and interests. The curriculum for each métier area is highly individualized, with core program requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

Upon graduation, successful BFA Design and Production candidates will exhibit:

- A critical understanding of the historical and cultural foundation of theatrical and arts practices, as well as knowledge of the contemporary arts landscape.
- The confidence to effectively discuss their work, and to communicate concepts skillfully in writing and through graphic or aural images.
- The ability to work professionally, responsibly and collaboratively within the challenges of a variety of projects while contributing a vibrant, creative voice.
- A developing body of original work, created in the classroom and in production, which shows an expressive understanding of Design for Performance processes and a personal aesthetic platform upon which to build.
- A demonstrable competency in the technological principles and techniques of the practiced area of specialization, along with ambition to innovatively explore new methods, materials and outcomes.
- A basic knowledge of allied theatrical disciplines (scenery, costume, lighting, sound, media) promoting an awareness of the complexity of problem-solving issues each may encounter, and the dissolution of conventional hierarchies.

Undergraduate Foundation Year

Undergraduate studies in Design and Production offer students the opportunity to pursue an individualized course of study following the First Foundation Year. The BFA 1 core foundation is a comprehensive introduction to the fundamental concepts and skills used by theater artists, which fosters a sustained dialogue between thinking and making. In keeping with the school's commitment to trans-disciplinary study, the First Year core consists of four year-long courses, which are complemented by selected métier courses from each area of specialization. In subsequent years, students focus on required métier curricula and fulfill their elective credits from courses throughout the institute.

BFA I

FALL – 16 UNITS (5 ARE CS)

- T005 Conversations in Contemp. Theater (2)*
- CS--- Critical Writing/Foundation (3)*
- TP101A Foundation Studio – 2D (3)
- TP106A BFA Theater Lab (2)
- TP090 Production (2)
- Plus choose 2 of 4 métier courses
  - TP190 Scene Shop Basics
  - TP501 Sound Lab (2)
  - TP105 Hand Drafting (2)
  - TP150 Lighting Techniques (1 or 2)
  - TP160 Sound Techniques (1) Nov/Dec
  - TP170 Video Techniques (1) Sep/Oct
  - TP610 History of Fashion

SPRING – 17 UNITS (5 ARE CS)

- T005 Conversations in Contemp. Theater (2)*
- CS--- Critical Writing/Foundation (3)*
- TP101B Foundation Studio – 3D (3)
- TP106A BFA Theater Lab (2)
- TP090 Production (2) and T002 Interim (every spring) (1)
- Plus choose 2 of 4 métier courses
  - TP400 Light Lab (2)
  - TP216 Model Making (2)

- TP200 Stagecraft (2)

Other electives to be determined

Additional 2-4 units are available each semester for métier electives. Choose from courses such as Life Drawing, Principles of Costume Design, Architectural Styles, Welding, Workshops in Skills, Lighting Technology, a Métier Seminar, Basic Stage Management, Sewing Basics or Vectorworks.

Métier Requirements: BFA Design and Production

BFA Curriculum achieved during 2nd, 3rd, and 4th years.

Three out of four offerings in métier Critical Studies classes: choose from CS 378A, 378B, 379A, 379B, 379C

T002 Interim (every spring)

BFA Costume Design:

Sensitive to the art of performing, to the coordination of visual effects, to the expressions of the written and unwritten word, to the cultural anthropology of clothing, and to the techniques of manufacture, students undertake pre-professional studies in costume design, drawing and rendering, history, and related technologies.

MÉTIER REQUIREMENTS

- TP106C&D BFA Theater Lab
- TP604 Costume Techniques I
- TP605 Costume Techniques II
- TP606 Costume Design for the Stage
- TP607 History of Fashion*
- TP608 Special Topics/Costume Design
- TP609 Principles of Costume Design
- TP030 Workshops in Special Skills
- FC110 Life Drawing I
- FC210 Life Drawing II
- TP090A Production-Costume (6 semesters)

RECOMMENDED ELECTIVES

- TP400 Light Lab
- FC311 Life Painting
- FC314 Advanced Life Drawing
- FC130 Character Design
- TP309 Scene Painting
- MH400 HyperOpera
- D038 Dance Performance Lab
- T062 Flixus
- T828 Artificial Life
- TP800 Independent Studies and Internships
- TP610 20th Century Fashion
- TP214 Architectural Styles
- TP302 Scene Design I

BFA Lighting Design

In a program committed to both artistry and technology, students gain a firm understanding of the lighting design

process, from the development and articulation of a conceptual approach, to plot making, to the creation of the realized work onstage. They broaden their experience with additional projects in film, video, dance, and art.

MÉTIER REQUIREMENTS

- TP400 Light Lab
- TP150 Lighting & Sound Techniques
- TP302 Scene Design I
- TP500 / 501 Sound Design I or Sound Lab
- TP800 Independent Study in Design or Technology
- TP090C Production-Lighting (6 semesters)
- TP560 Vector Works
- TP406 Lighting Technology*
- TP214 Architectural Styles*
- TP401A Lighting Design I: Plot making
- TP401B Lighting Design I: The Design Process
- TP402 Advanced Lighting Design
- TP106C&D BFA Theater Lab
  - Art History*
  - History of Film or Dance

RECOMMENDED ELECTIVES

- TP200 Stagecraft
- TP700 Management Techniques
- TP215 Contemporary Playhouse
- T812 Shadow Puppetry
- TP609 Principles of Costume Design
- TP832 Scene Painting
- D038 Dance Showings
- TP455 Video Engineering
- Drawing Courses

BFA Scene Design

Scene design, in providing a visual support to the dramatic form, is an integral part of the theater and is woven into the fundamental philosophies of modern performance practice. Students strive for the vision and imagination of a creative artist; the ingenuity and skills of a stage artisan; and the knowledge and sense of a performance director.

MÉTIER REQUIREMENTS

- TP105A Hand Drafting
- TP216 Model-Making
- TP214 Architectural Styles*
- TP302 Scene Design I
- TP305 Special Topics in Scene Design
- TP309 Scene Painting for Undergrads
- TP320 BFA Scene Design Seminar
- TP400A Light Lab
- TP401 Lighting Design I
- TP560 Vector Works
- FC115 Basic Perspective
- TP200 Basic Stagecraft
- TP090E Production-Scene Design (6 semesters)
- TP106C&D BFA Theater Lab

RECOMMENDED ELECTIVES

A minimum of 6 courses the following:

- Art History*
- Life Drawing, Character Animation
- Painting, Color and Design. Sculpture
- Principles of Costume Design
- History of Fashion
- Puppetry
- History of Film or Dance

BFA Sound Design

While integrating aesthetic concerns with scientific disciplines, the Sound Design program can stretch as far as each student's energy, inventions, and imagination allow. Students are urged to explore abundant projects and coursework throughout the institute.

MÉTIER REQUIREMENTS

- TP160 Sound & Video Techniques
- TP406 Lighting Technology*
- TP500 Sound Design I
- TP501 Sound Lab
- TP502 BFA Advanced Sound Design
- TP510 Undergrad Sound Seminar I (1)
- TP530 Undergrad Sound Seminar II (2)
- TP520A-D Special Topics in Sound Design—
  - TP520A Themed Entertainment
  - TP520B Gear
  - TP520C Digital Playback
  - TP520D Paperwork
- TP522 Music For Non-Musicians
- TP812 Creative Listening for the Sound Designer
- TP090G Production—Sound Design (6 semesters)
- TP525 Professional Sound Environments
- TP550 Max Programming for Sound Design
- F106 Sound For Film/Video
- CS314 Digital Electronics*
- CS268 Reproduction of Sound*
- CS315 Basic Electronics*
- CS417 Audio Engineering Seminar*
- TP560 Vector Works
- TP106C&D BFA Theater Lab

RECOMMENDED ELECTIVES

- Art History*
- Art-Making Electives
- Music classes
- History of Film or Dance*

BFA Stage Management—Goals and Curriculum

Through training that focuses on the context, process and product of creating theater, stage managers gain a unique sense of the essential elements of production, both performance and design/technical. They learn to function within a collaborative atmosphere as team leaders as well as supporters and facilitators of others' work.

By graduation, BFA students in Stage Management should exhibit the following:

- Strong communication skills, including the ability to speak and write clearly and exhibit proficiency with digital formats related to those skills.
- A well-developed personal organization system that shows a strong work ethic, and an ability to balance the variety of tasks required of a manager.
- A proficiency in the range of skills and processes necessary to function effectively as a stage manager.
- A respect for and understanding of collaborative processes and the needs of each participant in the production.
- An understanding of the skills necessary to develop and maintain a career in the profession.
- An understanding of and commitment to safe practices.
- A solid understanding of the historical foundation of theatrical and arts practices, as well as knowledge of the contemporary arts/performing arts landscape.
- Openness to new ideas and an appetite for knowledge

MÉTIER REQUIREMENTS

- TP702 Stage Management Seminar (each semester)
- TP706 Basic Stage Management (BFA 1)
- TP400A Light Lab (BFA 1)
- TP500 Sound Lab (BFA 1)
- TP200 Stagecraft I (BFA 1)
- T010 Acting Techniques I (BFA 1 or 2)
- T052 Run Crew (BFA 1)
- TP700 Management Techniques (BFA 2)
- T080-09 Voice & Speech for Stage Managers
- T030 Institute Directing
- TP030-06 Score Reading
- TP707 Theatrical Unions (BFA 3 or 4)
- TP703 Theater Management (BFA 3 or 4)

RECOMMENDED ELECTIVES

- D038 Dance Showings
- TP607 History of Fashion
- TP105 Technical Drawing
- TP100 Foundation Studio 2D & 3D
- TP560 Vectorworks
- TP945 Film Producing and Management (BFA 3 or 4)
- TP214 Architectural Styles
- TP203 Fundamentals of Technical Direction
- TP760 Pre-Production Planning
- TP106C&D BFA Theater Lab
- T580 Entrepreneurship (BFA4)
- Courses in design and technical direction

BFA Technical Direction

With a high degree of skill and creativity, students discover ways to utilize today's changing technology. They take the lead in the creation of new art and technologies, and exhibit a level of professionalism that meets or exceeds the growing demands of the theater/entertainment industries and the field of technical direction.

MÉTIER REQUIREMENTS

- TP200 Stagecraft I
- TP201 Advanced Stagecraft
- TP575 AutoCAD
- TP106C&D BFA Theater Lab
- TP302 Scene Design I
- CS215 Basic Electronics*
- TP220 Welding I

- TP203 Fundamentals of Technical Direction
- TP868 Technical Design
- TP309 Scene Painting for Undergraduates
- TP455 Video Engineering
- TP203 Statical Engineering*
- TP090N Production—Tech Direction (6 semesters)

RECOMMENDED ELECTIVES

- TP105 Hand Drafting
- TP214 Architectural Styles*
- CS214 Digital Electronics
- TP215 Contemporary Playhouse
- TP560 Vectorworks
- TP700 Management Techniques
- TP030 Sewing Basics
- TP401 Lighting Design I
- CS165 Science of Art & Life Safety*
- TP861 Special Topics: Props
- TP225 Working Metal
- TP406 Lighting Technology

MFA Design and Production Course Requirements

The MFA degrees in Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

MFA Costume Design Program

By graduation, MFA Costume Design students should exhibit the following:

- A sophisticated ability to articulate their critical and conceptual goals and ideas verbally, visually and in writing.
- A demonstrated ability to budget money, resources and time within the parameters of a given production;
- The ability to lead a team in their area of specialization and to be proactive in the process of collaboration on any given project or production;
- A mastery of global contemporary language of the arts and performing arts and the ability to engage in interdisciplinary practice; and
- A distinct, original and personal voice and defining aesthetic, as evidenced in production work and an outstanding portfolio.

MÉTIER REQUIREMENTS

- TP801D Design Methodology
- TP804 MFA 1 Costume Design
- TP810 Performance by Design
- TP830 Open Dress
- TP920 Open Studio / Graduate Closure
- FC210 Life Drawing
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- TP808 Costume Des Seminar (each semester)
- TP090B Production (6 semesters)

- T002 Interim (every spring)

RECOMMENDED ELECTIVES

- T888 Playwright's Lab I
- TP308 Production Design
- T820 Transforming Text
- T862 Special Topics in Directing - Cinematic Elixirs
- TP566 Special Topics in Computer Applications
- TP902C Special Topics in Design
- TP030 Workshop in Special Skills
- T580 Entrepreneurship
- Life Drawing
- Video Courses
- Art or Character Animation Courses
- Puppetry Course

MFA Lighting Design Program

By the time they graduate, MFA Lighting Design students will:

- Have a complete command of the lighting design process, including developing a conceptual approach, creating the required drafting and paperwork, and clearly and successfully articulating designs.
- Analyze and critique written and performed plays within cultural, historical and theoretical contexts.
- Have produced original and expressive artistic work for the stage, reflected in a unique, professional-level design portfolio.
- Have the intellectual, creative and technical skills to embark on a professional career as a lighting designer.
- Be effective collaborators and communicators.

MÉTIER REQUIREMENTS

- TP803 Graduate Lighting Design I
- TP903 Graduate Lighting Design II
- TP983 Graduate Lighting Design III
- TP835 Principles of Lighting Design
- TP836 Lighting Design Seminar
- TP410 Advanced Light Lab
- TP560 Vector Works
- TP801C Techniques of Design
- TP801D Design Methodology
- TP810 Performance by Design
- TP090D Production (6 semesters)
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- T002 Interim (every spring)

RECOMMENDED ELECTIVES

- TP566 Special Topics in Computer Applications
- TP804 Costume Design Seminar
- TP888 Playwright's Lab
- TP902C Special Topics in Design
- TP920 Open Studio / Graduate Closure
- TP820 Transforming Text
- TP450 Special Topics in Video
- TP863 Rigging
- Film & Video courses

MFA Scene Design Program

Students who complete the MFA Scene Design Program will:

- Find and shape a personal artistic vision: to explore the means of expression through historical and current theory with the expressed intention of discovering new forms, theory, and means of expression.
- Develop aesthetic sophistication through studying theory across a range of disciplines (e.g. music composition, performance theory, directing and semiotics).
- Explore all aspects of live performance as a collaborative process through collective analysis.
- Expand the capacity for self-critique and critical thinking.
- Work to embrace a diversity of ideas through interdisciplinary and collaborative practices.
- Expand the means of expression, including performance practice, model making, drafting, painting, drawing and use of new media.
- Develop as generative visual artists working in performance.
- Work authentically, originally, at risk--to navigate the complexities of working within established art making structures at the same time using their voice to create new structures.

MÉTIER REQUIREMENTS

- TP801C Techniques of Design
- TP801D Design Methodology
- TP810 Performance by Design
- TP902C Special Topics in Design
- TP920 Open Studio / Graduate Closure
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- TP090F Production (6 semesters)
- TP809 MFA Scene Design Seminar
- T002 Interim (every spring)

RECOMMENDED ELECTIVES

- TP832 Scene Painting
- TP866 Art and Manipulation of Scenic Materials
- TP214 Architectural Styles
- TP932 Advanced Scene Painting
- TP560 Vector Works or
- TP575 AutoCAD
- TP888 Playwright's Lab I
- TP308 Production Design
- T820 Transforming Text
- T862 Special Topics in Directing - Cinematic Elixirs
- Life Drawing
- Video, Art or Character Animation Courses
- Puppetry Courses

MFA Scene Painting Specialization

Students who complete the MFA Scene Painting Specialization should exhibit the following:

- Skill and creativity in a wide range of scenic painting and drawing techniques used in the industry today, including applied
- 3-D textures, faux finishes, translucent backdrops, opaque backdrops, large format drawing and cartooning, landscape painting, portraiture, pneumatic spray gun, non-traditional materials and tools, trompe l'oeil, fine art and architecture history.
- Management and leadership skills that demonstrate an understanding of how to schedule and organize work to achieve the artistic goals within time and budget constraints, including scheduling and supervision of scenic paint

crews, working collaboratively with the designer, production manager, technical director and other members of the production and design team, and mastery of the principles of budget development, including labor and materials estimates.
- Demonstrate an understanding of how to maintain designated shop spaces, and to use safe and healthy practices in conjunction with manufacturer's product information and MSDS.
- Sophisticated research, communication and presentation skills needed to understand the design as presented by the Scenic Designer and to execute the design successfully.
- Develop a professional network, using guest artist presentations and workshops along with industry contacts to develop conceptual understanding and a broad range of professional scenic applications.
- Be able to respond critically and constructively, both verbally and in writing, to scripts and performances.
- Explore interdisciplinary practices and engage in multiple aspects of art making

MÉTIER REQUIREMENTS

- FC210 Life Drawing
- TP832 Scene Painting
- TP932 Advanced Scene Painting (each semester)
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- TP214 Architectural Styles
- TP090L Production (6 semesters)
- TP560 Vector Works
- TP870 Scenic Art Seminar (each semester)
- TP861 Special Topics in Scene Painting (one semester each year)
- T002 Interim (every spring)

RECOMMENDED ELECTIVES

- TP400 Light Lab
- FC310 Advanced Life Drawing
- FC Drawing-Perspective
- TP560-03 Vector Works
- TP575 AutoCAD
- TP801C Techniques of Design
- TP801D Design Methodology
- TP920A Open Studio
- TP308 Production Design
- TP201 Stagecraft I & II
- TP830A Open Dress
- Character Animation and Film courses
- Puppetry courses
- Art School Painting courses

MFA Video for Performance Specialization

Students who complete the MFA Video for Performance Specialization will:

- Develop as generative artists working in live situations - including, but not limited to, performance, interactive time-based visual art, and new forms of electronically-mediated narrative.
- Develop a personal artistic vision and process. Explore methods of its expression, drawing from historical and current theory, with the intention of discovering new forms, theories, and means of expression.
- Work to embrace a diversity of ideas through interdisciplinary, collaborative practices and collective analysis.
- Expand their skill set and means of expression, including performance practice, software, hardware, drafting, drawing, and the use of new media.
- Work authentically, originally, and at risk to navigate the complexities of working within established art making structures while simultaneously striving to create new structures.

MÉTIER REQUIREMENTS

- TP872A-B Video Design I
- TP872C-D Video Design II
- TP872E-F Video Design III
- TP880 Isadora Programming
- TP881 Advanced Video Programming—Jitter
- TP885 Video for Performance Seminar
- TP986 Video Software: Motion Graphics
- TP801C Techniques of Design
- TP801D Design Methodology
- TP810 Performance by Design
- TP920B Graduate Closure
- TP090Q Production (6 semesters)
- T002 Interim (every spring)
- Electives Selected in consultation with mentor.

MFA Puppetry Specialization

By graduation, MFA Puppetry Specialization students should exhibit the following:

- A demonstrated exploration, expansion and deepening of their individual artistic terrains.
- Engagement in a broad range of contemporary and historical theory and practice, especially centered on object theater, puppetry, and other forms of interaction between the animate and inanimate.
- Experience in a wide variety of theatrical and aesthetic practices, performance and directing processes, and critique that expand and challenge one's artistic/aesthetic perspective.
- Creation of self-generated work that has the possibility to expand the definition of puppet and object performance.
- Experience in the rigorous challenges of directing object theater, including the interaction of performers and objects.
- Expansion of their visual acuity, and the skills to work in a collaborative process.
- Focused development on the key elements of craft.
- A demonstrated exploration of related art forms such as film, music, video, optics, pre-cinema, animation, visual art, and installation.
- Experience in the essential aspects of theatrical production, with an emphasis on communication and leadership.
- An awareness of the obligations and responsibilities that are attendant in the director's leadership role, including providing ethical leadership of their processes.
- A grasp of dramaturgy, and engagement with text in unique, personal, and non-traditional ways.

MFA PUPPETRY COURSE REQUIREMENTS

- T820 / 821 Transforming Text I and II
- T829 Performing Object Laboratory (5 semesters)
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- TP810 Performance by Design
- T090 Production
- T090 Rehearsal and Performance
- TP801 Design Methodology (if recommended by mentor)
- T030 Institute Directing
- T826A&B Seminar in Puppet Theater
- T002 Interim (every spring)
- T960 MFA3 Puppetry Project
- T010 Acting Techniques
  - MFA 1 Acting Studio (by permission of instructor)
- T605A MFA 2 Voice or other recommended voice
- Puppetry Construction and Special Topics courses (minimum of 2 semesters)
- History/Critical Studies courses in puppetry (2 semesters)

Courses are offered on a rotating basis.

Electives chosen in consultation with the mentor.

MFA Sound Design Program

Upon graduation, an MFA Sound Designer should have the following skills and attributes:

- Knowledge of current technology and standard practices used in sound for theater, film and television.
- The ability to read, edit, and create music in multiple styles.
- The ability to think critically about a script and put it in a historical and social context.
- The ability to collaborate and to communicate ideas effectively and diplomatically.
- Understanding of aural symbolism--how sounds and musical styles generate images or impressions upon an audience.
- The ability to invent new, unique ways of using technology to solve specific challenges.
- A well-developed aesthetic.
- A complete command of the sound design process, including developing a conceptual approach, creating the required drafting and paperwork, and clearly mounting designs.
- The intellectual, creative and technical skills to embark on a professional career as a sound design.

MÉTIER REQUIREMENTS

- TP802 MFA Advanced Sound Design
- TP807A Sound Design Seminar I
- TP907A Sound Design Seminar II
- TP927A Sound Design Seminar III
- TP812 Creative Listening
- TP820A-D Special Topics in Sound Design
  - TP820A Themed Entertainment
  - TP820B Gear
  - TP820C Digital Playback
  - TP820D Paperwork
- TP822 Music For Non-Musicians
- TP825 Professional Sound Environments
- TP930 Acoustic Environments for Performance
- CS315 Basic Electronics
- F106 Sound for Film/Video
- F308 Post-Production for Film/Video
- TP850 Max Programming for Sound Design
- TP560 Vector Works
- TP810 Performance by Design
- TP801D Design Methodology
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- TP090G Production (6 semesters)
- T002 Interim (every spring)

RECOMMENDED ELECTIVES

- TP863 Rigging
- Music History, Art History, Art Making Electives, Video Courses

MFA Technical Direction Program

By graduation, the MFA Technical Direction student will

- With a high degree of skill and creativity, utilize today’s changing technology.
- Exhibit a level of professionalism that meets or exceeds the demands of the growing theater/entertainment
- industries and the field of technical direction.

- Take the lead in the creation of new art and technologies.
- Be able to respond critically and constructively, both verbally and in writing, to scripts and performances.
- Explore interdisciplinary practices and engage in multiple aspects of art making
- Demonstrate an understanding of global aesthetics and performance history.
- Work within collaborative processes, which are open, imaginative and ethically-balanced.

MÉTIER REQUIREMENTS

- TP203 Fundamentals of Technical Direction
- TP805 Technical Direction Seminar
- TP201 Advanced Stagecraft
- TP862 Statical Engineering
- TP866 Art and Manipulation of Scenic Materials
- TP090N Production (6 semesters)
- T002 Interim (every spring)
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance

RECOMMENDED ELECTIVES

- TP861A&B Special Topics in Technical Direction
- TP220 Welding I
- TP225 Working Metal
- TP213 History of Design & Technology
- TP575A & B AutoCAD I & II
- T560 Graduate Play Analysis
- T562 Graduate Performance Analysis
- TP868 Technical Design
- TP863 Rigging
- TP455 Video Engineering
- TP580 Solidworks
- TP214 Architectural Styles
- TP215 Contemporary Playhouse
- TP560 Vector Works
- TP501 Sound Lab
- TP500 Sound Design
- TP400 Light Lab
- TP401/402 Lighting Design
- TP406 Lighting Technology
- TP725 Management for Theater
- TP840 Foundations of Producing
- TP309 Scene Painting
- TP604 Costume Techniques
- TP830 Open Dress
- TP570 Isadora Programming

MFA Management Programs

MFA Stage Management Specialization

By graduation, MFA students in Stage Management should exhibit the following:

- A proficiency in the range of skills and processes necessary to function effectively as a stage manager.
- The ability to work collaboratively and nourish creativity through trust, respect, cooperation and flexibility.
- An ability to communicate ideas, challenges and solutions effectively and to understand the fundamentals necessary to "read people."
- The ability to prioritize and balance responsibilities in a way that generates creative and practical solutions.
- An awareness of the current arts and theatrical cultures and aesthetic practices as well as a comprehension of and

respect for historical perspectives.
- An understanding of the skills necessary to develop and maintain a career in the profession.
- An understanding of and commitment to safe practices.
- The ability to identify, anticipate and take steps to prevent problems and identify possible solutions to challenges that may exist.
- An openness to new ideas and an appetite for knowledge.

MÉTIER REQUIREMENTS

- TP860 Stage Management Seminar (each semester)
- TP707 Theatrical Unions
- TP806A&B Graduate Management Seminar
- TP725 Management for Theater
- TP090H Production (6 semesters)
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- TP945 Film Producing and Management
- TP568 Management Technologies
- T002 Interim (each spring)
- Plus an internship, a minimum of 6 Management electives and
- 2 open electives.

MANAGEMENT ELECTIVES

- TP703 Theater Management
- TP760 Pre-Production Planning
- TP856 Production Management II
- TP840 Foundations of Producing
- TP842 The Law of Producing Theater
- TP857 Leadership and Management
- T580 Entrepreneurship
- TP858 Budgeting for the Theater
- TP940 Advanced Case Studies in Producing
- TP941 Management Structures
- TP942 Special Topics in Producing
- TP845 Cultural Policy
- FD601 Preparing for the Marketplace

Additional electives in consultation with mentor.

MFA Production Management Specialization

Students who complete the MFA Production Management specialization will:

- Be well adapted, highly motivated individuals with a solid foundation of values, principles and philosophies.
- Have a well-developed sense of self and be able to appreciate who they are as individuals and how they interact with peers and colleagues.
- Understand how to foster collaboration and communication skills, both verbal and written.
- Understand the fundamentals necessary to "read people" and develop a modality of "engaging" to achieve the best relationship.
- Understand strategic initiatives and how to tactically apply them through the use of the tools of schedule and budget development, monitoring and maintenance.
- Possess the skills and the flexibility to work in a wide range of disciplines, with an awareness of the field, aesthetically, politically and globally.
- Be imbued with an understanding of the ideas and practices of leadership and management and be able to fully engage as managers in the entertainment industry specifically and in project management in general.
- Be able identify, anticipate and take steps to prevent problems and identify possible solutions to challenges that may exist.

- Develop the technical knowledge necessary to manage a technical process with artists and craftspeople

MÉTIER REQUIREMENTS

- TP725 Management for Theater
- TP856 Prod Mgt II—Practical Application of Philosophies and Principles
- TP857 Leadership and Management
- TP203 Fundamentals of Technical Direction
- TP950 Production Management Seminar (each semester)
- TP704C Special Topics in Production Management
- TP858 Budgeting for the Theater
- TP842 The Law of Producing Theater
- TP560 Vectorworks (or TP575 AutoCAD w/permission)
- TP707 Theatrical Unions
- TP090J Production (6 semesters)
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- TP945 Film Producing and Management
- TP900 Independent Study in Production Management
- T002 Interim (each spring)

RECOMMENDED ELECTIVES

A minimum of 12 units of electives selected in consultation with the mentor.

- TP703 Theatre Management
- TP806B Graduate Management Seminar
- TP840 Foundations of Producing
- TP941 Management Structures
- TP942 Special Topics in Producing
- F317 The Business of Film
- FD601 Preparing for the Marketplace
- TP212 Statical Engineering (Structures)
- TP868 Technical Design
- T820 Transforming Text
- TP568 Management Technologies
- T030 Institute Directing
- T010 Institute Acting Techniques
- T500/501 Sound Lab or Sound Design I
- T580 Entrepreneurship
- A Lighting course
- Interdisciplinary courses
- TD or Prop courses

A student may enter directly into the Production Management track or shift into it from either the Stage 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.

MFA Producing Specialization

Students who complete the MFA Producing specialization will:

- Have experienced a variety of aesthetic and practical approaches that challenge and expand their awareness of the infinite possibilities and permutations of art making and creativity.
- Possess the necessary practical skills, such as budgeting, marketing, grant writing, etc.
- Have developed the ability to extrapolate linear information from non-linear circumstances.
- Demonstrate mature and increasingly sophisticated leadership skills, while growing in self-awareness of their own strengths and weaknesses.

- Exhibit creative and independent thinking, problem-solving, and use of resources,
- Demonstrate an evolved personal aesthetic and an avid interest in new artists, audiences, and methodologies.

MÉTIER REQUIREMENTS

- TP840 Foundations of Producing
- TP841 Producing Seminar (each semester)
- TP720 Communication Strategies
- TP842 The Law of Producing Theater
- TP845 Cultural Policy
- TP846 Arts Marketing
- TP848 Grant Writing
- TP942 Special Topics in Producing —Touring, Fundraising Strategies, Public Relations, etc.
- TP940 Advanced Case Studies in Producing
- TP941 Management Structures
- T560 Interpretive Strategies for Plays
- T562 Interpretive Strategies for Performance
- T888 Playwright's Lab I
- TP090K Production (6 semesters)
- TP980 Graduate Internship
- TP900 Independent Study: Thesis Project
- TP945 Film Producing and Management
- T002 Interim (each spring)

RECOMMENDED ELECTIVES

Courses in Dramaturgy, Writing, Adaptation, Design, Management, Puppetry, Film, Dance, Music, Literature

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CalARTS Course Catalog

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School of Theater

Filter by Program

- List all School of Theater Courses
- Theater Performance (T)
- Theater Design and Production (TP)

The School of Theater has two branches: Programs in Performance, which include courses of study in acting, directing, and writing for performance; Programs in Design and Production comprise scene, costume, lighting and sound design, technical direction, and management. Within the Programs in Design and Production are further specializations, or supplemental courses of study, in producing, production management, stage management, scene painting, and video for performance. An additional specialization in puppetry is housed at the School's Cotsen Center for Puppetry and the Arts.

Course Code	Course Name	Semesters Offered
CS378A	Survey of World Theater - Text	I
CS379A	Survey of World Theater - Performance Tactics	I
CS379A	Survey of World Theater - Performance Tactics	I
CS379B	Survey of World Theater - Cultural - Arts Activism	I
CS379C	Art and Community Engagement	II
ID001-01	Fundamental English for Artists BFA	I, II
ID001-02	Fundamental English for Artists MFA	I, II
ID395	A Comparative Study of Cultural Influences on Art Making	I, II
ID530	Toward Interdisciplinary Critique: a Survey of Methodologies	Not planned for this academic year
T 002-01	Interim	II
T 005A	Conversations in Contemporary Theater	I, II
T 010	Institute Acting Techniques I	I
T 020	Institute Acting Techniques II	II

T 030	Institute Directing I	I, II
T 050A	Institute Writing for Performance Workshop	II
T 052A	Theater Run Crew	I, II
T 060	Acting for Singers	I
T 061A	Institute T'ai Chi Ch'uan	I, II
T 062	Flixus	II
T 065	International Program Development	I, II
T 080	Workshops in Special Skills	I, II
T 080-01	Wkshps Spec Skills/Theatrical Makeup	I, II
T 080-09	Workshop: Voice & Speech Stage Mgrs	I, II
T 080-09	Workshop: Voice & Speech Stage Mgrs	I, II
T 080-28	Cap Playwriting Proj: Arroyo Seco	I
T 080-29	Improvisation	I, II
T 090	Rehearsal and Performance	I, II
T 100A	BFA-1 Acting Studio	I, II
T 105A	BFA-1 Voice	I, II
T 110	BFA-1 Speech	II
T 115A	BFA-1 Movement/Yoga	I, II
T 120A	T'Ai Chi Ch'Uan I (Level 1)	I, II
T 200A	BFA-2 Acting Studio	I, II
T 205A	BFA-2 Voice	I, II
T 210A	BFA-2 Speech	I, II
T 215A	BFA-2 Movement	I, II
T 220A	T'Ai Chi Ch'Uan II (Level 2)	I, II
T 300A	Acting Studio III	I, II
T 305A	BFA-3 Voice	I, II

T 310A	BFA-3 Speech	I, II
T 315A	BFA-3 Movement	I, II
T 400A	Graduating Studio--Acting for the Camera	I
T 405A	BFA-4 Voice/Speech	I, II
T 415A	BFA-4 Movement	I, II
T 420B	Dance Theater (MFA-1)	II
T 421	Alexander Technique	I, II
T 445A	Graduate Seminar: History of the Avant Garde	II
T 445C	Graduate Seminar: Adaptation	I
T 445D	Graduate Seminar: Greek Drama	I
T 445G	Graduate Seminar: Translation	II
T 445H	Grad Sem: Theater of Witness	I
T 455A	Audition/Showcase	I, II
T 455A01	Audition/Practicum	I, II
T 460A	Screenwriting for the Theater Artist	II
T 460B01	Screenwriting for the Theater Artist	I
T 500A01	Acting Studio (MFA-1 Actors)	I, II
T 505A	MFA-1 Voice	I, II
T 510A	MFA-1 Speech	I, II
T 511A	Directing Lab	I, II
T 515A	MFA-1 Movement	I, II
T 521A-D	Directing Seminar	I, II
T 560	Interpretive Strategies for Plays	I
T 562	Interpretive Strategies for Performance	II
T 565	Critical Friends	II
T 580-01	Entrepreneurship: The Artist as Entrepreneur	I, II
T 600A	Acting Studio (MFA-2)	I, II

T 600A	Acting Studio (MFA-2)	I, II
T 605A	MFA-2 Voice	I, II
T 610A	MFA-2 Speech	I, II
T 615A	MFA-2 Movement	I, II
T 615C	Fight Choreography	I, II
T 700A	Graduating Studio--Acting for the Camera	I
T 705A	MFA-3 Voice/Speech	I
T 705B	Voice Over (Elective)	II
T 715A	MFA-3 Movement - Period Dance / Pilates Tutorials	I, II
T 715B	MFA-3 Movement	I, II
T 750	Teaching Speech	II
T 800	U/G Independent Study: Theater	I, II
T 811	Toy Theatre	Not planned for this academic year
T 813	Manual Mechanical	I
T 815	Special Topics in Puppetry	I, II
T 815-05	Objects in Space and Time	Not planned for this academic year
T 817	Picture Performance	II
T 818A	Making Marionette Theater	Not planned for this academic year
T 819	Objects High & Low: The History of the Puppet in American Culture	I
T 820	Transforming Text I: Adapting Work for the Puppet Theater	I
T 821	Transforming Text II: Puppet Theatre	II
T 822	Decoys, Dolls and Dummies	Not planned for this academic year
T 825	Independent Projects in Puppetry	I, II
T 827	The Performer and the Object	I
T 828	Artificial Life	I
T 829A-F	Performing Object Laboratory	I, II

T 860	Collage for the Director	I
T 862A-F	Special Topics Direction: Cinematic Elixirs	I, II
T 863A	Film Noir for the Theater Artist	Not planned for this academic year
T 880	Writing for Performance I	I
T 881	Writing for Performance II	II
T 882A-F	Playwright's Salon	I, II
T 888ACE	Playwright's Lab I (Directors, Designers, Producers)	I
T 888BDF	Playwright's Lab II (Directors, Designers, Producers)	II
T 890	MFA3 Writing for Performance Project	I, II
T 900	Graduate Independent Study: Theater	I, II
T 920	The Art of Themed and Immersive Entertainment	I
T 950	MFA3 Directing Project	I, II
T 960	MFA-3 Puppetry Project	I, II
TP030	Workshops in Special Skills	I, II
TP030-04	Workshop Special Skills: Tailoring	I
TP030-05	Projection in Performance	II
TP030-06	Special Skills: Score Reading	I
TP030-07	Corsets and Crinolines	I
TP030-08	Sewing Basics	Not planned for this academic year
TP030-09	Color Applications	I
TP030-10	Historical Patterning	I, II
TP030-11	Miniature Patterns	Not planned for this academic year
TP030-12	Copying Period and Ready to Wear Clothing	II
TP030-14	Basic Draping	II
TP090A-Q	Production	I, II
TP101A	BFA-1 Foundation Studio 2D	II

TP101B	BFA-1 Foundation Studio 3D	I
TP105	Hand Drafting	I
TP106A	BFA Theatre Lab	I, II
TP150A	Lighting Techniques	I, II
TP150A02	Lighting Techniques	I
TP160A	Sound Techniques	I
TP170A	Video Techniques	I
TP180A	Sewing Techniques	II
TP190-01	Scene Shop Basics	I
TP200	Stagecraft I	I
TP201	Advanced Stagecraft	I
TP202A	Technical Direction Seminar BFA-2	I, II
TP202A-F	Technical Direction Seminar	I, II
TP203A	Fundamentals of Technical Direction	I
TP203B	Fundamentals of Tech Direction II	II
TP212	Statical Engineering for the Theater	I
TP212	Statical Engineering for the Theater	I
TP213A	History of Theatrical Design & Technology	II
TP214A	Architectural Styles	I, II
TP215	Contemporary Playhouse	II
TP216	U/G Techniques of Design (Model Making)	II
TP220	Welding I	I
TP225	Working Metal	II
TP230	Objects Fabrication Techniques	Not planned for this academic year
TP302A	Scene Design I: Working Inside the Box	I, II
TP302B	Scene Design I: Working Inside the Box	II

TP305A	U/G Special Topics in Scene Design	I, II
TP305B	U/G Special Topics in Scene Design	I, II
TP308A	Production Design	I, II
TP309	Scene Painting Theater Undergrads	I
TP309	Scene Painting Theater Undergrads	I
TP320A-H	BFA Scene Design Seminar	I, II
TP400-01	Light Lab	II
TP400B	Light Lab II	I
TP401A	Lighting Design I - Plotmaking	I
TP401B	Lighting Design I: The Design Process	II
TP402A	Advanced Lighting Design	I, II
TP406	Lighting Technology	I
TP407A-D	Lighting Production Seminar	I, II
TP410A-D	Advanced Light Lab	I, II
TP436A-H	Lighting Design Seminar	I, II
TP455	Video Engineering	I
TP500	Sound Design I	II
TP501C	Sound Lab	I
TP502	BFA Advanced Sound Design	I
TP510A-D	Undergrad Sound Design Seminar	I, II
TP520A-D	Special Topics in Sound Design	I, II
TP522A	Music for Non-Musicians	I, II
TP522B	Music for Non-Musicians	I, II
TP525	Professional Sound Environments	II
TP530A	Undergrad Sound Seminar II BFA-3	I, II
TP530A-D	Undergrad Sound Seminar II	I, II
TP550	Multimedia Max	I

TP550	Multimedia Max	I
TP560	Vector Works	I, II
TP561	Advanced Vector Works (MFA Scene Designers)	I, II
TP565	Digital Image Generation	II
TP566A	Special Topics in Computer Applications	I, II
TP568	Management Technologies	I
TP575A	Autocad I	I
TP575B	Advanced Autocad	II
TP580	Solidworks	II
TP604A	Costume Techniques I	I, II
TP605A	Costume Techniques II	I, II
TP605B	Costume Techniques II	I, II
TP606A	Costume Design for the Stage	I, II
TP607A	History of Fashion	I
TP608	Costume Design for Stage	I, II
TP609	Principles of Costume Design	II
TP610	Twentieth Century Fashion	I
TP612A-H	Costume Design Seminar-BFAs	I, II
TP700A	Management Techniques	I, II
TP702A-H	Stage Management Seminar	I, II
TP703	Theater Management	Not planned for this academic year
TP706A	Basic Stage Management	I, II
TP707	Theatrical Unions	II
TP720A	Management	Not planned for this academic year
TP725	Management for the Theater	I
TP730	Sustainability Seminar	I, II
TP750	Touring	Not planned for this

	[Teaching]	academic year
TP760	Film/Video Pre-Production Planning	I
TP800	U/G Independent Project: Desn/Prod	I, II
TP801C	Techniques of Design	I
TP801D	Design Methodology	II
TP802	MFA1 Adv Sound Design	I
TP803A	Graduate Lighting Design I	I, II
TP803A01	Graduate Lighting Design I	I, II
TP804A	MFA-1 Costume Design	I, II
TP805A-F	Technical Direction Seminar	I, II
TP806A	Graduate Management Seminar	I, II
TP807A	Sound Design Seminar I	I, II
TP808A-F	Scene Design Seminar	I, II
TP809A-F	Costume Design Seminar	I, II
TP810	Performance By Design	I
TP812	Creative Listening for Sound Designr	I
TP820A-D	Special Topics in Sound Design	I, II
TP822A	Music for Non-Musicians	I, II
TP822B	Music for Non-Musicians	I, II
TP825	Professional Sound Environments	II
TP830	Open Dress	I, II
TP832	Scene Painting	I, II
TP836A-F	Lighting Design Seminar	I, II
TP840A	Foundations of Producing	I, II
TP841A-F	Producing Seminar	I, II
TP845	Cultural Policy	I
TP846	Arts Marketing	II

TP847	Fundraising Strategies	I
TP847	Fundraising Strategies	I
TP848	Grantwriting	II
TP850	Multimedia Max	I, II
TP856	Production Management II	II
TP857	Leadership and Management	I
TP857B	Leadership and Management	I, II
TP858-01	Budgeting	II
TP860A-F	Stage Management Seminar	I, II
TP861A	Sp Topics in Technical Direction: 19th Century Stagecraft	II
TP861C	Sp Topics in Scene Painting	II
TP862A	Statical Engineering for Theater	I, II
TP863	Rigging for Theater and Life	I
TP863	Rigging for Theater and Life	I
TP866	Art & Manipulation Scenic Materials	I
TP868A-F	Technical Design	I, II
TP870A-F	Scenic Art Seminar	I, II
TP872A	Video Design I: Integrating Video and Live Performance	I, II
TP872C	Video Design II: Video for Installation, Public Art and New Performative Environments	I, II
TP872E	Video Design III: Interactive Video for Installation, Public Art and New Performative Environments	I, II
TP880	Advanced Isadora Programming	II
TP880	Isadora Programming	I
TP881A	Beginning Video Programming - Jitter	II
TP881B	Advanced Video Programming - Jitter	I
TP881B	Advanced Video Programming - Jitter	I

TP882	Final Cut Studio	II
TP885A-F	Video for Performance Seminar	I, II
TP890	Stagecraft of the 19th Century	II
TP892	Technical Management Style and Technique	II
TP900	Grad Indep Study:Design & Production	I, II
TP902C	Special Topics in Design	I, II
TP903A	Graduate Lighting Design II	I, II
TP907A	Sound Design Seminar II	I, II
TP920A	Open Studio	I
TP920B	Closure	II
TP927A	Sound Design Seminar III	I, II
TP930A	Acoustic Environments for Performance	I, II
TP932A-F	Advanced Scene Painting	I, II
TP940	Adv Case Studies in Producing	I, II
TP942	Special Topics in Producing	I, II
TP943	Sustainable Theater	II
TP945A	Film Producing and Management	I, II
TP950A-F	Production Management Seminar	I, II
TP960	Commercial Content Development and Production	II
TP965	The Annual	II
TP983	Graduate Lighting Design III	I, II
TP985	Advanced Video for Performance Lab	II
TP986	Special Topics in Video for Performance: Motion Graphics: After Effects	I
TP987	Professional Video Environments	II

3 units / Semester: I

Survey of World Theater - Text is designed to provide a survey of twentieth century theatre history with an emphasis on world theatre by studying the work of select playwrights. We will explore the plays/texts through a variety of assignments, including critical writing, creative projects and performance.

* One of four courses available to meet the Theater School metier studies requirement.
* For BFA-2 & BFA-3 students.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS379A: Survey of World Theater - Performance Tactics

3 units / Semester: I

This course considers significant performance techniques within their political contexts. Histories of theater, performance art, spectacle, and the performance of everyday life frame an understanding of the performing body and its relationship to the real, to cultural identity, and to shifting visions of modernity. Readings provide examples from different national contexts, and include performance texts, artist's writings, and critical scholarship.

* One of four courses available to meet the Theater School mTtier studies requirement.
* For BFA-2 and BFA-3 students.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS379A: Survey of World Theater - Performance Tactics

3 units / Semester: I

This course considers significant performance techniques within their political contexts. Histories of theater, performance art, spectacle, and the performance of everyday life frame an understanding of the performing body and its relationship to the real, to cultural identity, and to shifting visions of modernity. Readings provide examples from different national contexts, and include performance texts, artist's writings, and critical scholarship.

* One of four courses available to meet the Theater School mTtier studies requirement.
* For BFA-2 and BFA-3 students.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS379B: Survey of World Theater - Cultural - Arts Activism

3 units / Semester: I

This survey course will explore the work of radical collectives, community artists, guerilla performers, and other modern and contemporary troublemakers and active agents whose artistic practices are fundamentally committed to social justice through the arts. We will investigate theoretical and historical references as they relate to public and context-based work within and outside of institutional environments. We will explore work as it pertains to the performance arts, visual arts, writing arts, community building/organizing and other practices that eloquently question/examine the dynamics between artists and their communities. This class will be modeled as a forum and active participation and engagement is expected. The class will culminate with a free day-long event/forum open to the larger (LA and SCV) community which will be shaped and designed by you and will include original performances, artwork and fiery dialog.

* One of four courses available to meet the Theater School metier studies requirement.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

CS379C: Art and Community Engagement

3 units / Semester: II

Our class, designed for a group of 10 to 15 students, will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and community engagement. Drawing upon a range of community-based arts projects, scholarship, case studies, screenings, interactive games, field trips, and hands-on collaboration, the students will have the opportunity to explore a myriad of community engagement projects and strategies that utilize the visual and performing arts.

* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

ID001-01: Fundamental English for Artists BFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID001-02: Fundamental English for Artists MFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID395: A Comparative Study of Cultural Influences on Art Making

2 units / Semester: I, II

This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, The Sharon Disney Lund School of Dance at CalArts, School of Film/Video, School of Theater, Interdisciplinary

ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3 units / Semester: Not planned for this academic year

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

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, School of Critical Studies, Interdisciplinary

T 002-01: Interim

1 unit / Semester: II

During the first two weeks of the spring semester, the School of Theater, along with certain other Schools within the Institute, offers students the opportunity to engage in immersive and intensive experiences that normally would not be possible during the regular academic schedule. Most regular School of Theater courses do not meet during this time; instead, students may choose from a wide variety of mini-courses, intensive research projects, interdisciplinary work and self-directed study. Students should check with other schools in which they are registered for spring courses to see if these will meet during Interim; if so, these courses take precedence over Interim courses. A schedule of Interim courses and Interim procedures will be made available towards the end of the fall semester.
* Required for all School of Theater students
* May be repeated for credit

* Practicum Course.

Discipline(s): School of Theater

T 005A: Conversations in Contemporary Theater

2 units / Semester: I, II

A close reading of the plays in our season, supported with critical and contextual materials. The technique of Critical Response will be used in discussing the productions. Regular journal writing including description, research, evaluation and creative writing for performance will be required.

* Required of all BFA-1 and undergraduate transfer Theater School students.
* Must be completed in the first year.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

T 010: Institute Acting Techniques I

1 unit / Semester: 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.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 020: Institute Acting Techniques II

1 unit / Semester: II

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.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 030: Institute Directing I

1 unit / Semester: I, II

Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, performance artists, choreographers, etc.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 050A: Institute Writing for Performance Workshop

2 units / Semester: II

A semester-long course in playwriting taught in the workshop style.

* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 052A: Theater Run Crew

2 units / Semester: 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.

* Required of all BFA-1 Acting and Management students.

Discipline(s): School of Theater

T 060: Acting for Singers

2 units / Semester: I

The class will do exercises that help develop personal connection skills in conjunction with embracing the action/objective imperative in acting. The class will then work on songs and duets from music theatre, from an acting perspective.

* Open to Music School Voice students by permission only.
* Permission of instructor required.

Discipline(s): School of Theater

T 061A: Institute T'ai Chi Ch'uan

2 units / Semester: I, II

Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.

* Open to the Institute.

Discipline(s): School of Theater

T 062: Flixus

2 units / Semester: II

Flixus is a collaborative effort with the Film school in which students from both schools join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, to complement those of the film school students, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.

Discipline(s): School of Film/Video, School of Theater

T 065: International Program Development

1 unit / Semester: I, II

This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study.

* May be repeated for credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 080: Workshops in Special Skills

1 unit / Semester: I, II

Workshop topics vary from semester to semester.

Discipline(s): School of Theater

T 080-01: Wkshps Spec Skills/Theatrical Makeup

1 unit / Semester: I, II

A workshop format lasting 4-6 weeks covering the basic techniques for applying theatrical makeup.

Discipline(s): School of Theater

T 080-09: Workshop: Voice & Speech Stage Mgrs

1 unit / Semester: I, II

A two-semester sequence intended to provide stage managers and other design and production student with the basic techniques needed to more effectively us their voice, including proper breathing, articulation exercises, etc.

Discipline(s): School of Theater

T 080-09: Workshop: Voice & Speech Stage Mgrs

1 unit / Semester: I, II

A two-semester sequence intended to provide stage managers and other design and production student with the basic techniques needed to more effectively us their voice, including proper breathing, articulation exercises, etc.

Discipline(s): School of Theater

T 080-28: Cap Playwriting Proj: Arroyo Seco

1 unit / Semester: I

During this semester long workshop the graduating MFA CalArts actors, in collaboration with CAP, will share their knowledge of theater games, improv and imagination building skills with 7th graders at Arroyo Seco Junior High School. The workshop culminates with a performance of original work by these young artists at CalArts

Discipline(s): School of Theater

T 080-29: Improvisation

1 unit / Semester: I, II

According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

Discipline(s): School of Theater

T 090: Rehearsal and Performance

1 unit / Semester: 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.

Discipline(s): School of Theater

T 100A: BFA-1 Acting Studio

3 units / Semester: I, II

The BFA 1 Acting Studio focuses on the work of American playwrights. Through these texts students begin to define their individual processes by exploring fundamental acting techniques. They are made aware of their instrument and how to engage the richness of their imagination with particular focus given to the development of their individual creative gifts and identity. This class brings together all the first year training (voice, speech, movement, dramaturgy, etc.) in the service of this objective. Through intense text analysis and class discussion students learn to trust their choices and clarify their character work. The primary purpose of this class is to guide actors to make organic choices on stage - with the understanding that 'Actors bring to life what is hidden under the words' (Stanislavski An Actor Prepares).

Tutorial: M 4-5.

Discipline(s): School of Theater

T 105A: BFA-1 Voice

2 units / Semester: I, II

Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises. Two extended Saturdays included.

Discipline(s): School of Theater

T 110: BFA-1 Speech

2 units / Semester: II

The first year in Speech introduces students to the International Phonetic Alphabet and to the practice of Speech for Acting. The focus is on learning and mastering both through Edith Skinner-based actor speech training. The work includes developing listening, transcription and articulation skills.

Discipline(s): School of Theater

T 115A: BFA-1 Movement/Yoga

2 units / Semester: I, II

The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting.
In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.

+ Tutorials as arranged

Discipline(s): School of Theater

T 120A: T'Ai Chi Ch'Uan I (Level 1)

2 units / Semester: I, II

Beginning T'ai Chi Ch'uan is the first of four methods in Qigong: a series of slow, graceful, rhythmic exercises (utilizing the simple breathing pattern of a newborn baby, also known as the 'essential breath' or Yogic breath). This increases the blood and lymph circulation throughout the body, improves balance, provides time and space for the structure to practice its improving alignment, and calms the mind. It is often practiced merely for the physical strength and agility it provides, as well as enhanced energy and overall physical relaxation and attractiveness in stillness and in motion.

* Open to the Institute.

Discipline(s): School of Theater

T 200A: BFA-2 Acting Studio

3 units / Semester: I, II

The mission of the BFA II Acting Studio is to shift the actor's attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor's imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor's creative instinct, passion, and imagination are brought together in BFA -2 Acting Studio.

Tutorial F 5-6

Discipline(s): School of Theater

T 205A: BFA-2 Voice

2 units / Semester: I, II

This course introduces the fundamentals of extended vocal range technique for the actor developed by the Roy Hart Theater. Special consideration will be given to the body as a 'producer of sound', integrating the following key elements: vocal and body presence, breath and its musculature, and strengthening of the larynx (sound/word). The material of this course will be investigated in detail over the following three semesters.

Discipline(s): School of Theater

T 210A: BFA-2 Speech

2 units / Semester: I, II

Introduction of Text: Dylan Thomas, Virginia Wolfe, Carl Hancock-Rux and William Shakespeare are some of the writers used to combine the techniques of imagery, stress, vocal variety, breath, voice and speech. The goal this year is for breath, voice, and speech to work in tandem, effortlessly and efficiently. The second semester of the year is devoted entirely to Shakespeare text. Actors use classical monologues to address existing technical issues. During this time actors will work on an average of 8-10 monologues, resulting in a strong classical repertoire from which to draw.

Discipline(s): School of Theater

T 215A: BFA-2 Movement

2 units / Semester: I, II

One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced.
The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.

Discipline(s): School of Theater

T 220A: T'Ai Chi Ch'Uan II (Level 2)

2 units / Semester: I, II

The integration of movement, breath and voice helps to balance body, mind and emotions. This practice is very powerful when the maximum interaction of self-healing mechanisms is achieved. In this state, it is believed that the human system is especially able to draw from the healing energies of nature and the universe. Spontaneous Practice is an excellent way to achieve this interaction. On days when the practice is vigorous, the benefits are more directed at blood, breath, and lymph circulation and the release of connective tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.

Discipline(s): School of Theater

T 300A: Acting Studio III

3 units / Semester: I, II

This course focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to 'commune' with each other. They are developing creative skills through varies exercises. While sharing, understanding and adapting to different methods they are building up their confidence and finding personal style and force. Besides reviewing the specifics (who, where, what and why) students are encouraged to form their own ideas. Awakening their imagination, learning how to use it and making brave choices is of crucial importance. Liberating their gift in a powerful and at the same time sophisticated ways is the goal of this approach.

Plus Tutorial M 4-5

Discipline(s): School of Theater

T 305A: BFA-3 Voice

2 units / Semester: I, II

Semester 1
The goal of this course is to apply basic elements learned in 'Voice BFA2' and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of 'raw' sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery

Semester 2
This course is a synthesis of the material learned in 'Voice and Body Gesture BFA1 and 2' and its application to composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.

Discipline(s): School of Theater

T 310A: BFA-3 Speech

2 units / Semester: I, II

Heightened Speech: The work in this course furthers the integration of Voice and Speech skills in the speaking of text. The focus is on speaking poetic texts, both classical and modern. Speech techniques such as Sense Stress, The Challengers and Inflections are used to enhance students' speaking skills.

Discipline(s): School of Theater

T 315A: BFA-3 Movement

2 units / Semester: I, II

Movement skills for period dance is introduced and the continuation of the Pilates work as well as the choreographic component is maintained.

Discipline(s): School of Theater

T 400A: Graduating Studio--Acting for the Camera

2 units / Semester: I

This final acting studio at both the BFA and MFA levels is focused on expanding the actors' appetite and range by This final acting studio at both the BFA and MFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches, such as acting for the camera and mask work.

* Elective for BFA-4 Actors.

Discipline(s): School of Theater

T 405A: BFA-4 Voice/Speech

2 units / Semester: I, II

This last stage of training in Voice & Speech for undergraduates is offered in the fall and is focused on grooming each student's speaking and language skills for entry into the acting/ performance industry. Through a variety of Voice and Speech exercises, students work on fine tuning their technique and completing the integration of it with their performing. A variety of texts are used, the selection of which is based on the needs of the students. Though the structure and themes of the course may change dynamically according to the makeup of those enrolled, the work that all students will undertake will be to achieve
- free, full vocal expression
- clear and effective speech
- dialect/accent skill
- dexterity in speaking a wide range of texts
The course can be an opportunity for graduating students to apply their technique to potential audition pieces and to ensure that they can do the accents/dialects that they believe to be essential for their career. Classes are mostly physical in nature and often require the student to be warmed physically and vocally beforehand.

Discipline(s): School of Theater

T 415A: BFA-4 Movement

2 units / Semester: I, II

The integration of all of the previous years of movement training with the addition of Dance Theater, Grotowski, and other contemporary movement forms. The fall semester is required and the spring semester is elective for BFA4 actors.

Discipline(s): School of Theater

T 420B: Dance Theater (MFA-1)

2 units / Semester: II

The genre of Dance/Theater has always been a forum for great experimentation artistically and great ambiguity critically. What is Dance/Theater? How does one create it? And how as a performer can you bend between forms? This class will be a laboratory of movement and dialogue exploring these questions and more. Class time will be split between technique and composition workshop. Each class will begin with a vigorous modern dance warm-up, which will address coordination, balance, flexibility, dynamics and points of initiation to engage a profound sense of connection to all layers of the body. The rest of the class will focus on composition assignments, in which students will be challenged both individually and in groups to confront the process of making Dance/Theater work. We will address specific issues such as partnering, physical character and the relationship between text and dance through these compositions. Once a month class will be dedicated to viewing and discussing the work of renowned dance theater artists.

* MFA-1 Actors only.
* Permission of instructor required.

Discipline(s): School of Theater

T 421: Alexander Technique

2 units / Semester: I, II

The Alexander Technique is a method of self-discovery, which explores how we ''use ourselves'' in ordinary activity - how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.

Discipline(s): School of Theater

T 445A: Graduate Seminar: History of the Avant Garde

2 units / Semester: II

This semester the seminar is devoted to the works of Samuel Beckett.

There seems to be a kind of esthetic axiom that expression is an achievement must be an achievement. My little exploration is that whole zone of being that has always been set aside by artists as something unusable -as sounding by definition incompatible with art.

I think anyone nowadays who pays the slightest attention to his own experience finds it the experience of a non-knower, a non-can-er (somebody who cannot). The other type of artist -the Apollonian -is absolutely foreign to me. Samuel Beckett

Discipline(s): School of Theater

T 445C: Graduate Seminar: Adaptation

3 units / Semester: 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.
* Open to the Institute.

Discipline(s): School of Theater

T 445D: Graduate Seminar: Greek Drama

3 units / Semester: I

This seminar will focus on the close reading of select plays by Aeschylus, Sophocles, and Euripides. These works pose interpretive challenges, defying reductive readings with indeterminacy, ambiguity, contradiction and bold unorthodoxy. The class will examine these challenges, identifying their textual basis and exploring directorial strategies for handling them. In addition to critical, historical and theoretical secondary readings, we will consider salient stage and screen interpretations of these texts. Requirements include oral presentations and writing assignments.

* Open to the Institute.

Discipline(s): School of Theater

T 445G: Graduate Seminar: Translation

3 units / Semester: II

This writing workshop will engage the special challenges and opportunities involved in translating fiction from one language to another. Each participant will choose a text for translation into English and bring it into class periodically for

collective review. While a part of the course will be dedicated to translating for the theater, students are free to choose non-dramatic projects. The course means to stimulate critical reflection on the many possible approaches to translation through discussion of various theories, ranging from Dryden to Derrida, and through comparative analysis of select translations.

* Open to writers from any school in the Institute.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater

T 445H: Grad Sem: Theater of Witness

2 units / Semester: I

How has theater born witness to human atrocities throughout history? We will read plays that document or testify to violence and human suffering, and we will look at the work of various theater artists who have made it their mission to represent suffering. Questions we will engage include: What can theater add to the process of witnessing? How specifically do language and image function in plays that represent trauma? What kinds of witnesses are produced by various kinds of theatrical strategies? What is the political function of theater in the aftermath of violence? Readings of plays and theoretical texts by theater artists may be supplemented by readings in psychoanalysis and political ethics.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater

T 455A: Audition/Showcase

2 units / Semester: I, II

This class is a full year course that introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take. By the end of the first semester the students will have begun to select their Showcase material. In the second semester the students will present the highest level of their work at the NY and LA Showcases for industry professionals.

* Required of all graduating Actors.

Discipline(s): School of Theater

T 455A01: Audition/Practicum

3 units / Semester: I, II

This class is a full year course that introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take. By the end of the first semester the students will have begun to select their Showcase material. In the second semester the students will present the highest level of their work at the NY and LA Showcases for industry professionals.

* Required of all graduating Actors.

Discipline(s): School of Theater

T 460A: Screenwriting for the Theater Artist

2 units / Semester: II

A one semester course open to all institute students, at all levels of experience. Students will propose, outline and then work to complete a first draft of an original screenplay. Along the way students will be introduced to the basics of working with cards, treatments, story structure, dialogue and screenplay formatting. Length will be determined by student experience and capability, shorts are encouraged, but features are acceptable. In-class presentation and discussion of in progress drafts is crucial. A lab setting is the aim here, where we all learn by doing and talking. Students are required to purchase Final Draft screenwriting software and have internet access to email their assignments. Will alternate with T460B.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater

T 460B01: Screenwriting for the Theater Artist

2 units / Semester: I

A one semester course open to all institute students, at all levels of experience. Students will propose, outline and then work to complete a first draft of an original screenplay. Along the way students will be introduced to the basics of working with cards, treatments, story structure, dialogue and screenplay formatting. Length will be determined by student experience and capability, shorts are encouraged, but features are acceptable. In-class presentation and discussion of in progress drafts is crucial. A lab setting is the aim here, where we all learn by doing and talking. Students are required to purchase Final Draft screenwriting software and have internet access to email their assignments. Will alternate with T460B.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater

T 500A01: Acting Studio (MFA-1 Actors)

3 units / Semester: I, II

This acting studio focuses on the rigorous, imaginative, and unconventional approach to a variety of texts. The actors explore the use of formal gesture in order to access interior landscape, storytelling through the body, the relationship between text and music, and the performer's transformational powers of themselves and the space around them. Archetypal figures are investigated in order to bring to light the heightened potentialities of performance. In the first semester we will work on scenes from film noir and material from Raymond Chandler's collection of short stories 'Trouble is my Business'. Mid semester we will move into material chosen to address the specific issues the actor needs to focus on. In the second semester we explore a play or project. In the past these projects have included 'The Three Sisters', 'Orestes', 'Life is a Dream', and 'The Cherry Orchard'. The second semester's work will be presented for Theater School students and faculty at the end of the year during our 'viewings' week.

+ Tutorials M 4-5

Discipline(s): School of Theater

T 505A: MFA-1 Voice

2 units / Semester: I, II

1st Semester
Discussion of the approach to the voice work [Linklater] and how it differs from other approaches. How the voice work and why it does not work. Discussion of habitual tensions, identification of them and how they get in the way of voice work. Spine releasing work leading into work on head/neck, jaw, tongue and soft palate. Shakespeare sonnets are used for text.

2nd Semester
Putting the above together into channel work' expanded breathing capacity; mask resonance and middle of the voice work leading to skull into range. Articulation work into some text (if time and level or work permits).

Discipline(s): School of Theater

T 510A: MFA-1 Speech

2 units / Semester: I, II

The first year consists of a myriad of articulation exercises that equips the actor with the agility needed to produce vowel, diphthong and consonant sounds efficiently. Developing the ear for the identification of the sounds of speech is crucial during this time. Before one can produce a sound he or she must be able to identify it. In short, actors are being taught to learn specific rules of speech in order to 'break' them to suit the needs of the character and genre.

Second semester of the first year is when the introduction of IPA (the InterNation Phonetic Alphabet) begins. This process is rigorous and can be somewhat time consuming simply because students are working to break habitual and regional speech patterns. Small class size is crucial during this period due to the specificity of the work.

Discipline(s): School of Theater

T 511A: Directing Lab

3 units / Semester: 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.

Discipline(s): School of Theater

T 515A: MFA-1 Movement

2 units / Semester: I, II

The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.

Discipline(s): School of Theater

T 521A-D: Directing Seminar

1 unit / Semester: I, II

Study and discussion of major directing topics and theories.

* Required of MFA-2 & 3 Directors.
* May be repeated for credit.

Discipline(s): School of Theater

T 560: Interpretive Strategies for Plays

3 units / Semester: I

A one-semester course that aims to discover what a play is, how it works and what it's for. Course objectives include:
Creating a joint vocabulary for talking about plays by interrogating the meaning and use of dramatic concepts such as 'action', 'character', 'space,' etc.
Increasing our capacity to enter into a dialogue with text (How do you listen to and question texts?).
Expanding our ability to generate an articulate and imaginative response to dramatic texts.
This course will be team-taught by three instructors. Each session will have two parts: The collective reading and discussion of the play and a subsequent, more detailed, discussion in a smaller setting, which may include writing and creative exercises. Readings will focus on ten plays and select theoretical texts ranging from Aristotle to contemporary theorists and theater artists.

* Required of all MFA Theater students.

Discipline(s): School of Theater

T 562: Interpretive Strategies for Performance

3 units / Semester: II

A one-semester course that aims to discover what a play is, how it works and what it's for. Course objectives include:
Creating a joint vocabulary for talking about plays by interrogating the meaning and use of dramatic concepts such as 'action', 'character', 'space,' etc.
Increasing our capacity to enter into a dialogue with text (How do you listen to and question texts?).
Expanding our ability to generate an articulate and imaginative response to dramatic texts.
This course will be team-taught by three instructors. Each session will have two parts: The collective reading and discussion of the play and a subsequent, more detailed, discussion in a smaller setting, which may include writing and creative exercises. Readings will focus on ten plays and select theoretical texts ranging from Aristotle to contemporary theorists and theater artists.

* Required of all MFA Theater students.
* Open to the Institute.

Discipline(s): School of Theater

T 565: Critical Friends

2 units / Semester: II

What is a 'critical friend'? The course will explore the dual meaning of the word as 'someone who is of vital importance' and someone 'who will give you an informative and supportive critique.' We will use some of the methodologies developed within the context of the Critical Friends Groups initiatives*, which aim to encourage reflective practice and the development of supportive collegial relationships. We will look at various strategies that support learning and

collaboration, examining questions such as: How can we structure a process in which everyone is being heard, a process that builds trust, allows for disagreement and the raising of difficult questions? Critical Friends methodologies range from the experiential 'walk-about,' a walking meditation and dialogue, to the 'protocol,' a structured conversation, which includes presentation of work, close examination / description, questions, and joint reflection. The course will be structured around projects participants are currently involved in with the goal of making Critical Friends methodologies meaningful to our particular circumstances.
Critical Friends welcomes students from all schools.

Discipline(s): School of Theater

T 580-01: Entrepreneurship: The Artist as Entrepreneur

2 units / Semester: I, II

The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not-for-profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self-directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness.

* Preference given to graduating Theater School students.
* Open to the Institute.

Discipline(s): School of Theater

T 600A: Acting Studio (MFA-2)

3 units / Semester: I, II

A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them to explore and use freely their imagination. It is not about the rules- rather, it is about expression and transformation, about power and measure.

Tutorials F 5-6

Discipline(s): School of Theater

T 605A: MFA-2 Voice

2 units / Semester: I, II

Semester 1
The goal of this course is to apply basic elements learned in 'Voice BFA2' and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of 'raw' sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery
Semester 2
This course is a synthesis of the material learned in 'Voice and Body Gesture BFA1 and 2' and its application to

composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.

Discipline(s): School of Theater

T 610A: MFA-2 Speech

2 units / Semester: I, II

Heightened Speech: The work in this course further the integration of Voice & Speech skills in the speaking of text. The focus is on speaking poetic texts, both classical and modern. Speech techniques such Sense Stress, The Challengers and Inflection are used to enhance students' speaking skills.

Discipline(s): School of Theater

T 615A: MFA-2 Movement

2 units / Semester: I, II

This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

Discipline(s): School of Theater

T 615C: Fight Choreography

1 unit / Semester: I, II

This course explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.

MFA-2 and BFA-3
Last 4 weeks of the semester

Discipline(s): School of Theater

T 700A: Graduating Studio--Acting for the Camera

3 units / Semester: I

This final acting studio at both the BFA and MFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches, such as acting for the camera and mask work.

* Elective for MFA-3 Actors

Discipline(s): School of Theater

T 705A: MFA-3 Voice/Speech

2 units / Semester: I

The goal of the final semester of MFA III Voice and Speech is to explore the practical application of the voice and speech necessary for a relatively seamless transition into a professional career. While reviewing the principles of Classical American Stage Speech, acquiring the speech elements of a more contemporary nature and the subtle vocal quality needed for interviewing and auditioning will be the main objective. The semester will include an in depth study of the myriad of speech types needed for stage, film, television and voice over with a specific focus on crisp articulation, easy breath production and resonance. Students will use contemporary monologues in order to master these principles.

Mid-semester begins a review of dialect work. Students will identify three dialects they are likely to use professionally and begin a search for dialect samples. Students will become adept in their ability to distinguish vowel and consonant inversions, inflection, musicality, rhythm, tempo, stress and vocal placement. Once the new rules of voice and speech of the dialect are clearly established, text is then added to the exploration; each student will perform the same piece of text for each dialect sample. The final stage of work requires that students perform one of their dialects in a monologue that lends itself to the incorporation the dialectic principles. The ultimate goal is to afford each student a unique and varied repertoire of audition material coupled with tools that will serve him or her in the professional world.

Discipline(s): School of Theater

T 705B: Voice Over (Elective)

2 units / Semester: II

An elective course open to graduating BFA 4 and MFA 3 actors, focusing on microphone and voice over technique.

Elective for BFA4s & MFA3s.

Discipline(s): School of Theater

T 715A: MFA-3 Movement - Period Dance / Pilates Tutorials

2 units / Semester: I, II

In this class we will explore Ballet, Modern, Jazz and Afro Cuban techniques, which will expand the student's knowledge of the dance world in general. We will explore locomotive movement choices, mirroring and follow-the-leader exercises, machine like movement creations that put the spin on the ensemble dynamics of the class. How we can collaborate and create together is our goal. Breathing is always at the fore front of the physical work. Moving across the floor exploring the use of rhythms, space, time and quality of movement dynamics.

Discipline(s): School of Theater

T 715B: MFA-3 Movement

1 unit / Semester: I, II

This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.

Discipline(s): School of Theater

T 750: Teaching Speech

2 units / Semester: II

This course is highly specialized and enrollment highly selective. Offered only at the graduate level and in the Spring, it is specifically for graduate acting students who have demonstrated the aptitude and skill necessary to teach Speech, have been identified as such by their Speech teachers and who are interested in pursuing Speech-teaching as a career.

The primary aim of the course will be to help the student to develop the skills in sound production, listening, language technique and accents and dialects that are necessary to be an effective Speech instructor. Though the course does not certify the student to teach Speech, it is in-depth, practical, comprehensive, and aims to ensure that the student could teach Speech effectively were he/she to chosen to do so.

Students enrolled in this course will be required to refine their sound production and listening skills through physical practice and to develop the ability to teach language techniques and accent/dialect principles clearly through demonstration. In addition, they will be required to teach Speech to assigned students in both a class and tutorial context as well as to coach performers in an assigned performance exercise or project. Other components of the course include attending pedagogical meetings with the instructor and demonstrating applied Good American Stage Speech, Classic American Stage Speech, language techniques and Dialects and Accents as assigned. The time structure and topic sequencing of the course is necessarily flexible and dynamic and is partly determined by, not only the instructor's and students' schedules, but also on the performance production schedule of the Institute.

* Permission of instructor required.

Discipline(s): School of Theater

T 800: U/G Independent Study: Theater

2 units / Semester: 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.
* Variable credit.

Discipline(s): School of Theater

T 811: Toy Theatre

2 units / Semester: Not planned for this academic year

Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres (also known as Paper Theater and Model Theater) were miniature replicas of actual theaters and plays performed on the stage in local theaters in London, Munich, and other cities.

Through projects, viewings, and readings, we will explore the traditional and contemporary practice of Toy Theatre, in it's widest and most porous definition. We will explore its roots in the peepshow, the diorama, and the cabinet of curiosities. We will investigate related forms such as Manga Kamishibai, a Japanese street theater form that used miniature proscenium theaters with changing illustrated boards. And we will explore the use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form.

Through a series of three projects, students will design and create their own peepshows, dioramas, and Toy Theater inspired performances, either in response to a range of possible texts, or as visual theater, film, video, or installation works.

* Open to the Institute by permission of the instructor (BFA-2 and above).
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater

T 813: Manual Mechanical

2 units / Semester: I

Manual Mechanical is a course in designing and building puppet mechanisms and joints. We will begin with basic joints for rod and string puppets and move onto rigging for trick puppets. The course will also cover mechanisms for moving eyes and mouths, and simple hand-cranked automata. The first half of the semester will be devoted to weekly technical workshops and the second half to individual projects in which students design and build a manual mechanical figure or object. Students are asked to take the traditional skills taught in the class and integrate them.

* Open to the Institute.

Discipline(s): School of Theater

T 815: Special Topics in Puppetry

2 units / Semester: I, II

Guest or CalArts faculty design a course of their choosing dealing with some aspect of puppetry.

* Open to all MFA students in the Institute, or by permission of the instructor.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 815-05: Objects in Space and Time

2 units / Semester: Not planned for this academic year

A course in building object manipulation skills and developing methods of close observation, focused and constructive feedback and directed inquiry in relation to the movement of objects and puppets. The goal of the class is to expand manipulation skills and refine vocabulary and strategies for directing people and objects. This class will revolve around small group work. Participants will rotate through roles as performers, directors and observers.

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

Discipline(s): School of Theater

T 817: Picture Performance

2 units / Semester: II

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'' originated in ancient India more than two thousand years ago and spread across the world to virtually every culture. 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 and perform their own picture performances, using various media and performancestyles, narrative and non-narrative forms, ending the class with a public presentation of the original works.

* Open to the Institute.

Discipline(s): School of Theater

T 818A: Making Marionette Theater

3 units / Semester: Not planned for this academic year

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.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 819: Objects High & Low: The History of the Puppet in American Culture

2 units / Semester: I

This class will look at the rich and varied history of puppetry and object theater in the United States. The survey will include Native American ceremonial puppetry, vaudeville trick marionettes, WPA puppet plays, Vegas showgirl puppet acts, avant-garde experimentation and more. We will look at the form and content of these various uses of puppetry as well as the subcultures from which they sprang.

* Enrollment limited to 16 students.
* Open to the Institute. BFA-2 and above.
* Approved for Critical Studies credit in the Cultural Studies area.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

T 820: Transforming Text I: Adapting Work for the Puppet Theater

3 units / Semester: 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 theavant-garde.

* Open to the Institute.

Discipline(s): School of Theater

T 821: Transforming Text II: Puppet Theatre

3 units / Semester: 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.
* Open to the Institute.

Discipline(s): School of Theater

T 822: Decoys, Dolls and Dummies

2 units / Semester: Not planned for this academic year

A Survey of Puppets in Contemporary Performance, Media and Visual Art

This class will cover recent works in experimental object theater as well as contemporary use of puppets in visual art, video and multimedia performance. We will look at the cultural significance of remote control bodies, virtual avatars and manually operated puppets in an age of infinite digital reproduction and mutation. Theater companies and artists covered will include Mabou Mines, Hand Spring Theater, Ping Chong, Peter Schumann, Dan Hurlin, Theodora Skipitares, Hotel Modern, Radio Hole, Rimini Protokoll, Wooster Group, My Barbarian, Caden Manson, as well as visual artists Desiree Holman, Walter Martin and Paulina Munoz, Kara Walker, Paul McCarthy, Dan Graham, Pierre Huyghe, Marcel Dzama and Nayland Blake, Guy Ben-Ner.

This class will have weekly screenings accompanied by class discussion. Additionally there will be weekly reading assignments. Students will be asked to write weekly responses to the screenings and the writings.

Goals:

The goal of this class is for students to gain a comprehensive knowledge of contemporary performing, media and visual art employing puppets. Through participation in class discussion and writing assignments students will learn to speak and write critically on the topic of contemporary experimental puppetry and related forms .

* Enrollment limited to 20 students.
* Open to the Institute.

Discipline(s): School of Theater

T 825: Independent Projects in Puppetry

2 units / Semester: 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.

* Permission of instructor required.
* Variable credit.
* Open to the Institute.

Discipline(s): School of Theater

T 827: The Performer and the Object

1 unit / Semester: 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.

* Required of MFA-1 Actors.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater

T 828: Artificial Life

2 units / Semester: 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, monsters of scientifically, and ghosts of the outmoded. We will also look at the role that puppets have played in avant-garde theater, paying close to how they have been used to subvert and pervert theatrical realism.

* Receives Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater

T 829A-F: Performing Object Laboratory

2 units / Semester: I, II

Performing Object Lab is the principal laboratory for the development of new work centered on puppetry and performing object practices. This lab is a practicum for the ongoing development of each individual puppetry artist's vision and training, and addresses the particular challenges of puppet and object theater. Designed as a process-oriented lab for the MFA Puppetry artists and multidisciplinary and cross-disciplinary generative artists and collaborators, the class is a site for experimentation and for all aspects of the development of new work centered on performing object practices: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques, and to present their work in a public context at least once during the year. The emphasis of the lab is on emphasis on process and critique
Performing Object Lab is also open (by permission of the instructor) to students from all Institute schools/programs (BFA 2 and above) who wish to participate as collaborators in this process: performers/ puppeteers, designers, dramaturges, writers, media artists and composer/musicians.

All issues pertaining to the development of new work will be considered, including design, direction, dramaturgy, writing/adaptation, and performance. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, the students will define and refine their aesthetic voice, while developing practical skills in performance and collaboration.

Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed.

Proposals will also be considered for a limited number of exceptional projects by 2nd or 3rd year graduate students across the institute, who are exploring the performing object in unexpected ways. Please contact Janie Geiser at registration, or email prior to registration at: jgeiser24@sbcglobal.net

* Permission of instructor required.
* May be repeated for credit.
* Open to the Institute.

Discipline(s): School of Theater

T 860: Collage for the Director

3 units / Semester: I

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. Taught alternate years.
* Open to graduate students in other programs by permission of instructor.

Discipline(s): School of Theater

T 862A-F: Special Topics Direction: Cinematic Elixirs

3 units / Semester: I, II

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.

* Required of MFA Directors each semester of residence.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 863A: Film Noir for the Theater Artist

1 unit / Semester: Not planned for this academic year

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.

* Open to the Institute.

Discipline(s): School of Theater

T 880: Writing for Performance I

3 units / Semester: I

A weekly writing workshop focused on generating new text for performance. The class will mainly workshop new material, where students can have up to 20-page chunks of writing read aloud in class, followed by guided response. Each student will have up to three opportunities to present work in the semester. Besides work shopping, there will be writing exercises administered, to help create new play worlds or deepen existing characters. Ideally, students will have the first draft of a longer work by semester's end.

* Enrollment limited.
* Required of MFA-1 WFP students.
* Open to graduate students in the Institute by permission of instructor.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

T 881: Writing for Performance II

3 units / Semester: II

A weekly workshop focused on continuing to explore and generate new text for performance. Like WFP I, the goal of the workshop is to unpack ideas towards a dramatic work. Creators from all different mTtiers are encouraged to locate the writing voice, while focusing tension, conflict and obstacle towards progression and transformation (if elements should so arc). Discussion of theater relevance is ongoing as this class endeavors to capture what our theatrical moment might be, from an organic interdisciplinary space.

* Enrollment limited.
* Required of MFA-1 WFP students.
* Open to graduate students in the Institute by permission of instructor.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

T 882A-F: Playwright's Salon

2 units / Semester: I, II

A weekly discussion and exchange of ideas about works in progress, production strategies and the process of writing. There will be a craft component, focusing on language, character, plot, abstraction, empathy and tone through the writing of short plays. Guest writers/performers are invited to interact with the playwrights. Taken each semester of residency.

* Required of and limited to all Writing for Performance students.
* Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

Discipline(s): School of Theater

T 888ACE: Playwright's Lab I (Directors, Designers, Producers)

1 unit / Semester: I

A feedback workshop of plays and performance works open to all students interested in new work process. Creators and thinkers in a myriad of disciplines are encouraged to join in responding to new writings for performance. A space to develop a process of response and critique.
Required of WFP students each fall.

* T888A MFA1 students

* T888C MFA2 students
* T888E MFA3 students

* T888A MFA1 students
* T888C MFA2 students
* T888E MFA3 students

* Required of WFP students each fall.
* Open to graduate students in the Institute with permission of instructor.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 888BDF: Playwright's Lab II (Directors, Designers, Producers)

1 unit / Semester: II

This is a writer-driven workshop focused on collaborating with actors. Each playwright will work with the same ensemble of actors for the whole semester, writing works on the actor. These works are presented at the end of the semester. Required of WFP students each spring.
* T888B MFA1 students
* T888D MFA2 students
* T888F MFA3 students

* Required of WFP students each fall.
* Open to graduate students in the Institute with permission of instructor.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

T 890: MFA3 Writing for Performance Project

8 units / Semester: I, II

The student will write a full-length play in their final year of residence. This is the final writing project and includes extensive pre-production planning as well as rehearsals, conferences and performances.

Discipline(s): School of Theater

T 900: Graduate Independent Study: Theater

2 units / Semester: 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.
* Variable credit.
* Contract required.

Discipline(s): School of Theater

T 920: The Art of Themed and Immersive Entertainment

3 units / Semester: I

This course will delve deeply into themed and immersive entertainment, providing students an opportunity to see the creative possibilities through different forms of theatre. Working under the constraints of exciting and interactive storytelling, students will apply their theatrical philosophies and knowledge to reach various demographics through collaboration and teamwork. The course itself will guide students to find innovative solutions within nontraditional media, while also allowing them to push the boundaries of theatre itself.

Class enrollment is limited. Entrance is determined by interview, based on mentor recommendation.

Discipline(s): School of Theater

T 950: MFA3 Directing Project

8 units / Semester: I, II

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.

Discipline(s): School of Theater

T 960: MFA-3 Puppetry Project

0 units / Semester: I, II

Student will develop and direct an original or adapted work centered in the practice of puppetry and/or performing objects during the final year of residency. The project may culminate in a performance, installation, video, or related time-based form. This is the final project and includes extensive pre-production planning as well as rehearsals, production meetings, conferences, and performances (or other forms of exhibition).

Required of and open only to MFA-3 Puppetry Specialization students.
* Variable credit.

Discipline(s): School of Theater

TP030: Workshops in Special Skills

1 unit / Semester: I, II

Topics and course credit will vary depending on the guest artist and the material to be covered.

Discipline(s): School of Theater

TP030-04: Workshop Special Skills: Tailoring

2 units / Semester: I

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.
* Permission of instructor required.

Discipline(s): School of Theater

TP030-05: Projection in Performance

1 unit / Semester: II

Discussion and demonstration of guest video artists' work and demos by manufacturers of video and projection equipment.

* Open to all D&P students, BFA-3 and above.

Discipline(s): School of Theater

TP030-06: Special Skills: Score Reading

2 units / Semester: I

A class for stage managers, directors, producers and other theater students to learn the basic of reading music in order to be able to work on music theater and opera productions.

Priority give to upper division and graduate stage managers and graduate directors.

Discipline(s): School of Theater

TP030-07: Corsets and Crinolines

2 units / Semester: I

This course will guide the students through construction and fitting of corsets and crinolines, from Elizabethan through the Victorian silhouettes.

* 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.
* There is a course fee to cover the cost of materials, shop supplies, and copies.
* Offered Alternate Years.

Discipline(s): School of Theater

TP030-08: Sewing Basics

2 units / Semester: Not planned for this academic year

This class will provide basic sewing skills to the novice stitcher. This is a step-by-step process that will guide the student through different sewing techniques by hand and machine sewing. Some of the techniques covered in the class will be: how to use a sewing machine, how to complete different hand stitches, sewing vocabulary and how to read and execute a commercial pattern.

Priority to Theater School students, but open to the Institute.
* Open to the Institute.

Discipline(s): School of Theater

TP030-09: Color Applications

2 units / Semester: I

A practical approach to color theory and methods, ranging from paints to dyes to inks on paper and fabric.

Discipline(s): School of Theater

TP030-10: Historical Patterning

2 units / Semester: I, II

A course in patternmaking linked with the Costume Design Seminar. Topics will rotate, based on the work in the design class. The primary focus is re-creating the shapes and silhouettes of each period into 1/2 scale garments.

* Required of MFA-1 Costume Designers.
* Open to others by permission of instructor.

Discipline(s): School of Theater

TP030-11: Miniature Patterns

1 unit / Semester: Not planned for this academic year

Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for artificial life.

* Permission of instructor.
* Permission of instructor required.

Discipline(s): School of Theater

TP030-12: Copying Period and Ready to Wear Clothing

2 units / Semester: II

This class focuses on copying garments without taking them apart. We will use several methods including measuring, tracing and rub-offs.

Discipline(s): School of Theater

TP030-14: Basic Draping

1 unit / Semester: II

This course will focus on the merging of the cubist ideals of fragmentation, distorted perceptions, flat versus round shapes and cut as decoration with clothing construction at the early part of the 20th century cubist art movement with special emphasis on the following designers, Sonia Delaunay, Paul Poiret, Coco Channel and Madeleine Vionnet.
* Permission of instructor.

Discipline(s): School of Theater

TP090A-Q: Production

1 unit / Semester: 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.

Discipline(s): School of Theater

TP101A: BFA-1 Foundation Studio 2D

2 units / Semester: II

This is a project based studio class for beginning students, where the concentration will be on the development of a mastery of design fundamentals through a wide range of media. In addition to proficiency in the application of formal design elements such as composition, line, color, shape, value, balance, economy, unity, rhythm, etc, the course will also help students to develop a coherent critical discourse surrounding their efforts as individuals, and as a group.

The ultimate goal of this course is to equip students with formidable 'chops' in hands-on application of design processes, and the ability to conceptualize and communicate these processes in an intelligible, productive manner.

* Required of and open only to BFA-1 Design and TD students.

Discipline(s): School of Theater

TP101B: BFA-1 Foundation Studio 3D

2 units / Semester: I

A class to introduce the concepts of 3 Dimensional visualization, design and art making for beginners. Students will explore 3 Dimensional object making through both hands-on assignments as well as research of existing contemporary works and the artists making them. Although process and materials will be the focus of the class while exploring such sculptural ideas as form, space, shape, surface and context, we will be discussing the all important question of 'why'.

* Required of and open only to BFA-1 Design and TD students.

Discipline(s): School of Theater

TP105: Hand Drafting

2 units / Semester: 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.

Discipline(s): School of Theater

TP106A: BFA Theatre Lab

2 units / Semester: I, II

A laboratory for students to engage in a variety of project-driven 'ensembles' formed each semester exploring approaches to collaborating, structuring and exploring 'theatre'. Each ensemble will have 2 to 3 'coaches' assigned in a rotating basis who will advise, guide as needed. The class is meant to be a practicum concerned with exploring the medium of theatre for art, for event and for performance. The experience is intended to encourage independence, entrepreneurial impulse and the freedom to explore.

Discipline(s): School of Theater

TP150A: Lighting Techniques

1 unit / Semester: 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.

Discipline(s): School of Theater

TP150A02: Lighting Techniques

2 units / Semester: I

A semester-long introductory course for the BFA student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

Discipline(s): School of Theater

TP160A: Sound Techniques

1 unit / Semester: I

An introductory course for the BFA students to learn the basics of sound technology and systems through hands-on work installing equipment. To be paired with either Video Techniques or Sewing Techniques in a given semester.

Meets 10/26-12/7

Discipline(s): School of Theater

TP170A: Video Techniques

1 unit / Semester: I

A 6-week introductory course in video technology for the BFA student to learn the skills needed to set up and operate basic video systems. The course will include an overview of equipment, accessories and operational techniques. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level. To be paired with either Sound Techniques or Sewing Techniques in a given semester.

Meets 9/14-10/19

Discipline(s): School of Theater

TP180A: Sewing Techniques

1 unit / Semester: II

A 6-week introductory course in basic sewing techniques for the BFA student new to fabric construction to learn the skills needed to make repairs, operate a sewing machine and basic hand sewing techniques. The course will include an overview of equipment, accessories and operational techniques. There will be a classroom component as well as lab time

in the shop to apply techniques learned and to increase skill level. To be paired with either Sound Techniques or Video Techniques in a given semester.

Last 6 weeks of the semester

Discipline(s): School of Theater

TP190-01: Scene Shop Basics

2 units / Semester: I

This course is an introduction to the tools, equipment, and operating procedure in the Theater School Scene Shop. Students will gain a basic but essential understanding of the usage, maintenance, and safety practices of most equipment available in the shop. Although this is an introductory course, the practical knowledge and skills that students will acquire will be indispensable in both their time at CalArts, and extending into their future professional and personal lives. The class will be divided into two 6-week sections.

Meets 9/10-10/22

Discipline(s): School of Theater

TP200: Stagecraft I

2 units / Semester: I

This course is an introduction to the process of scenic construction. No prior experience or tool knowledge necessary. The class will cover safety, tool set-up & operation, hardware and material selection, layout and fabrication techniques. The objective is to finish with a working knowledge of scenery construction.

* 6 hours/week is required including class and lab time
* Enrollment is limited to 10 students
* Permission of instructor required

Discipline(s): School of Theater

TP201: Advanced Stagecraft

2 units / Semester: I

This course is a comprehensive study into the process of scenic construction. Assignments will examine all possible solutions to a given scenario through research, discussion and technique. Students will focus on material selection, advanced tool setup/operation, layout, fixture design and technique. Prior build experience is necessary.

* 8 hours/week is required including class and lab time
* Enrollment is limited to 10 students
* Permission of instructor required.

Discipline(s): School of Theater

TP202A: Technical Direction Seminar BFA-2

1 unit / Semester: I, II

The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and

'How to Start a Business'.

Discipline(s): School of Theater

TP202A-F: Technical Direction Seminar

1 unit / Semester: I, II

The course meets weekly to discuss the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and 'How to Start a Business'.

Discipline(s): School of Theater

TP203A: Fundamentals of Technical Direction

2 units / Semester: I

The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.

Discipline(s): School of Theater

TP203B: Fundamentals of Tech Direction II

2 units / Semester: II

This course is a continuation of TP203A with an emphasis on the preparation of a production for both load-in load-out in local venues as well as preparation for touring. Technical Directors soon learn in their careers that their job consists of a lot more than planning and construction of a set. This class intends to show the non-building aspects of technical direction. Students will be taught not only how to use safe practices such as how to effectively integrate and enforce local and national fire and building codes into a production and a venue but how to package it into a touring production. Topics covered will include but are not limited to set packing and crating, technical riders for both touring and local venues, egress rules, national and international shipping paperwork, facilities impact and risk assessment.

*Permission of Instructor is required.
*CAD drafting skills are required.

Discipline(s): School of Theater

TP212: Statical Engineering for the Theater

3 units / Semester: I

Statical Engineering of the Theater: Strength of Materials is a one-semester course that 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 that 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.

& Approved for Critical Studies credit in the Science and Math category.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP212: Statical Engineering for the Theater

3 units / Semester: I

Statical Engineering of the Theater: Strength of Materials is a one-semester course that 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 that 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.

& Approved for Critical Studies credit in the Science and Math category.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP213A: History of Theatrical Design & Technology

2 units / Semester: II

Survey of the evolution of theatrical architecture, theatrical design, and technology from prehistory to the present. Focus of the course includes: recognition of the various periods in theatre architecture and the impact of the audience/performer relationship, understanding the relationship between theatrical styles and the political and religious movements of their time, and identifying the major contributors to and their impact on theatrical design and technology.
* Receives Critical Studies credit.

* Satisfies Critical Studies requirement.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP214A: Architectural Styles

2 units / Semester: 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.

* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP215: Contemporary Playhouse

2 units / Semester: II

In-depth discussion of and project work in design considerations in theater architecture, including acoustics, visibility, production styles, infrastructure, audience comfort and safety and code requirements. Course work will also include practices in programming, theater consulting and project management. CalArts students will have the opportunity to partner as consultants with 3rd year architecture students from SCI_Arc to develop design projects which will satisfy the requirements of TP215 and be submitted to the USITT Student Architecture Competition.
Limited to upper division undergraduate and graduate only

* Taught in alternate years.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP216: U/G Techniques of Design (Model Making)

2 units / Semester: II

The techniques used in the process of design are explored by taking existing subject matter and expressing it in sketches, models, scale drafting and painting. This class is in preparation and a prerequisite for Scene Design I.

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

Discipline(s): School of Theater

TP220: Welding I

2 units / Semester: I

An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.

* Enrollment limited to 12 students.
* Permission of instructor required.

Discipline(s): School of Theater

TP225: Working Metal

2 units / Semester: II

Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design.

* Prerequisite TP220 or proficiency in MIG and TIG welding.
* Permission of instructor required.

Discipline(s): School of Theater

TP230: Objects Fabrication Techniques

2 units / Semester: Not planned for this academic year

An interdisciplinary offering focusing on various 3D techniques for creating props and small art objects. The goal of this class is to offer skills necessary to handle contemporary fabrication materials safely and confidently and to help students realize projects that require them. As an added benefit, this would facilitate a conversation between disciplines and practices.

* Open to students from throughout the Institute. Priority given to Theater and Art School students.
* Permission of instructor required.

Discipline(s): School of Art, School of Theater

TP302A: Scene Design I: Working Inside the Box

3 units / Semester: I, II

Semester 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.
* Prerequisite TP216-Model Making

Semester II: An exploration of the design possibilities inherent in various types of texts. Emphasis will be placed on developing ideas for the text and the space and on developing communication skills to enhance the student's ability to collaborate with fellow artists.
* Prerequisite: TP302A or permission of instructor.

* Permission of instructor required.

Discipline(s): School of Theater

TP302B: Scene Design I: Working Inside the Box

3 units / Semester: II

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.

* Permission of instructor required.

Discipline(s): School of Theater

TP305A: U/G Special Topics in Scene Design

3 units / Semester: 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.
* Permission of instructor required.

Discipline(s): School of Theater

TP305B: U/G Special Topics in Scene Design

3 units / Semester: 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.
* Permission of instructor required.

Discipline(s): School of Theater

TP308A: Production Design

3 units / Semester: 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.
* Permission of instructor required.

Discipline(s): School of Theater

TP309: Scene Painting Theater Undergrads

2 units / Semester: I

This is a one-semester class addressing paint and other scenic treatments utilized in the production process. Deals with applied textures, equipment, layout and scale. Specific techniques taught to support reproduction from 2 dimensional sources.

* For undergraduate Theater design students and others.
* By permission of instructor
* Enrollment limited to 15 students.
* Permission of instructor required.

Discipline(s): School of Theater

TP309: Scene Painting Theater Undergrads

2 units / Semester: I

This is a one-semester class addressing paint and other scenic treatments utilized in the production process. Deals with applied textures, equipment, layout and scale. Specific techniques taught to support reproduction from 2 dimensional sources.

* For undergraduate Theater design students and others.
* By permission of instructor
* Enrollment limited to 15 students.
* Permission of instructor required.

Discipline(s): School of Theater

TP320A-H: BFA Scene Design Seminar

1 unit / Semester: I, II

This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in general in the professional world. Students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division scene design students.

* Required of all BFA Scene Design students
* Course Pending Approval

Discipline(s): School of Theater

TP400-01: Light Lab

1 unit / Semester: 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 exercise the control of lighting's properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary.
* Enrollment limited to 16.

* Open to the Institute.

Discipline(s): School of Theater

TP400B: Light Lab II

2 units / Semester: I

The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual design projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition). A journal of lighting observations will be kept to develop the skill of seeing light, as well as a working vocabulary to discuss light.

* Required of and open only to Lighting Designers.

Discipline(s): School of Theater

TP401A: Lighting Design I - Plotmaking

3 units / Semester: I

The primary goal of this course is to create theatrical lighting plots and paperwork from a lighting idea. Students will begin the process of lighting design by formulating a lighting concept. Lighting ideas will worked out through extensive work-sheeting. A complete set paperwork, including lighting plot, section, hookup, instrument schedule, magic sheets, and shop orders shall then be generated from these ideas.

* Prerequisite: Intro to Design or permission of instructor.
* Permission of instructor required.

Discipline(s): School of Theater

TP401B: Lighting Design I: The Design Process

3 units / Semester: II

While 'Plot Making' stresses the creation of theatrical lighting plots and paperwork, 'The Design Process' focuses on the process of lighting design from the germination of the idea to final product. Students will design lighting for a theatrical event throughout the semester. Through class discussions and critiques, lighting concepts and ideas will be challenged and developed. The final project will be a completely documented lighting design. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well.

* Prerequisite: TP401A Plot Making and permission of instructor.
* Permission of instructor required.

Discipline(s): School of Theater

TP402A: Advanced Lighting Design

3 units / Semester: 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.
* Permission of instructor required.

Discipline(s): School of Theater

TP406: Lighting Technology

2 units / Semester: I

Lecture/demonstration leading to an in-depth understanding of energy and its transformation, the basic physics of electricity and light and the design and operation of systems for their control, the physiology of human perception of light and the interaction of colored light with colored surfaces. Electrical safety will be stressed.

* Approved for Critical Studies credit in the Science and Math category.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP407A-D: Lighting Production Seminar

1 unit / Semester: I, II

An ongoing weekly seminar required of all BFA-1 and BFA-2 lighting students. Topics will include weekly scheduling of crews, principles of organization and leadership, bidding, renting and purchasing of equipment, and developing lighting paperwork. The production managers and show lighting designers will attend as needed.

Discipline(s): School of Theater

TP410A-D: Advanced Light Lab

2 units / Semester: I, II

Students (in small teams) will participate in a weekly series of exercises where they will be asked to light a specific

moment from a selected theatre piece using a very limited amount of equipment. The final product will be analyzed and critiqued by the class and instructor for integrity of concept, composition, and technique. The class will also include periodic demonstrations on topics in lighting technology and the physical qualities of light in space

* Required of all MFA 1 & MFA 2 Lighting Students
* Open to all MFA Design and Directing Students

Discipline(s): School of Theater

TP436A-H: Lighting Design Seminar

1 unit / Semester: I, II

A regular gathering of all BFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.

* To be taken each semester of residence

Discipline(s): School of Theater

TP455: Video Engineering

2 units / Semester: I

An examination of the equipment and technology used in running video for a live event. Topics include projector technology; signal flow; screen options; signal routing and mixing; playback; live camera; video calibration and troubleshooting. Demonstrations and research will be large components in this course.

* Prerequisite - must have permission of instructor

Discipline(s): School of Theater

TP500: Sound Design I

2 units / Semester: 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.
* Permission of instructor required.

Discipline(s): School of Theater

TP501C: Sound Lab

2 units / Semester: 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.

* Permission of instructor required.
* Cross disciplinary class.

* Open to the Institute.

Discipline(s): School of Theater

TP502: BFA Advanced Sound Design

2 units / Semester: I

An overview of the sound design process, along with basic audio system design. Multiple plays will be read and analyzed. A theoretical sound design will then be created for each play. A standard process of design will be followed: plot analysis, historical research, conceptualization, experimentation, and implementation.

Discipline(s): School of Theater

TP510A-D: Undergrad Sound Design Seminar

1 unit / Semester: I, II

For lower division undergraduate sound students as they integrate into the sound design program and develop more complex skills. Class work will rely heavily on production work and an exploration of the technology and art of sound design. In addition to lectures and discussions, students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division sound design students.

Discipline(s): School of Theater

TP520A-D: Special Topics in Sound Design

2 units / Semester: I, II

This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

TP520A Themed Entertainment
TP520B Gear
TP520C Digital Playback
TP520D Paperwork
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP522A: Music for Non-Musicians

2 units / Semester: I, II

Fall Semester: This class is part of a yearlong sequence intended to give the student a solid knowledge base of music in all its aspects. The first section covers basic music theory of Western music up to the Romantic era. The student will learn to read music and then launch into music theory-scales, rhythms, key signatures, chord structures, and basic chord progressions. A brief overview of Baroque, Classical and Romantic musical styles and composition techniques will be given. The student will develop listening skills to discern musical styles, as well as understand the use of tonality in generating emotional responses.

Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs.

* Prerequisite: TP500/501 or permission of instructor
* Permission of instructor required.

Discipline(s): School of Theater

TP522B: Music for Non-Musicians

2 units / Semester: I, II

Fall Semester: This class is part of a yearlong sequence intended to give the student a solid knowledge base of music in all its aspects. The first section covers basic music theory of Western music up to the Romantic era. The student will learn to read music and then launch into music theory-scales, rhythms, key signatures, chord structures, and basic chord progressions. A brief overview of Baroque, Classical and Romantic musical styles and composition techniques will be given. The student will develop listening skills to discern musical styles, as well as understand the use of tonality in generating emotional responses.

Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs.

* Prerequisite: TP500/501 or permission of instructor
* Permission of instructor required.

Discipline(s): School of Theater

TP525: Professional Sound Environments

2 units / Semester: 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, profes-sionally 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.

* Permission of instructor required.

Discipline(s): School of Theater

TP530A: Undergrad Sound Seminar II BFA-3

1 unit / Semester: 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: TP510 or permission of instructor.
* Permission of instructor required.

Discipline(s): School of Theater

TP530A-D: Undergrad Sound Seminar II

3 units / Semester: 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: TP510 or permission of instructor.
* Permission of instructor required.

Discipline(s): School of Theater

TP550: Multimedia Max

2 units / Semester: 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. Taught in alternate years.

* Prerequisite: TP510A&B or permission of instructor.
* Permission of instructor required.

Discipline(s): School of Theater

TP560: Vector Works

2 units / Semester: I, II

Study of computer applications in the performing arts with particular emphasis on 3-D drafting; modeling and rendering; and the creation and manipulation of symbol libraries and bills of materials. Each section will focus on a specific mTtier-lighting, sound or scene design.

* Permission of instructor required.

Discipline(s): School of Theater

TP561: Advanced Vector Works (MFA Scene Designers)

2 units / Semester: I, 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.

Discipline(s): School of Theater

TP565: Digital Image Generation

2 units / Semester: 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.
* Permission of instructor required.

Discipline(s): School of Theater

TP566A: Special Topics in Computer Applications

2 units / Semester: I, II

Techniques in design visualization using a variety of software programs.

* Permission of instructor required.

Discipline(s): School of Theater

TP568: Management Technologies

2 units / Semester: I

A series of modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Power Point.

Discipline(s): School of Theater

TP575A: Autocad I

2 units / Semester: I

AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD (2007-09). Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission.

*Maximum enrollment is 8 (Students with their own Laptop and copy of AutoCAD are encouraged to enroll if maximum enrollment is reached). This semester the course will meet 3x week for 6 weeks.
* Permission of instructor required.
* One year course.

Discipline(s): School of Theater

TP575B: Advanced Autocad

2 units / Semester: II

AutoCAD Semester 2 is a continuation of AutoCAD Semester 1 with an emphasis on applying the drafting fundamental

taught in Semester 1. Students are asked to bring in and work on production-based projects and to develop templates and habits that will allow them to use the software efficiently as well as professionally. Students will also be introduced and trained on AutoCAD's 3D interface and will be shown how to create complex 3D drawings and how to present them in 2D form on paper in order to visually communicate and explain the fabrication process of a virtual design. Other programs that may be introduced during his class to integrate into AutoCAD include; Google Sketch-up, Adobe PhotoShop and Carrera.

*Prerequisite: AutoCAD Semester 1 or permission of instructor.
* Maximum enrollment: 8
* Permission of instructor required.

Discipline(s): School of Theater

TP580: Solidworks

2 units / Semester: II

An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets.

* Prerequisite: TP575A&B
* Enrollment is limited to 9 Technical Directors - Upper levels only.

Discipline(s): School of Theater

TP604A: Costume Techniques I

2 units / Semester: 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.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP605A: Costume Techniques II

2 units / Semester: 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.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP605B: Costume Techniques II

2 units / Semester: 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.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP606A: Costume Design for the Stage

2 units / Semester: I, II

George Bernard Shaw described theater as 'a factory of thought, a prompter of conscience, an elucidator of social conduct, an armory against despair and dullness, and a temple of the ascent of man.' This quote does not say how to study plays, but why they inhabit our portfolios. In this course we will create designs for a wide range of classic plays, including Euripides Shakespeare, Sheridan, Dickens, Churchill, O'Neill, Ionesco and Ibsen.
*Recommended concurrent studies: TP607, History of Fashion

*Prerequisite: TP608 or equivalent

Discipline(s): School of Theater

TP607A: History of Fashion

2 units / Semester: I

Clothing has fulfilled a function beyond that of decoration or simple utility. Our survey of clothing modes will be in relation to the overall nature of civilizations and the people's way of life. Highlight is placed on identifying and analyzing style revivals, along with the environment or event that may have prompted them. Central to the semester's experience is the ongoing compilation of a Source Book that each participant creates from their own gathered images and readings, making a specific present-day link to every chapter of historic information discussed in class.

Taught alternate years.
* Required of BFA Costume Designers.
* Approved for Critical Studies credit.
* Open to the Institute.

Discipline(s): School of Theater, School of Critical Studies

TP608: Costume Design for Stage

2 units / Semester: I, II

Topics will be selected each semester to reflect the needs and interests of current students, faculty and guest artists. Adventures may include developing expressive design vocabularies and unique character studies in the arenas of farce, sci-fi, and fantasy.

Prerequisite: TP609 or equivalent. Recommended concurrent studies: Life Drawing and Painting
* Permission of instructor required.

Discipline(s): School of Theater

TP609: Principles of Costume Design

2 units / Semester: 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-1 Costume Designers.

Discipline(s): School of Theater

TP610: Twentieth Century Fashion

2 units / Semester: I

From the styles of the early 1900's to those ushering in the new millennium, we chart the development of women's and men's clothing fashions in form, function and cultural consciousness. Wide-ranging research using paintings, photographs, periodicals, and the garments themselves allows a fast-paced examination of clothing silhouettes and prominent designers of the time. Weekly research reports and sketches, decade by decade, are required. A museum visit will be scheduled.

Discipline(s): School of Theater

TP612A-H: Costume Design Seminar-BFAs

1 unit / Semester: I, II

This course meets to discuss issues associated with the role of Costume Designer on the productions at CalArts and the role of costume designer in general in the professional world.

* Required for undergraduate costume design students and meets in conjunction with TP809.
* To be taken every semester of residence.
* Open to others by permission of instructor

Discipline(s): School of Theater

TP700A: Management Techniques

2 units / Semester: 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 students.
* Open to all Theater students.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP702A-H: Stage Management Seminar

1 unit / Semester: I, II

Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.

* Required of Management students each semester.

Discipline(s): School of Theater

TP703: Theater Management

2 units / Semester: Not planned for this academic year

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.

* Required of all undergraduate Management students.
* Taught alternate years.
* Recommended for graduate Management students and others interested in starting a theater.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP706A: Basic Stage Management

2 units / Semester: 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.

Discipline(s): School of Theater

TP707: Theatrical Unions

2 units / Semester: II

Study of theatrical unions, focusing primarily on the various Equity handbooks.

* Required of BFA-3 & MFA-1 Stage Management students AND MFA Production Managers.
* Recommended for Directors, Actors, and Producers.

Discipline(s): School of Theater

TP720A: Management

2 units / Semester: Not planned for this academic year

Discipline(s): School of Theater

TP725: Management for the Theater

2 units / Semester: I

Just as a designer brings the design and an aesthetic, managers bring process and organization to the table.
This class is designed to develop and understand not just our ideas of process and protocol but those of the artist we are engaged with. Through the exploration of the tasks such as scheduling, notes, responding to requests and directives, setting specific rules around specific actions such as a rehearsal protocol, call times, reports and consideration of those things that are more philosophically driven or motivated such as 'engaging as an artist' setting and supporting goals, understanding the ideas of Leadership and the practice of management and how they work and how they are applied. We will gain an understanding of what the necessary and appropriate processes and protocols are and develop a common vocabulary.

* Open to graduate and upper division students

Discipline(s): School of Theater

TP730: Sustainability Seminar

1 unit / Semester: I, II

Discussion of ecologically sustainable theories and practice for the arts.

* Open to students from all schools in the Institute, BFA-3 and above.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP750: Touring

2 units / Semester: Not planned for this academic year

A one-semester class, focused on how to prepare a production for touring, both artistically and practically. The class will begin by considering the value--and possible downside--of touring a production. The following sessions will consider the multiple concerns that must be addressed-- marketing the production to presenters, researching possible locations and venues, establishing a travel schedule, and coordinating and managing the tour personnel and production elements.

* Prerequisite: Upper Division or Graduate standing
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP760: Film/Video Pre-Production Planning

3 units / Semester: I

The focus of this class will be on the film/video production process from the Production Manager and Assistant Director's point of view with an emphasis on pre-production planning. Through lectures, guest lecturers, individual meetings and selected readings students will learn how to breakdown, schedule and budget a script. They will also learn production procedures, script supervision and the roles of crewmembers on the set. Some years this may be taught as an intensive workshop during Interim.

Discipline(s): School of Theater

TP800: U/G Independent Project: Desn/Prod

2 units / Semester: I, II

Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement.

* Variable credit.

Discipline(s): School of Theater

TP801C: Techniques of Design

2 units / Semester: 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.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP801D: Design Methodology

4 units / Semester: 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.
* Variable credit.
* Open to the Institute.

Discipline(s): School of Theater

TP802: MFA1 Adv Sound Design

2 units / Semester: I

An overview of the sound design process, along with basic audio system design. Multiple plays will be read and analyzed. A theoretical sound design will then be created for each play. A standard process of design will be followed: plot analysis, historical research, conceptualization, experimentation, and implementation.

* Required of all MFA 1 Sound Designers in their first semester.

Discipline(s): School of Theater

TP803A: Graduate Lighting Design I

3 units / Semester: I, II

A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.

* Enrollment limited to 6.
* Open to all students of the Institute by permission of the instructor.
* Permission of instructor required.

Discipline(s): School of Theater

TP803A01: Graduate Lighting Design I

3 units / Semester: I, II

A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.

* Enrollment limited to 6.
* Open to all students of the Institute by permission of the instructor.
* Permission of instructor required.

Discipline(s): School of Theater

TP804A: MFA-1 Costume Design

3 units / Semester: I, II

This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.

* Required of MFA-1 Costume Designers.
* Open to others by permission of instructor.
* TP030-10 to be taken concurrently.
* Permission of instructor required.

Discipline(s): School of Theater

TP805A-F: Technical Direction Seminar

1 unit / Semester: I, II

The course meets weekly to discus the issues associated with the role of Technical Director in the productions done at the CalArts Theater School as well as the role of a Technical Director in the world in general. Discussions are also supplemented with random topics and guest lectures; example topics include 'The Importance of Sleep and Eating ' and 'How to Start a Business'.

* Required each semester for graduate Technical Direction students.

Discipline(s): School of Theater

TP806A: Graduate Management Seminar

2 units / Semester: 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 Managers.

Discipline(s): School of Theater

TP807A: Sound Design Seminar I

1 unit / Semester: I, II

Weekly round table seminar for discussing problems and critiquing work. Special topics include: new technologies, techniques, and industry related field trips.

* Required of and limited to MFA-1 Sound Designers.

Discipline(s): School of Theater

TP808A-F: Scene Design Seminar

1 unit / Semester: I, II

This course meets to discuss issues associated with the role of Scene Designer on the productions at CalArts and the role of scene designer in the professional world.

Discipline(s): School of Theater

TP809A-F: Costume Design Seminar

1 unit / Semester: I, II

This course meets to discuss issues associated with the role of Costume Designer on the productions at Calarts and the role of costume designer in general in the professional world.

* Enrollment limited to 12 students.
* Required for MFA costume design students
* To be taken every semester of residence
* Open to others by permission of instructor
* May be repeated for credit.

Discipline(s): School of Theater

TP810: Performance By Design

2 units / Semester: 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.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP812: Creative Listening for Sound Designr

2 units / Semester: 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.

Discipline(s): School of Theater

TP820A-D: Special Topics in Sound Design

2 units / Semester: I, II

This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

TP520A Themed Entertainment
TP520B Gear
TP520C Digital Playback
TP520D Paperwork
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP822A: Music for Non-Musicians

2 units / Semester: I, II

Fall Semester: This class is part of a yearlong sequence intended to give the student a solid knowledge base of music in all its aspects. The first section covers basic music theory of Western music up to the Romantic era. The student will learn to read music and then launch into music theory-scales, rhythms, key signatures, chord structures, and basic chord progressions. A brief overview of Baroque, Classical and Romantic musical styles and composition techniques will be

given. The student will develop listening skills to discern musical styles, as well as understand the use of tonality in generating emotional responses.

Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs.

* Open to graduate scene designers or by permission of instructor.

Discipline(s): School of Theater

TP822B: Music for Non-Musicians

2 units / Semester: I, II

Fall Semester: This class is part of a yearlong sequence intended to give the student a solid knowledge base of music in all its aspects. The first section covers basic music theory of Western music up to the Romantic era. The student will learn to read music and then launch into music theory-scales, rhythms, key signatures, chord structures, and basic chord progressions. A brief overview of Baroque, Classical and Romantic musical styles and composition techniques will be given. The student will develop listening skills to discern musical styles, as well as understand the use of tonality in generating emotional responses.

Spring Semester: This second class of a yearlong sequence puts the materials of the first semester into practice and furthers the development of listening skills. Here the student will learn to edit, manipulate and compose music. Through weekly projects, various compositional strategies will be explored. The student will also become versed in the use of several music software programs.

* Open to graduate scene designers or by permission of instructor.

Discipline(s): School of Theater

TP825: Professional Sound Environments

2 units / Semester: 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.

* Permission of instructor required.
* Permission of instructor required.

Discipline(s): School of Theater

TP830: Open Dress

3 units / Semester: I, II

Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art.

* Required of MFA 2 Costume Designers
* Prerequisite: MFA 1 Costume Design
* Open to the Institute.

Discipline(s): School of Theater

TP832: Scene Painting

2 units / Semester: I, II

This is a full year/two semester course addressing paint and other scenic treatments utilized in the production process. The differences between theater, film and video are also addressed. Heavily oriented towards practical skills, experiences and techniques (paint 'lab' time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources both 2-D and 3-D.

* Required of and preference given to MFA-1 Scenic Art and MFA 1 Scene Design students
* Limited enrollment, by permission of instructor

Discipline(s): School of Theater

TP836A-F: Lighting Design Seminar

1 unit / Semester: I, II

A regular gathering of all MFA lighting students to view, discuss and critique student-designed work currently in pre-production or performance at the Institute. The class will also include presentations (sometimes led by guest lecturers) on specialized topics and issues of particular interest to students in the lighting program.

* To be taken each semester of residence

Discipline(s): School of Theater

TP840A: Foundations of Producing

2 units / Semester: I, II

A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.

Discipline(s): School of Theater

TP841A-F: Producing Seminar

1 unit / Semester: 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.

* Required of and open only to Producing students.

Discipline(s): School of Theater

TP845: Cultural Policy

2 units / Semester: I

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.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP846: Arts Marketing

2 units / Semester: II

Designed for graduate producing students, Marketing 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, positioning within the community and considers the inherent contradictions in managing the arts.

Discipline(s): School of Theater

TP847: Fundraising Strategies

2 units / Semester: I

This course is designed to introduce principles of fundraising, develop skills in creating a case for giving, an understanding of donor cultivation and to research a range of strategies for fundraising.

Discipline(s): School of Theater

TP847: Fundraising Strategies

2 units / Semester: I

This course is designed to introduce principles of fundraising, develop skills in creating a case for giving, an understanding of donor cultivation and to research a range of strategies for fundraising.

* Open to the Institute.

Discipline(s): School of Theater

TP848: Grantwriting

2 units / Semester: 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.

*Open to MFAs by permission of Instructor only
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP850: Multimedia Max

2 units / Semester: I, 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.
* Permission of instructor required.

Discipline(s): School of Theater

TP856: Production Management II

2 units / Semester: II

This class is designed to build on Production Management I. The student will explore the philosophies of production management processes and procedures, as well as learn to identify, develop and maintain key relationships. The student will learn how to set up and run production meetings, build and track budgets and develop schedules. We will be using the 1910 translation of 'The Art of War,' by 6th century military strategist Sun Tzu and a 2001 translation 'The Art of War for Managers' by Gerald A. Michaelson adapted from the original text. There are many things to be learned from the basic principles outlined in the text for managing assets, deploying resources, managing the interactions between disciplines.

Discipline(s): School of Theater

TP857: Leadership and Management

3 units / Semester: I

This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.

* Permission of instructor required.

Discipline(s): School of Theater

TP857B: Leadership and Management

3 units / Semester: I, II

This course is designed as an exploration of varied approaches to Management and Leadership ideologies and

techniques. The class will be divided into 3 sections. We will read 1 book in each section, and students will be asked to select topics for discussion at the top of each class. The final assignment will be to select a principle or ideology from one of the texts, to write a position paper referencing agreement or disagreement with the principle or ideology, and to make a presentation to the class.

* Permission of instructor required.

Discipline(s): School of Theater

TP858-01: Budgeting

3 units / Semester: II

Developing real world budgets drawn from CalArt's productions and set in a LORT Season for a regional theater. Each student is required to select a production, place it in a season calendar with a negotiated length of run. Each student is required to research the necessary union rates, applicable work rules and royalties, etc. that apply. A budget format is provided by the instructor and the students build a budget for their production. Final project is the completion of the budget which includes analysis of expense to income. In addition we involve producing faculty, design and technical faculty to instruct on specific elements critical to defining expenses.

* Required of producers and production managers.
* Recommended for technical directors and stage managers.

Discipline(s): School of Theater

TP860A-F: Stage Management Seminar

1 unit / Semester: I, II

Discussion and critique of management principles through the examination of production problems faced by the stage managers and management teams on current projects. Extended discussion of general management approaches. Specific reading, writing or research projects addressing particular management functions will be assigned.

* Required of MFA Stage Management students each semester.
* May be repeated for credit.

Discipline(s): School of Theater

TP861A: Sp Topics in Technical Direction: 19th Century Stagecraft

2 units / Semester: II

An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate. May be offered alternate years.

* Enrollment limited to 10 students.
* Permission of instructor required.
* Prerequisites: TP203 and either TP202 or TP805
* May be repeated for credit
* Permission of instructor required.

Discipline(s): School of Theater

TP861C: Sp Topics in Scene Painting

3 units / Semester: II

This class will include field trips, art direction training and fine art exposure and production.
Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments.
Guest artists will teach various components of this class.

* Enrollment limited to 10 students.
* Prerequisites: TP203 and either TP202 or TP805
* May be repeated for credit
* Permission of instructor required.
* May be repeated for credit.

Discipline(s): School of Theater

TP862A: Statical Engineering for Theater

3 units / Semester: 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.

Discipline(s): School of Theater

TP863: Rigging for Theater and Life

2 units / Semester: I

This class will teach both basic and advanced rigging principles with an emphasis on theatrical and entertainment rigging. Class material will be based on the book Arena Rigging by Harry Donovan as well as text developed by the instructor and the industrial rigging industry. Lectures will be supplemented with labs that supply hands-on experience. Students will learn about rigging hardware, terminology, load calculations, professional etiquette and safety procedures. Students taking this class must have a basic understanding of algebra and trig.

* Permission of instructor required.

Discipline(s): School of Theater

TP863: Rigging for Theater and Life

2 units / Semester: I

This class will teach both basic and advanced rigging principles with an emphasis on theatrical and entertainment rigging. Class material will be based on the book Arena Rigging by Harry Donovan as well as text developed by the instructor and the industrial rigging industry. Lectures will be supplemented with labs that supply hands-on experience. Students will learn about rigging hardware, terminology, load calculations, professional etiquette and safety procedures. Students taking this class must have a basic understanding of algebra and trig.

* Permission of instructor required.

Discipline(s): School of Theater

TP866: Art & Manipulation Scenic Materials

2 units / Semester: I

An examination of conventional and unconventional building materials and practices in use and not in use in theater and art today. Students will be asked to research and explore both problems and solutions and to develop both a verbal and a visual catalog of materials and how to effectively use and communicate them. This course will be taught in both theory and practice with lectures, student discussions and class projects.

* Open to MFA students only-intended for MFA2 & 3 Scene Designers & TDs
* Permission of instructor required.
* May be repeated for credit.

Discipline(s): School of Theater

TP868A-F: Technical Design

2 units / Semester: I, II

It is part of a Technical Director's job description to constantly perform feats of impossibilities and each TD must be prepared to do so. This class is offered to MFA Technical Direction students as a continuing study of the impossible. Through case studies and hands on construction, TD's will be asked to explore techniques, materials, abstract ideas and develop a proverbial 'bag of tricks' as well as a presentation style that will allow them to share this with each other and the world.

* Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.
* Permission of instructor required.

Discipline(s): School of Theater

TP870A-F: Scenic Art Seminar

1 unit / Semester: I, II

On-going forum for MFA Scenic Art 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

Discipline(s): School of Theater

TP872A: Video Design I: Integrating Video and Live Performance

2 units / Semester: I, II

This is a course that will focus on developing a personal process for approaching the meaningful integration of video in live events. Weekly work will vary between theoretical reading, lab-based project practice, and discussion/critique. Areas of study will rotate each semester to cover the use of video in theater, dance, concerts, interactive, and site-specific events.

Discipline(s): School of Theater

TP872C: Video Design II: Video for Installation, Public Art and New Performative Environments

2 units / Semester: I, II

This is a course that will focus on developing a personal process for approaching the meaningful integration of video in live events. Weekly work will vary between theoretical reading, lab-based project practice, and discussion/critique. Areas of study will rotate each semester to cover the use of video in theater, dance, concerts, interactive, and site-specific events.

* Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

Discipline(s): School of Theater

TP872E:
Video Design III: Interactive Video for Installation, Public Art and New Performative Environments

2 units / Semester: I, II

This is a course that will focus on developing a personal process for approaching the meaningful integration of video in live events. Weekly work will vary between theoretical reading, lab-based project practice, and discussion/critique. Areas of study will rotate each semester to cover the use of video in theater, dance, concerts, interactive, and site-specific events.

* Note that although students in these sections meet together, they have discrete learning goals and outcomes for each year level.

Discipline(s): School of Theater

TP880: Advanced Isadora Programming

2 units / Semester: II

This is a course in more advanced programming video control systems using the software Isadora. Topics include advanced video control patching; user interfaces; serial and midi control; content preparation; video cards and other important hardware; and interactive video control.
Both the Windows and Mac platforms will be covered.

* Permission of instructor required.

Discipline(s): School of Theater

TP880: Isadora Programming

2 units / Semester: I

This is a course in programming video control systems using the software Isadora. Topics include basic and advanced video control patching; user interfaces; serial and midi control; content preparation; video cards and other important hardware; and interactive video control.
Both the Windows and Mac platforms will be covered.

* Permission of instructor required.

Discipline(s): School of Theater

TP881A: Beginning Video Programming - Jitter

2 units / Semester: II

This class will embark on a rigorous study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for live performance environments. Students enrolling in this class are expected to be well versed in digital video production techniques, digital video editing, and digital video content creation. The class will focus solely in the use of the Jitter coding environment and its applications to stage performances. No previous familiarity with Max, MSP or Jitter is required.

Discipline(s): School of Theater

TP881B: Advanced Video Programming - Jitter

2 units / Semester: I

This class will embark on a rigorous study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for live performance environments. Students enrolling in this class are expected to be well versed in digital video production techniques, digital video editing, and digital video content creation. The class will focus solely in the use of the Jitter coding environment and its applications to stage performances. No previous familiarity with Max, MSP or Jitter is required.

Discipline(s): School of Theater

TP881B: Advanced Video Programming - Jitter

2 units / Semester: I

This class will embark on a rigorous study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for live performance environments. Students enrolling in this class are expected to be well versed in digital video production techniques, digital video editing, and digital video content creation. The class will focus solely in the use of the Jitter coding environment and its applications to stage performances. No previous familiarity with Max, MSP or Jitter is required.

Discipline(s): School of Theater

TP882: Final Cut Studio

2 units / Semester: II

Video content creation using Final Cut Studio.

Discipline(s): School of Theater

TP885A-F: Video for Performance Seminar

1 unit / Semester: I, II

A weekly discussion of issues faced by students working in video for performance.

Discipline(s): School of Theater

TP890: Stagecraft of the 19th Century

2 units / Semester: II

Stagecraft of the 19th Century is a hands-on exploration of the development of the large scale stage illusions that were the staple of the touring magic shows of the late 1800s and early 1900s. While this is not specifically a shop class, some shop skills are required, and a variety of skills are welcomed. Working together, students will research, design, and build variations on classis stage illusions. Functionality, aesthetic value, and stage presentation will be taken into equal consideration from inception to completion.

Discipline(s): School of Theater

TP892: Technical Management Style and Technique

1 unit / Semester: II

Technical Management Styles and Techniques is a course designed to identify and explore the challenges of management in Technical Direction. Over the course of weekly meetings, the students will share and critique their own experiences, and compare those to outside models. The class will draw upon the real time experiences of the current CalArts production schedule to provide examples of management challenges, as well as bring in outside examples and exercises to explore other styles and techniques. This course will also focus on areas of professionalism and organization specifically as they apply to the technical director.

* Open to Technical Direction students in either at least their third BFA year or second MFA year. It is open to students in other metiers at the discretion of the instructor.

Discipline(s): School of Theater

TP900: Grad Indep Study:Design & Production

2 units / Semester: I, II

Under the direction of a faculty member, students will complete projects defined in a contractual agreement.

* Permission of instructor required.
* May be repeated for credit.
* Variable credit.

Discipline(s): School of Theater

TP902C: Special Topics in Design

4 units / Semester: 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.
* Plus Directed Study.
* MFA-2 Design students or permission of instructor.
* Permission of instructor required.
* Cross disciplinary class.

* Open to the Institute.

Discipline(s): School of Theater

TP903A: Graduate Lighting Design II

3 units / Semester: I, II

Continuation of project-based study of the lighting design process. Students will explore productions of greater complexity, including multi-set plays, opera, ballet and musicals.
Emphasis on scene-by-scene storyboarding and organization of lighting ideas for complex and multi-layered productions. The course of study will include integration of automated lighting and other technologies into the lighting design vocabulary. Through readings and research and periodic guest lecturers, students will gain an exposure to the design process of several leading practitioners of the craft. Whenever possible, students will be given the opportunity to assist his/her mentor on a professional production outside the institute.

* Enrollment limited to 4.
* MFA-2 Lighting Design students.
* Permission of instructor required.

Discipline(s): School of Theater

TP907A: Sound Design Seminar II

2 units / Semester: I, II

Round table seminar for discussing problems, critiquing work. Special topics include new techniques and industry related field trips.

* Required of and limited to MFA-2 Sound Designers.

Discipline(s): School of Theater

TP920A: Open Studio

4 units / Semester: I

A master class in design. Assignments will focus on a series of both individual and group advanced theoretical design projects which are designed to challenge each student intellectually and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course.

* Open to all students in the Institute by permission of instructor.
* Permission of instructor required.
* Variable credit.
* Open to the Institute.

Discipline(s): School of Theater

TP920B: Closure

4 units / Semester: II

Students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to

complete a graduate level portfolio.

* Open to all students in the Institute by permission of instructor.
* Permission of instructor required.
* Variable credit.
* Open to the Institute.

Discipline(s): School of Theater

TP927A: Sound Design Seminar III

2 units / Semester: 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.

* Required of and limited to MFA-3 Sound Designers.

Discipline(s): School of Theater

TP930A: Acoustic Environments for Performance

2 units / Semester: I, II

A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others.

* For MFA 2&3 or BFA4 sound or music students.
* Permission of instructor required.

Discipline(s): School of Theater

TP932A-F: Advanced Scene Painting

3 units / Semester: 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.

* Enrollment limited to 10 students.
* Prerequisite TP832 or permission of instructor.
* Open to the Institute.

Discipline(s): School of Theater

TP940: Adv Case Studies in Producing

2 units / Semester: 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.

Discipline(s): School of Theater

TP942: Special Topics in Producing

2 units / Semester: I, II

A one-semester class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures.''

* Enrollment limited to 8.

Discipline(s): School of Theater

TP943: Sustainable Theater

2 units / Semester: II

We will focus on integrating ecologically sustainable processes and technologies into professional artistic practice with an emphasis on theater and the built in problem of its temporary nature. The course will be divided between research on contemporary issues of sustainability through reading, visiting practitioners and field trips; and the development of projects proposing ways to alter or replace our current practices. The course will culminate in a presentation of research and proposals to the larger CalArts community.

* Open to graduate students from throughout the Institute.
* Open to undergraduates by permission of instructor
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Theater

TP945A: Film Producing and Management

3 units / Semester: I, 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.
* Permission of instructor required.
* One year course.
* Open to the Institute.

Discipline(s): School of Theater

TP950A-F: Production Management Seminar

1 unit / Semester: I, II

Ongoing forum for production managers to discuss, debate and critique issues and problems related to current productions. Through these discussions and production experiences, the students will begin to develop their personal approach to production management.

* Required of Production Management students each semester.

Discipline(s): School of Theater

TP960: Commercial Content Development and Production

3 units / Semester: II

This is a course designed to have an internship component in Themed Entertainment specifically targeted towards development, management, marketing and technical application of multimedia content in a Commercial Environment. The intent will be to bridge the gap between academic and professional worlds. The class will be very much a research and development laboratory, using the Charrette as a format, blurring traditional lines of responsibility and sharing them with all.

Class enrollment is limited. Entrance is determined by interview, based on mentor recommendation.

Discipline(s): School of Theater

TP965: The Annual

2 units / Semester: II

The Annual is a project-based class where the student works with others in a professional technical design and fabrication process. Through mentorship both from faculty and invited professionals the student will collaborate on the planning, presentation and realization of a solution to a complicated technical design problem, culminating in a fully realized school wide event.

* Permission of instructor required.

Discipline(s): School of Theater

TP983: Graduate Lighting Design III

3 units / Semester: I, II

Emphasis on design of commercial and large scale projects, including Broadway musicals, opera and national touring productions. Work produced in this class will be geared toward developing the student's particular area of interest. Course of study will also include a concentration on professional practice, including portfolio, resumes, assisting, contracts, union membership, agents, and any other pertinent aspects related to the 'business' of lighting design.

* Enrollment limited to 4 students.
* MFA-3 Lighting Design students or permission of instructor.

Discipline(s): School of Theater

TP985: Advanced Video for Performance Lab

2 units / Semester: II

A graduate-level, hands-on, structured exploration of concepts and techniques involved in producing video design for live performance. Students will be expected to create content and physical designs in and out of class and to describe their conceptual framework for each work on a weekly basis. They will work individually and together in both large and small teams with the goal of discovering a common process language for the realization of collaborative video ideas. The group discussion and critique section of the class will focus on developing effective strategies for exploring emerging theoretical frameworks and work practices in video for performance design.

Discipline(s): School of Theater

TP986: Special Topics in Video for Performance: Motion Graphics: After Effects

2 units / Semester: I

This class will be a fast-paced hands-on introduction to motion graphics and compositing techniques that are most commonly used in video design projects for live performance. We will cover Adobe After Effects, Photoshop, Illustrator and Flash, an advanced and comprehensive suite for original content creation, media manipulation and final delivery. The student is expected to have some basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required.

*Prerequisite: Special Topics in Video--Final Cut

Discipline(s): School of Theater

TP987: Professional Video Environments

2 units / Semester: II

this course will serve as survey style introduction to Professional Video Systems and their use in high-end applications such as commercial theater, themed entertainment, concert tours, and special events. The class will cover the implementation and high-end operation of video server systems such as GreenHippo's Hippotizer, Dataton's Wachout, Coolux's Pandora's Box, and others. We will also explore Show Sontrol and Systems Integration concepts and approaches. To this end, we will observe how these various systems are used in real-life production environments via on-site demos at the local distributors and site visits to currently running themed applications and concert tour technical rehearsals. A level of computer and technical theater proficiency assumed, but there are no formal pre-requisites to take the course. This class is ideal for Video, Lighting, and Scenic Designers, Technical Directors and Production Managers, and anyone wanting to gain skills and familiarity with high-end professional video environments in the live production and themed entertainment fields.

Discipline(s): School of Theater

If you encounter any problems while using this site, please send us an email.

Integrated Media

MFA programs at CalArts offer students the opportunity to participate in the Center for Integrated Media (CIM), a supplemental concentration of classes and workshops for students who wish to combine work in their primary areas of study, with explorations in interdisciplinary, digital media and interactivity.

Course Code	Course Name	Semesters Offered
CSCS354	The History of Simulation and Interactive Media	I
CSCS552	Parallel Worlds: Fiction & Imaginary Futures, 1850-Present	I
CSCW521	Memory, Media and the City	II
F 430	Video Installation: Speaking to the Mind in the Language of the Body	II
FE610	Interactive & Internet Media: 3DCG Imagery (in conjunction with Integrated Media	I
FE620	Interactive Cinema/The Feral Edit	Not planned for this academic year
FE621	Intermediate Interactive: 3DCG and Projects	Not planned for this academic year
IM1000	Research and Practice: A Technology, Media and Culture Seminar	II
IM1005	Integrated Media Studio/Critique	Not planned for this academic year
IM1006	Conversations on Media Culture and Practice	I
IM1007A	Integrated Media Studio - DIT (Do It Together)	I, II
IM1014	Contexts for Interaction, Performance and Play	I
IM1015	Design Research Group: Social Media and Performance	I, II
IM1016	SoundGameSpace	II
IM1017	Sound as Object: Adventures in Media, Space and Sound	Not planned for this academic year
IM1019	OSS: Open Source Studio	I

IM900	Grad Ind Study: Integrated Media	I, II
MC617	Media Strategies: Rules and Space	II

CSCS354: The History of Simulation and Interactive Media

2 units / Semester: 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.

Recommended for Integrated Media students.
* Open to the Institute.

Discipline(s): School of Critical Studies, Integrated Media

CSCS552: Parallel Worlds: Fiction & Imaginary Futures, 1850-Present

2 units / Semester: I

A workshop and discussion class on how to use tools broadly related to science fiction: parallel worlds, myopias, grotesquerie, steam punk, the boy as machine, engineering of memory and identity, electricity and the x-ray, etc. A journey through the 'misremembering of the future,' not only in science fiction, but also in 'utopian' literature, urban planning, caricature, animation, cinema, industrial design, entertainment; in architecture, in social movements, in painting, theater; digital media. From 1850 onward, the impulse to grasp an imaginary twentieth century was particularly fierce and complex. This contrasts oddly with our century. The culture of 'imaginary futures' has taken a very unusual turn since the collapse of postmodernism, essentially after 1989, more about a hollowing out of identity, about a horizontal mapping of globalization. Recommended for Integrated Media students.

Recommended for Integrated Media students.
* Open to the Institute.

Discipline(s): School of Critical Studies, Integrated Media

CSCW521: Memory, Media and the City

2 units / Semester: 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.

Open to all MA, MFA, IM and BFA students by permission of instructor.
nklein@calarts.edu
* Permission of instructor required. nklein@calarts.edu
* Open to the Institute.

Discipline(s): School of Critical Studies, Integrated Media

F 430: Video Installation: Speaking to the Mind in the Language of the Body

2 units / Semester: II

The objectives of this course are to learn how to work with the moving image and sound in space, and translate ideas from cerebral content to kinesthetic insight and back again. We will contemplate the essential component of video (time), the definitive condition of installation (space), the here-and-nowness of video installation, and experiment with the creating kinesthetic insight and sensation through scale, and the juxtaposition of image and sound. We will study concepts of perception, sensation, space, and duration, and apply it to editing, content, and form. Beginning with an overview of the history and unique properties of video /film installation, the projected image, and multi channel works, we will integrate visceral experience with conceptual content. There are screenings and presentations, reading assignments with written responses, video installation experiments, and each student will produce one sustained installation. Students will learn how to write and present proposals for video projects.

* Open to Institute with priority given to graduate and Integrated Media students.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, Integrated Media

FE610: Interactive & Internet Media: 3DCG Imagery (in conjunction with Integrated Media

3 units / Semester: I

An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment, No prior programming experience is requiredWe will look at installation in diverse contexts, including as a kind of 21st Century cabinet of wonder. Introduction to interactive development tools and theories of new media.

* No prerequisite.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Film/Video, Integrated Media

FE620: Interactive Cinema/The Feral Edit

3 units / Semester: Not planned for this academic year

How can a film, animation, or installation look very different? How can it function differently? Using unusual techniques and creating new approaches to interactive film, media, and animation, we will look at and generate film edits from a body-centric approach. When is the process of editing so odd that it is not considered editing, but something else? Very different edits, and thus, different content will result from a deep reexamination and brainstorming of what-editing-can-be within live action and animated filmmaking and installation. Tools used will include the top level retiming facility from Foundry Furnace, optical flow and DIY editing frameworks. We will explore muscular reshooting techniques, combining projection and live action. What you make will be different than what you've made before. You can use your own footage, found footage, or newly generated footage. Short experiments will result in a serious, intentional project.

* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, Integrated Media

FE621: Intermediate Interactive: 3DCG and Projects

2 units / Semester: Not planned for this academic year

This semester, we will take a workshop approach, in which students complete work of their choosing in a workshop environment. Work may be installations, art games, performances with cinematic or other elements, event-based work, or film or animation. Emphasis will be on a single project to be completed by the end of spring semester. Previous experience in 3DCG or interactivity helpful but not required.

* No Prerequisite.
* Permission of instructor required.
* Open to the Institute.

Discipline(s): School of Film/Video, Integrated Media

IM1000: Research and Practice: A Technology, Media and Culture Seminar

3 units / Semester: II

This seminar is an advanced graduate seminar focusing on topics in history and theory with in-depth analysis and discussion of critical issues inherent in the use of technology in art practice, interdisciplinary collaboration, performance disseminaton and display of work with multiple forms of media. Readings will be used to address the history of interdisciplinary, interactive work and the developments in many fields that have led to the present state of the art. We will be reviewing works by artists that lectures in the 'Conversations on Technology, Media and Practice' class, in addition to texts that provide an insight to recent media theory and global networked culture.

* Required of all CIM students for one semester
* Cross Listed with the Program in Art and Technology

Discipline(s): Integrated Media

IM1005: Integrated Media Studio/Critique

3 units / Semester: Not planned for this academic year

Members of the CIM faculty and fellow students participate in the Integrated Media Studio & Critique. In the fall semester, the students work with the faculty to develop an Integrated Media project. Each week in the spring semester, one student or collaborative team gives a formal presentation of their Integrated Media project to be followed by an extended discussion with the their peers and faculty. This is a rigorous but supportive forum for considering technology-based artworks, and discussing current trends and issues in the field of new media. There will also be opportunities for hands-on workshops and demonstrations of new technology and new media during the fall semester.

Discipline(s): Integrated Media

IM1006: Conversations on Media Culture and Practice

3 units / Semester: I

An overview of the history of art and technology and a series of talks given by visiting artists and writers from various disciplines. The class is designed to promote interaction and dialogue with students around issues of technology, artistic practice and media culture.

* Limited to Integrated Media students.
* Required of all Integrated Media students.
* May be repeated for credit.

Discipline(s): Integrated Media

IM1007A: Integrated Media Studio - DIT (Do It Together)

3 units / Semester: I, II

The workshop is an interdisciplinary workshop open to CIM students who are interested in working collaboratively on their Integrated Media project. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods.
* Permission of the instructor. Integrated Media students given priority.

* Permission of instructor required.

Discipline(s): School of Art, Integrated Media

IM1014: Contexts for Interaction, Performance and Play

2 units / Semester: I

This workshop will examine the issues of live art, interactivity and recorded performance within a critical and technical context. We will discuss performance and its development in various related forms of time based media and new technologies. Presentation of live events, concerts, readings, actions, interventions and installations can be considered for combination with media and technology. Throughout the semester we will explore the available tools and techniques for creating, playing, manipulating and interacting with media in real-time. We will examine both the practical and conceptual implications of integrating media into performative and other live environments. We will view documentation of completed media/ performance project and dissect their creative and technical methodologies. During the course of the workshop we will produce a collaborative project based on a strategy of a visual, sonic, and interactive hybridity. We will perform the project in the CIM work space inDecember.

Integrated Media students given priority.
* Permission of instructor required.

Discipline(s): Integrated Media

IM1015: Design Research Group: Social Media and Performance

2 units / Semester: I, II

The Design/Research Group (D/RG) is an Integrated Media research workshop that explores interdisciplinary issues of media, performance and interactivity through
a combination of artistic production, critical discourse and creative research.
The workshop's research subject will change each year to enable the group to consider the most current performative aspects of social media.

In the fall 2012 semester, the D/RG will be looking at social media networks (Facebook, YouTube, Twitter, etc.) as platforms for performance-based narrative.
How do networked and distributed dramaturgies re-map the creative process?
How can networked performances engage local and remote participants?
How do the very concepts of narrative and performance mutate when situated online? This year's Design/Research Group (D/RG) will investigate social media and performance by researching these questions and experimenting with new media based models of performance that primarily exists in the 'cloud.' (http://en.wikipedia.org/wiki/Cloud_computing)

Unlike a typical workshop, lecture or studio based class, D/RG:Social Media and Performance will be structured as an artist research collective. Research will be student driven and practice based. Students will also be expected to generate and post weekly content using social media tools. At the end of the semester the class will co-author and publish a research paper and present a performance

lecture on the course activities.

* Permission of instructor required.

Discipline(s): Integrated Media

IM1016: SoundGameSpace

2 units / Semester: II

SoundGameSpace is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in public space. The workshop will review and research traditional forms of public art, public play space and site specific narrative. There will be an emphasis on examining the loss of public space due to the extensive growth of private space in our urban and suburban environments. Virtual social spaces will also be examined as a contrast to the physical environment and the social and political issues that arise around the conditions that determine our definitions of the public sphere. We will develop our responses through readings, discussions and through the production of multiple sketch games during the course of the semester. We will also collaborate on a final game project for exhibition in May.

* cross listed with the Program in Art and Technology
* Permission of instructor required.

Discipline(s): School of Art, Integrated Media

IM1017: Sound as Object: Adventures in Media, Space and Sound

2 units / Semester: Not planned for this academic year

An Integrated Media research and production oriented workshop leading to a collective interactive environment, using experience, performance, text and sound as our material.

Contemporary neuroscientific studies, presented in venues ranging from peer-reviewed journals on down to Cosmopolitan magazine bombard us with curious tales of deep connections between mental and physical logics. How are concrete and virtual cultures forming your logic by co-forming your posture, you movements and your stillness? And, as physical computing increasingly embeds itself in our daily activities, what buried physical logics is technology imposing on our minds and bodies?

This workshop can be thought of as a think-tank focused on questions and speculations about 'physical thinking'. We will exorcise, exercise and mess with some of the ghosts driving our logic machines. We will make one or more collective projects, so please introduce us to your related readings, concerns, projects and skills andwe will see what we can make together. There will be an opportunity to incorporate interactive sound features in the resulting environment/s, object/s and/or performance/s we construct. This workshop will focus on concrete experiences and interactions, more than purely virtual or screenal environments.

* Cross-listed with Art and Technology.
* Permission of instructor required.

Discipline(s): School of Art, Integrated Media

IM1019: OSS: Open Source Studio

2 units / Semester: I

Open Source Studio (OSS) is a graduate level, 2 unit, Integrated Media course that
involves the investigation of emerging paradigms in media art, performance and
installation that engage live media from a distance and through the Internet.
Students will create individual and collaborative projects that involve hybrid spatial and temporal forms that join physical

and virtual space, the synchronous
integration of the local and remote. Students will explore strategies and techniques that incorporate such technological areas as: distributed performance, networked
installation, cloud theater, social media, video conferencing, media streaming,
mobile devices, etc. There will be an historical overview and survey of telematic art dating back to the 1970s through an intensive study of seminal performance and
installation projects by pioneering and contemporary media artists that employ
satellite, broadcast and various forms of communications technologies. Visiting
artists will remotelypresent their work and provide critique using a variety of
communications techniques developed specifically for the course. The objective of
the course is to investigate and research critical concepts and fundamental artistic
concerns inherent in distributed media through readings, lectures, and the critique
of related artworks, and apply these concepts to the creation of new work and
research. There will be a live broadcasted exhibition at the end of the semester.

* Cross-listed with Art & Technology.

Discipline(s): School of Art, Integrated Media

IM900: Grad Ind Study: Integrated Media

3 units / Semester: I, II

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

* Variable credit.
* Contract required.

Discipline(s): Integrated Media

MC617: Media Strategies: Rules and Space

2 units / Semester: 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.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): The Herb Alpert School of Music at CalArts, Integrated Media

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Interdisciplinary

Course Code	Course Name	Semesters Offered
ID001-01	Fundamental English for Artists BFA	I, II
ID001-02	Fundamental English for Artists MFA	I, II
ID370	The People's Theory	I
ID395	A Comparative Study of Cultural Influences on Art Making	I, II
ID517	Art and Politics	I
ID520	Luminous Worlds: The Art Pilot's Experience	II
ID520	Luminous Worlds: The Art Pilot's Experience	I, II
ID530	Toward Interdisciplinary Critique: a Survey of Methodologies	Not planned for this academic year
ID550	Arts Pedagogy: Artists Preparing to Teach in the Community	I, II
ID555	Special Topics in Arts Pedagogy	I, II

ID001-01: Fundamental English for Artists BFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID001-02: Fundamental English for Artists MFA

2 units / Semester: I, II

This course is designed to help undergraduate non-native English speakers develop general communicative competence and fluency in classroom discourse and improve grammar and vocabulary skills. Students will concentrate on speaking, listening, and comprehension skills, especially in regard to critique, so they can better integrate into the classroom dynamics at CalArts. Cultural adjustment and social integration issues, as well as communication issues with teachers and classmates will be addressed. Activities will develop skills in listening, speaking, reading and writing.

This course is designed to serve as a prerequisite for CS005A&B Supplemental English for Artists.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, Interdisciplinary

ID370: The People's Theory

2 units / Semester: I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is 'good'? Who owns the codes? How do 'specialists' in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged. Collaborations between artists and composers are hoped for.

* Approved for Critical Studies credit.
* Permission of instructor required.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, The Herb Alpert School of Music at CalArts, School of Critical Studies, Interdisciplinary

ID395: A Comparative Study of Cultural Influences on Art Making

2 units / Semester: I, II

This course will be a cross-cultural comparative study of how an artist is inspired and influenced and what societal elements affect their art making. By comparing culture, ethnicity, and generation, students will examine what factors shape one's values and aesthetics from childhood on. The class will begin as an introspective examination of artistic influences on an individual and lead to defining what represents the generation of today by finding commonalities. In the second half of the class, through the use of telepresence technology, the class will be connected to the Seoul Institute of the Arts in Korea. Students from both institutes will present to each other examples of art and culture that have shaped themselves as individuals and artists. Identical exercises will be given and by comparing and analyzing the work, the class will be able to determine the differences and similarities of interpretation and expression of two cultures.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, The Sharon Disney Lund School of Dance at CalArts, School of Film/Video, School of Theater, Interdisciplinary

ID517: Art and Politics

2 units / Semester: I

What does a political art practice mean? This seminar will be a search for possibilities and their contestations. Focus will be on contemporary conditions and current practices. Students will make presentations and propose arguments based on research. A wide range of cultural production can be engaged, music, performance, direct action, journalism, etc. Field trips to exhibitions and relevant events will be scheduled. Enrollment limited to upper level undergraduate and graduate students only, permission of instructor required.

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, Interdisciplinary

ID520: Luminous Worlds: The Art Pilot's Experience

4 units / Semester: II

Students in this CAP program/art school class will have the opportunity to explore pedagogic ideas and develop skills in a process that engages social practice through a collaborative, real-life teaching experience in a visual arts workshop at a local school. The classroom strategy of working side by side with the young participants leads to a deeper knowledge of the material properties of color, paint, and drawing practices while generating unanticipated connections to students' personal practice, regardless of their primary discipline. We will construct a teaching environment that encourages inventive thinking and free play of the imagination while seeking to invigorate critical thinking and visual literacy. In the seminar session, which meets every other week, we will view work and read about artists who use strategies of order and chaos in their practice and discuss readings that include Out of Our Minds: Learning to be Creative by Ken Robinson, Teach Like Your Hair's on Fire by Rafe Esquith, and chapters from Rosemary Peterson's Why Piaget? and John Dewey's Experience and Education. Along the way, students will be expected to reflect on their classroom experiences through written, bi-weekly observation notes and to collaboratively design lesson plans that will fire up the imagination and curiosity of the young participants.

Participation from students across the institute is encouraged.
No prior visual art or teaching experience is necessary.

Class meetings:
Monday workshop 1:30 4:00 Newhall Elementary
Tuesday seminar 6:00 8:00 CalArts
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, Interdisciplinary

ID520: Luminous Worlds: The Art Pilot's Experience

4 units / Semester: I, II

'Teaching is a serious intellectual act, perhaps even a kind of scholarship.'
Participants in this CAP program and art school class will engage in a hands-on teaching experience paired with a seminar session in which we will explore teaching strategies and examine current issues in pedagogy. Students will independently and collectively design lesson plans to create jumping off points for activating visual literacy and fostering other forms of learning in an arts workshop at a local elementary school. This class sets in motion a process that embraces and intermingles drawing, painting, collage, music, book-making, and three-dimensional work, while providing a site in which the CalArts students and the young participants work side-by-side in the creative process. No matter what the student's area of study within the institute, this strategy inevitably forms serendipitous connections to individual practices and activates new avenues of thought. Methodologies will be discussed to engineer a learning environment that functions as an inventive space to unlock the imagination and provoke curiosity while building critical thinking skills. Along the way, we will consider readings such as 'Teach Like Your Hair's on Fire' by Rafe Esquith, 'Letters to a Young Teacher' by Jonathan Kozol, 'How Learning Works' by Susan Ambrose, and 'Out of Our Minds: Learning to be Creative' by Ken Robinson. Students will be expected to regularly write, reflecting on their observations of the teaching experience and on the readings and topics discussed in class. We will also view and discuss websites that explore learning, such as a series of TED Talks, notably Ken Robinson's discussion of 'how schools kill creativity' and more. Graduate students will be asked to develop presentations on readings and lead discussions on a selection of topics, among them Jean Piaget's studies in cognitive development, Friedrich Frobel inventor of early education strategies, whose educational building forms wereasource of inspiration for the Bauhaus movement and Buckminster Fuller, and related subjects of interest. Students who are curious about the idea of teaching and who share an interest in social practice and building bridges within their community are encouraged to participate. Integral to the class design is an end-of-semester exhibition, highlighting projects and work made by the students.

No prior teaching or art experience required.
Participation of students from across the institute is e

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, Interdisciplinary

ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3 units / Semester: Not planned for this academic year

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

* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Art, School of Film/Video, The Herb Alpert School of Music at CalArts, School of Theater, School of Critical Studies, Interdisciplinary

ID550: Arts Pedagogy: Artists Preparing to Teach in the Community

2 units / Semester: 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 art forms 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.
* Approved for Critical Studies credit.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Critical Studies, Interdisciplinary

ID555: Special Topics in Arts Pedagogy

2 units / Semester: I, II

This follows Arts Pedagogy 550 to further examine and study important issues and concepts in teaching within a community arts context. This course will go more in-depth in many of the constructs that were introduced in Arts Pedagogy 550, such as the study of teaching diverse student populations, instructional planning, aligning state learning standards to arts instruction, and other topics. There will be focus on three (3) special topics, chosen from the following, and chosen by consensus-all according to the students' interests and needs in their respective metiers and teaching. Students will focus on the adolescent student population for which CAP provides in its arts education programs, and in which CalArts students are instructors. The following topics include:

Cultural Proficiency: Teaching Diverse Student Populations
Art as Activism, Teaching Towards Social Justice

Topics in Education
Thinkersin Education
Behavioral Issues in the Classroom
Instructional Planning and Alignment to California State Standards

* Approved for Critical Studies credit.
* Open to all MFA students and BFA students who are CAP Student Instructors.
* Cross disciplinary class.
* Open to the Institute.

Discipline(s): School of Critical Studies, Interdisciplinary

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Policies

Policy Number	Policy Name
2.99.24.0	Censorship
2.99.25.0	Exhibitions/Presentations Policy
2.99.25.1	Exhibitions/Presentations: Institute Exhibit Review Committee
2.99.25.2	Exhibitions/Presentations: School Responsibilities
2.99.25.3	Exhibitions/Presentations: Censorship
2.99.26.0	Sexual and Other Unlawful Harassment Policy
2.99.29.0	Smoking
2.99.30.0	Sexual Assault and Sexual Exploitation Policy
3.1.1.0	Institute Degree and Certificate Requirements
3.1.1.1	Institute Degree and Certificate Requirements: Bachelor of Fine Arts (BFA)
3.1.1.2	Institute Degree and Certificate Requirements: Certificate of Fine Arts
3.1.1.3	Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts
3.1.1.4	Institute Degree and Certificate Requirements: Master of Fine Arts Degree (MFA)
3.1.1.5	Institute Degree and Certificate Requirements: MA in Aesthetics and Politics
3.1.1.6	Institute Degree and Certificate Requirements: Doctor of Musical Arts Degree (DMA)
3.1.2.1	Transfer Credit and Credit by Examination: Transfer Credit
3.1.2.2	Transfer Credit and Credit by Examination: Credit by Examination
3.1.3.0	Academic/Artistic Satisfactory Progress
3.1.4.1	Academic Warning, Probation, Dismissal and Appeal: Deficiencies Leading to Warning, Probation

3.1.4.1	[Academic Warning, Probation, Dismissal and Appeal: Deficiencies Leading to Warning, Probation and Dismissal]
3.1.4.2	Academic Warning, Probation, Dismissal and Appeal: Warning Probation, Dismissal and Appeal Procedures
3.1.5.0	Academic Credit and Limitations
3.1.5.2	Credit Hour Designation and Review Policy
3.1.6.0	Change of School
3.1.7.1	Late Registration
3.1.7.2	Add/Drop
3.1.8.0	Grading Policy
3.1.9.0	Student Records
3.1.11.0	Reports
3.1.12.0	Reviews
3.1.13.0	Transcripts
3.1.15.0	Program-Level Adjustment
3.1.16.0	Graduation Process: General Statement
3.1.16.1	Graduation Process: Post-Residence (Delayed) Graduation
3.1.16.2	Accelerated Graduation
3.1.17.0	Grievance Procedures - Student
3.1.18.0	Mentoring Policy
3.1.19.0	Independent Study
3.1.21.1	Non–medical Leave of Absence
3.1.21.2	Short–Term Medical Leave
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3.1.21.4	Involuntary Medical Withdrawal
3.1.21.5	Absence without Leave
3.1.23.0	Part–Time Study
3.1.75.0	Disciplinary Policy

3.1.75.1	Disciplinary Policy: Violations
3.1.75.2	Disciplinary Policy: Procedures for Handling Misconduct Cases/Policy Violations
3.1.75.3	Disciplinary Policy: Consequences of Violating CalArts Standards of Conduct
3.1.75.4	Disciplinary Policy: Proceedings Disclosure
3.1.75.5	Disciplinary Policy: Appeal Process for Disciplinary Sanctions
3.1.83.0	Plagiarism
3.3.20.0	Internships
3.6.1.0	Admission to the Institute
3.6.2.0	Admission Prerequisite
3.6.3.0	Application Fee
3.6.5.0	Admission Deposit
3.6.6.0	English Language Proficiency
3.6.7.0	Veterans Administration Yellow Ribbon Program
3.99.17.0	Family Education Rights and Privacy Act of 1974 (FERPA)
3.99.17.1	Parental Access to Student Records
3.99.17.2	Information Records
4.1.22.0	Withdrawal from the Institute and Dormitory – Refunds
4.3.70.0	Alcohol and Drugs Policy
4.4.28.0	Missing Persons Policy
4.99.25.4	Exhibitions/Presentations: Safety

If you encounter any problems while using this site, please send us an email.

Censorship

Submitted by admin on Mon, 2011-08-22 16:16

Description:

There is to be no censorship of any work of art, design, performance or publication on the campus. Members of the Institute, including staff, faculty and students, are instructed to avoid any act that might be regarded as censorship in any official sense. Student publications shall both be subject to faculty or administrative restraint on the content, except to assure reasonable access to publication for students whose views differ from those of the editor, and to prevent infractions of the law in respect to libel, slander, discrimination or similar matters. A student publication is a non–commissioned work by students, even if supported by Institute materials and funds.

Policy Number: 2.99.24.0

If you encounter any problems while using this site, please send us an email.

Exhibitions/Presentations Policy

Submitted by admin on Mon, 2011-08-22 16:23

Description:

Initial Policy:
1. Outdoor space is available for Institute purposes for the use of students, faculty or staff at the discretion of the President or designee. Allocations may not be made on a permanent basis nor may so much space be allocated to one project that other projects have less than adequate space.

2. In allocating space, all possible latitude will be allowed for use of CalArts grounds, spaces, interior and exterior wall decoration, provided that there is no glue on glass windows, painting or other markings directly on the wall, or any alterations to Institute property without specific permission of the deans and the Institute Scheduler. The dean of each school will be responsible for authorizing use of that school's allocated space. The Institute Scheduler is responsible for approving the use of all other space except for outdoors and office space noted in paragraph 1 and 3. Space is allocated on a first–come, first served basis. All posters are to have either the date of the event or must be dated. **Posters may not be removed before the event. Posters advertising an event are considered artwork and may not be vandalized, damaged or stolen.** Posters are to be removed after the event or after 30 days, whichever comes first.

3. The use of office space is at the discretion of the dean or department head. The use of the administrative foyer and hallway (F–block, 3rd floor) and the main entry lobby (west wall and south walls) are at the discretion of the President.

4. Posters are not to be placed on glass or wooden doors due to safety codes and/or fire regulations.

Institute Exhibit Review Committee

In order to implement and maintain exhibit policies, there shall be an ad hoc review committee structured as follows:

1. The Institute Exhibit Review Committee shall consist of the following:
One representative from each School appointed by the deans
The Vice President/CFO
The Institute Scheduler

2. The following are the responsibilities of this committee:
The review of policy to govern the use of exterior space.
The allocation of space or the adjudication of any difference of opinion concerning an exhibit or presentation.

School Responsibilities

1. Each School is responsible for choosing a representative to the committee.

2. Each School is responsible for establishing procedures for governing the hanging/exhibiting of objects and/or presentations within the space assigned to the School.

3. Exhibits/presentations must meet all applicable city, county, state and federal laws.

Censorship

1. CalArts does not censor any work on the basis of content, nor is any work at the Institute subject to prior censorship.

2. If any person objects to any exhibit or presentation, that person should convey the objection in writing to the student's dean. The person will receive a written answer to the objection within 48 hours of its receipt. If the person is dissatisfied with the decision, he/she may appeal the decision to the Institute Exhibit Review Committee. The decision of the Committee is final.

Policy Number: 2.99.25.0

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Exhibitions/Presentations: Institute Exhibit Review Committee

Submitted by admin on Mon, 2011-08-22 16:24

Description:

In order to implement and maintain exhibit policies, there shall be an ad hoc review committee structured as follows:

1. The Institute Exhibit Review Committee shall consist of the following:
One representative from each School appointed by the deans
The Vice President/CFO
The Institute Scheduler

2. The following are the responsibilities of this committee:
The review of policy to govern the use of exterior space.
The allocation of space or the adjudication of any difference of opinion concerning an exhibit or presentation.

Policy Number: 2.99.25.1

If you encounter any problems while using this site, please send us an email.

Exhibitions/Presentations: School Responsibilities

Submitted by admin on Mon, 2011-08-22 16:25

Description:

1. Each School is responsible for choosing a representative to the committee.

2. Each School is responsible for establishing procedures for governing the hanging/exhibiting of objects and/or presentations within the space assigned to the School.

3. Exhibits/presentations must meet all applicable city, county, state and federal laws.

Policy Number: 2.99.25.2

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Exhibitions/Presentations: Censorship

Submitted by admin on Mon, 2011-08-22 16:26

Description:

1. CalArts does not censor any work on the basis of content, nor is any work at the Institute subject to prior censorship.

2. If any person objects to any exhibit or presentation, that person should convey the objection in writing to the student's dean. The person will receive a written answer to the objection within 48 hours of its receipt. If the person is dissatisfied with the decision, he/she may appeal the decision to the Institute Exhibit Review Committee. The decision of the Committee is final.

Policy Number: 2.99.25.3

Sexual and Other Unlawful Harassment Policy

Submitted by admin on Tue, 2011-08-23 10:24

Description:

CalArts is committed to maintaining a learning and working environment that is free from sexual and other unlawful harassment. The purpose of this policy is to (1) familiarize all faculty, staff and students with the definition of sexual and other unlawful harassment and the forms it can take; (2) make clear that sexual and other unlawful harassment is prohibited and will be punished; (3) inform victims of the course of action they should take to report sexual and other unlawful harassment; and (4) clarify the rights of those accused of harassment.

Scope of Policy
This policy applies to all CalArts students, administrators, faculty (including special and adjunct faculty), staff, program participants and visitors with respect to CalArts activities and programs occurring both on campus and off–campus. Persons who are not CalArts employees, but perform work at CalArts for its benefit (such as visiting artists, contractors and temporary workers), are also protected and required to abide by this policy. By extension, this policy also applies to all of CalArts affiliated off–campus sites, including, but not limited to, REDCAT and Community Arts Partnership (CAP) sites.

Definition of Sexual and Other Unlawful Harassment
A. Harassment is defined as any conduct, on or off campus, directed toward an individual-based on sex, sexual orientation, race, religion, color, national origin, pregnancy, physical or mental disability, age or any other basis protected by federal, state or local law that is sufficiently severe or pervasive to alter or interfere with an individual's work or academic performance, or that creates an intimidating, hostile or offensive work, educational or living environment.

B. Whether particular physical, non–verbal or verbal conduct constitutes harassment in violation of this policy will depend upon all of the circumstances involved, the context in which the conduct occurred and the frequency, severity and pattern of the conduct. Conduct does not constitute harassment in violation of this policy unless it occurs based on a legally protected characteristic or trait and is sufficiently severe or pervasive to alter or interfere with an individual's work or academic performance, or that creates an intimidating, hostile or offensive work, educational, or living environment.

The fact that someone did not intend to harass an individual is no defense to a complaint of harassment. Regardless of intent, it is the effect and characteristics of the behavior that determine whether the conduct constitutes harassment.

Conduct alleged to constitute harassment will be evaluated according to the objective standard of a reasonable person of the same protected class. Thus, conduct that is objectionable to some, but that is not severe or pervasive enough to create an objectively intimidating, hostile or offensive environment, is beyond the purview of this policy.

C. Because sexual harassment has been more thoroughly defined in the law than harassment based upon other protected categories, the following definition of sexual harassment is included in this policy.

1. Sexual harassment includes any unwelcome sexual advances, requests for sexual favors, or other unwelcome written, verbal or physical conduct of a sexual nature when one or more of the following conditions exists:
• submission to the conduct is explicitly or implicitly made a term or condition of an individual's employment, academic

status or progress; and/or
• submission to or rejection of the conduct by the individual is used as the basis of employment or academic decisions affecting the individual; and/or
• submission to, or rejection of, the conduct by the individual is used as the basis for any decision affecting the individual regarding benefits and services, honors, programs or activities available through the Institute; and/or
• the conduct has the purpose or effect of having a negative impact upon the individual's work or academic performance or of creating an intimidating, hostile, or offensive work, educational or living environment.

2. Sexual harassment may occur between members of the same or opposite sex. Further, harassment based on a person's sex is not limited to instances involving sexual behavior. That is, harassment on the basis of sex may occur without sexual advances or sexual overtones when conduct is directed at individuals because of their sex. This is often referred to as sex or gender harassment and is in violation of this policy.

Forms of Sexual and Other Unlawful Harassment
Unlawful harassment can take many forms and will vary with the particular circumstances. Examples of harassment prohibited by this policy may include, but are not limited to:

• verbal conduct such as epithets, remarks about a person's body or clothing, and derogatory jokes, comments or slurs;
• unwanted advances and/or propositions of a sexual nature, including relationships that began as consensual but later ceased to be mutual wherein one party then harasses the other;
• visual displays such as derogatory and/or sexually–oriented posters, photography, cartoons or drawings not protected by CalArts Exhibitions/Presentations Policy, Censorship Policy and/or by policies on academic freedom and freedom of expression;
• suggesting or implying that submission to or rejection of sexual advances will affect decisions regarding such matters as an individual's work assignment or status, salary, academic standing, grades, receipt of financial aid or letter of recommendation;
• physical conduct including unnecessary and unwanted touching, intentionally blocking normal movement, or assault including sexual assault and rape. (Sexual assault and rape are crimes of violence and are punishable as criminal offenses.

Procedures for Reporting Sexual and Other Unlawful Harassment
Requests for assistance may have several outcomes. The person who makes such a request may only want to discuss the matter with a neutral party, such as an Institute counselor, in order to clarify whether sexual or other unlawful harassment may be occurring and to determine his / her options, including the pursuit of more formal action. The only Institute personnel who may maintain total confidentiality of complaints are the professionally licensed Institute counselors in the Student Affairs Office. When incidents of possible harassment are reported to any other individual, documentation of the complaint will be made.

A. Informal Resolution Procedures
1. Individuals who believe they have been or may be the victim of sexual or other unlawful harassment (hereinafter "complainant") may choose to avail themselves of informal resolution procedures. Use of these informal procedures is not a prerequisite to the filing of a complaint under the formal procedures described below. Informal resolution procedures are remedy–based, usually take the form of correcting the behavior, rather than formal sanctions, which can only be granted under formal resolution procedures. The person to whom the request is brought may be asked to take action to see whether an informal resolution can be reached. If this process reaches resolution, no further actions will be taken and the matter will be considered closed. If the matter cannot be resolved informally, the person to whom the request was brought may assist the complainant in filing a formal complaint.

2. Requests for assistance under these informal procedures may be oral or written.

Complaints should be made as soon as possible after the most recent alleged act of sexual or other unlawful harassment. Such requests should be directed to any of the following Institute officers: the School Dean and/or the Associate Provost or designee; the Department Head or the Director of Human Resources; and the School Dean, the Dean of Students or the Director of Housing.

3. Requests for assistance under these informal procedures will be dealt with, to the greatest extent practical and possible, on a confidential basis and disclosure of their existence will be limited to those who, in the interests of fairness and problem resolution, have an immediate need or legal requirement to know. A person seeking assistance under these informal procedures who requests that his or her name be withheld from the person against whom the complaint is made

must understand that it is not always possible to do so. Such requests will be evaluated in the context of CalArts' obligation to provide a safe and harassment-free work and educational environment. Among the factors that CalArts will consider is the seriousness of the alleged harassment and whether there have been other complaints concerning the person against whom the complaint is made.

4. Upon receipt of a request for assistance under these informal procedures, the individual requesting assistance will be advised of options for resolving the problem and about sources of further assistance. Even under informal procedures, documentation of the complaint will be maintained in the files of the appropriate Institute officer.

5. If a request for assistance is made to a person other than one of the Institute officers listed above, a person receiving the request (other than an licensed Institute counselor in the Student Affairs Office) should report the request to the Associate Provost or designee, Dean of Students or Director of Human Resources.

B. Formal Resolution Procedures

1. Individuals who believe they have been the subject of sexual or other unlawful harassment may file a formal complaint. Such a complaint will result in an investigation, the purpose of which shall be to determine whether a violation of this policy has occurred. An investigation may also be initiated upon the request of the President, Vice President/CFO, Associate Provost or designee, School Dean, Dean of Student Affairs, Director of Housing or Director of Housing Resources without a formal complaint from any individual.

2. Formal complaints under this procedure should be directed to one of the following Institute officers: The School Dean and/or Associate Provost or designee; the Director of Human Resources and/or Vice President/CFO; and the School Dean and/or the Dean of Student Affairs. Such complaints must be made within one year of the most recent alleged act of sexual or other unlawful harassment. The complaint must be in writing on a form prescribed by the Institute (available through the Offices of the Provost, Human Resources and Student Affairs). Although the failure to initiate a complaint in accordance with the terms of this policy shall constitute a waiver of the complainant's right to utilize the Institute complaint procedures described herein, CalArts nevertheless reserves the right to pursue an investigation as it deems appropriate whenever and however it receives allegations of or information related to sexual or other unlawful harassment.

3. Upon receipt of any complaint under these procedures, the person receiving the complaint shall immediately notify the Provost who in turn shall (a) notify appropriate Institute officers, supervisors or others who have a need to know of the existence of the complaint and (b) coordinate the investigation of the complaint. In the event of a conflict of interest, notification shall be made to the President who shall designate another Institute officer to act in place of the Provost with respect to the governance of this policy.

4. Investigation of complaints under these procedures shall be conducted by the persons designated below. Investigating officers may work as a team with other Institute officers, as appropriate. In the event of a conflict of interest or time, the Provost may designate other investigative officers.

a. For complaints against faculty members, the investigating officer shall be the Associate Provost or designee.
b. For complaints against staff, the investigating officer shall be the Director of Human Resources.
c. For complaints by students against the conduct of other students, the investigating officer shall be the Dean of Students.
d. For complaints against anyone other than those persons referred to above, the investigating officer shall be the most appropriate person as determined by the Provost.

5. Before any investigation of the complaint is undertaken, the person(s) against whom the complaint has been made shall be informed of the complaint and the identity of the complainant and shall be provided with a copy of the complaint. During the investigation, the person(s) against whom the complaint is made shall be accorded a full opportunity to respond to the complaint, either orally or in writing. Every effort shall be made to complete the investigation within thirty (30) working days from the date the formal complaint is made or as soon thereafter as is practical under the circumstances.

6. The results of the investigation shall be set forth in a written report consisting of findings, conclusions and, if applicable, recommendations for remedies and/or sanctions. The report shall be submitted to the Provost, together with any written materials, interview notes and/or other items that make up the investigative file. The Provost, after consulting with appropriate Institute officers, shall take such action as s/he determines appropriate. The complainant and the person(s) against whom the complaint is made shall be promptly notified in writing of the outcome of the investigation and of the actions, if any, taken in connection with the complaint.

7. A complainant and/or the person against whom the complaint is made may appeal the outcome. Any such appeal shall be in writing and must be submitted to the President within ten (10) working days of the date on which s/he is notified of the outcome. Appeals will normally be considered only when new evidence that was not reasonably available at the time of the formal investigation becomes available, or when an allegation of substantial procedural error on the part of the investigator or the investigatory process is made, or on the grounds that the sanction was excessively severe or that remedial measures are insufficient. The President or the President's designee shall consider the appeal and take such action as s/he deems appropriate. The decision of the President or the President's designee shall be final.

Respect for the Rights of the Complainant and Accused
CalArts recognizes the sensitive nature of harassment and harassment complaints both for the complainant and the person(s) against whom the complaint is made. All parties to the complaint should treat the matter under investigation with discretion and respect for the reputation of all parties involved.

Location of Records
In the event that the investigation does not result in a finding of violation in this policy, no record of the complaint or investigation will become a part of any individual's personnel or student file. Should a violation of this policy be found, a record of the complaint and disciplinary action taken shall be made part of the permanent file of the person(s) found to have violated the policy. Records of all complaints, investigations and their resolution shall be maintained in the Provost Office for the period of time mandated by the CalArts Record Retention Policy and applicable law.

Remedies and Sanctions
A. Remedies
Remedies may include, but are not limited to offering to remove the complainant from the hostile environment; changes in classes; changes in residence arrangements; changes in schedules or work hours; and additional training in harassment prevention.

B. Sanctions
Persons who violate this policy will be disciplined. The particular form of discipline will depend on the nature of the offense. Sanctions may include, but are not limited to verbal warnings; written warnings; loss of annual and/or merit salary increase; probation; suspension; and expulsion from the Institute or termination of employment. Institute policies and/ or procedures concerning the imposition of discipline (including faculty, staff and/or student appeal/grievance procedures), shall not be applicable to discipline imposed under this Policy. All such policies and/or procedures are superceded by this Policy.

Retaliation Prohibited
Retaliation against any individual for seeking assistance or bringing a harassment complaint through the processes described in this policy is strictly prohibited. Similarly, any person who participates or cooperates in any manner in an investigation or any other aspect of the process described herein shall not be retaliated against. Retaliation is itself a violation of this policy and is a serious separate offense.

False Accusations
Accusations of sexual and other unlawful harassment typically have injurious far–reaching effects on the careers and lives of accused individuals. Allegations of harassment must be made in good faith and not out of malice. Knowingly making a false allegation of harassment, whether under the informal or formal procedures of this policy, is itself a violation of this policy and a basis for disciplinary action. Failure to prove a claim of harassment is not the equivalent of making a knowingly false accusation.

Academic and Artistic Freedom
CalArts adheres to principles of academic and artistic freedom. Nothing in this Policy shall be construed to limit the legitimate exercise of academic and artistic freedom, including but not limited to written, graphic or verbal expression or performance that can reasonably be demonstrated to serve legitimate educational, pedagogical or artistic purpose. Thus, this policy shall be applied in a manner which protects academic and artistic freedom and freedom of expression including, but not limited to, the expression of ideas, however controversial, in the classroom, studio, gallery, theater and other educational and artistic settings recognized by the Institute.

Consensual Relationships
A. Faculty/Staff/Administrators and Student Relationships
CalArts prohibits all faculty, staff, and administrators including graduate teaching assistants, from engaging in or pursuing amorous relationships with students whom they currently, or may in the future instruct, mentor, evaluate, supervise,

advise, or exercise other forms of professional responsibilities such as allocating resources, selecting students for scholarships and awards, and providing recommendations and references.

The purpose of this policy is to create and maintain a professional educational and work environment. The Institute considers the existence or pursuit of amorous relationships under the circumstances described above to be a breach of professional ethics. The term "amorous relationship" is intended to encompass dating and consensual sexual relationships.

The Institute recognizes and wishes to make the community aware that amorous relationships between employees and students can commonly result in claims of sexual harassment. Furthermore, the Institute questions the degree to which consensual intimacy on the part of the student can be voluntary due to the inherent power differential between such individuals. In the event of a claim of sexual harassment following what one or both parties may have initially viewed as a consensual relationship, the consent will be evaluated in light of this power differential.

Such relationships also affect other students and colleagues, as they have the potential to place involved employee in a position to favor or advance one student's interests to the potential detriment of others, leading to charges of favoritism or bias. Consensual amorous relationships may also have deleterious effects on the educational and/or work environment of fellow students and employees from which third party grievances may arise.

The Institute recognizes that, in certain circumstances, a student and employee may have entered into an amorous relationship which predates enrollment or employment. In such circumstances, the relationship would not be in violation of this Policy, but must be promptly reported to the employee's supervisor so that an actual, potential and/or the appearance of a conflict of interest may be managed.

B. Supervisor and Subordinate Relationships
CalArts also discourages faculty, staff and administrators from engaging in romantic relationships with persons who work under their supervision and who are potentially subject to their judgment concerning personnel actions. Although such relationships may be a matter of mutual consent, the power differentials inherent in such relationships can undermine the integrity of the work environment. Moreover if a charge of sexual harassment is subsequently lodged, it may be difficult to establish mutual consent.

Responsibility
All faculty, staff, students and other members of CalArts community are responsible for assuring that their conduct does not violate this policy. If faculty or staff members know sexual or other unlawful harassment is occurring, receive a complaint of sexual or other unlawful harassment or obtain other information indicating possible sexual or other unlawful harassment, they must take immediate steps to ensure that the matter is addressed. Administrators, managers and supervisors have the further responsibility of preventing and eliminating sexual or other unlawful harassment within the areas they supervise. Any individual with questions regarding the definition or prevention of sexual and other unlawful harassment is encouraged to contact the Associate Provost or designee, Director of Human Resources or Dean of Students, as appropriate.

Additional Recourse
Sexual and other unlawful harassment is a violation of federal and state law. This policy is intended to supplement and not to replace such laws. Whether or not the internal complaint procedures described in this policy are utilized, a CalArts employee who believes that s/he is the victim of sexual or other unlawful harassment may file a complaint with the California Department of Fair Employment and Housing, 611 W. 6th Street, Suite 1500, Los Angeles, California 90017, 213 439–6799, or the United States Equal Employment Opportunity Commission, 255 East Temple Street, 4th Floor, Los Angeles, California 90012, 213 894–1000. In addition, students and/or employees may file a complaint with the Office of Civil Rights, United States Department of Education, 50 United Nations Plaza, Rm. 239, San Francisco, CA 94102, 415 556–4275. Persons who believe they are victims of sexual or other unlawful harassment should be aware that both state and federal law impose time deadlines for the filing of complaints and that the use of the internal complaint procedures described in this policy will not change such filing deadlines. In connection with harassment claims involving sexual assault and/or rape, other forms of recourse are available (Refer to the Rape section in this Handbook).

Dissemination of Policy
The Associate Provost or designee, Director of Human Resources and Dean of Students are charged with the responsibility for distributing copies of this policy to the faculty, staff, and students, respectively. A copy of this policy shall be included in all employee and student orientation materials. In addition, copies of this policy shall be made continuously available at appropriate campus locations. The titles/contact information of Institute officers who are

designated to receive complaints under this policy shall also be posted in one or more prominent and accessible locations. Such persons shall also receive training concerning this policy and procedures for handling complaints under this policy. The Institute's officers shall also take such other steps as are appropriate to develop educational and training programs designed to promote a work, educational and living environment that is free of sexual or other unlawful harassment.

Sources of Policy
California Education Code Section 200 et seq.; The California Sex Equity in Education Act, California Education Code Section 66250 et seq.; The California Fair Employment and Housing Act; California Government Code Section 12900 et seq.; The Age Discrimination in Employment Act of 1967, 29 United States Code, Section 621; Title VI of the Civil Rights Act of 1964, Title 42, United States Code, 2000d; Title VII of the Civil Rights Act of 1964, Title 42, United States Code, Section 2000e, et seq.; Section 504 of the Rehabilitation Act of 1973, 29 United States Code, Section 794; The Americans with Disabilities Act of 1990, Title 42, United States Code, Section 12101 et seq.; and Title IX of the Education Amendments of 1972, Title 20, United States Code, Section 1681 et seq.

Title IX Coordinators
Title IX of the Education Amendments of 1972 is a federal law that prohibits sex discrimination in education. Sex discrimination includes sexual harassment, sexual assault and sexual exploitation. CalArts has designated Charmagne Shearrill, the Chief Human Resources Officer (661-253-7838, cshearrill@calarts.edu, Room A210) to serve as its Title IX Coordinator, and Yvonne Guy, the Dean of Students (661-253-7891, yguy@calarts.edu, Room A207) as the Deputy Title IX Coordinator. These Title IX Coordinators are available to receive reports of sex discrimination at CalArts, including sexual harassment, sexual assault, and sexual exploitation, to discuss questions or concerns relating to the investigation of complaints received, reporting and complaint procedures, and education and training opportunities across campus. Information concerning Title IX can also be obtained from the Office for Civil Rights, U.S. Department of Education (415-486-5555, ocr.sanfrancisco@ed.gov, 50 Beale Street, Suite 7200, San Francisco, CA 94105-1813).

Policy Number: 2.99.26.0

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Smoking

Submitted by admin on Tue, 2011-08-23 13:30

Description:

In accordance with City Ordinance, smoking is only allowed in outside areas that are designated for smoking. The entire artistic/academic building and the other annex buildings have been designated as smoke-free buildings. Smoking is prohibited within 25 feet of all entrances as well as indoors, including private and shared offices, cafeterias, meeting or conference rooms, classrooms, auditoriums, lunch rooms, lounges, lobbies, hallways stairwells, elevators and restrooms.

Policy Number: 2.99.29.0

If you encounter any problems while using this site, please send us an email.

Sexual Assault and Sexual Exploitation Policy

Submitted by admin on Tue, 2011-08-23 13:34

Description:

CalArts is committed to creating and sustaining an environment in which students can study and work in an atmosphere that is open, healthy, safe, and unhampered by sexual assault and sexual exploitation. Consistent with this commitment and in keeping with federal and state law requirements, it is the policy of CalArts that sexual assault and sexual exploitation will not be tolerated.

This policy applies to all members of the CalArts community, including, but not limited to students, faculty and staff, and also applies in certain instances to third parties (e.g., visitors, volunteers, vendors, and contractors while on CalArts property, participating in CalArts sponsored activities, or providing services to CalArts, and applicants for admission or employment with CalArts). Reports of incidents of sexual assault and/or sexual exploitation committed by a student, faculty or staff at a location other than at CalArts that directly impact or significantly affect the CalArts community are also covered by this policy.

All forms of sexual assault and/or sexual exploitation and attempts to commit such acts are considered to be serious misconduct and may result in disciplinary action up to and including expulsion or termination of employment. In addition, such acts, whether by an acquaintance or stranger, violate federal, state and local laws, and perpetrators of such acts may be subject to criminal prosecution and/or civil litigation.

Retaliation against a person, who reports or participates in an investigation of sexual assault or sexual exploitation, or against their family or friends, is strictly prohibited. Acts of retaliation should be reported to the Dean of Students or the Chief Human Resources Officer. Acts of retaliation may also violate state and federal laws.

Defining Sexual Assault, Sexual Assault and Consent
Sexual assault and sexual exploitation are forms of sexual harassment and encompass a range of behaviors (which includes any kind of nonconsensual contact), such as those defined below and any other conduct of a sexual nature that is nonconsensual or has the purpose or effect of threatening, intimidating or coercing a person or persons (e.g., intimate partner violence). For more information concerning sexual harassment, see *CalArts' Sexual and Other Unlawful Harassment Policy*. Both men and women may be perpetrators, as well as victims/survivors.1

Sexual Assault is any unwanted physical contact of a sexual nature that occurs either without the consent of each participant or when a participant is unable to give consent freely. Physical contact of a sexual nature includes, but is not limited to, touching or attempted touching of another person's breasts, buttocks, inner thighs, groin, or genitalia, either directly or indirectly, or sexual penetration (however slight) of another person's oral, anal or genital opening. Sexual assault includes, but is not limited to, rape, sodomy, oral copulation, sexual battery, sexual penetration with an object, forcible fondling (e.g., unwanted touching or kissing for purposes of sexual gratification), or threat of sexual assault. Sexual assault can occur either forcibly and/or against a person's will, or when a person is unable to give consent freely.

Sexual Exploitation occurs when one takes non-consensual or abusive sexual advantage of another for his/her own advantage or benefit, or to benefit or advantage anyone other than the one being exploited, and that behavior does not otherwise constitute sexual assault. Examples of sexual exploitation include, but are not limited to prostituting another student; non-consensual video- or audio taping or photographing of sexual activity and/or the intimate body parts of another person (including breasts, buttocks, inner thighs, groin, or genitalia); unauthorized posting or distribution of

materials involving the sexual activity of another person(s); going beyond the boundaries of consent (such as voyeurism or secretly watching others); tampering with birth control or condoms; knowingly transmitting a sexually transmitted infection such as HIV to another student and inducing or attempting to induce incapacitation with the intent to rape or sexually assault another.

Consent involves explicit communications and mutual approval for the act in which the parties are/were involved. A sexual encounter is considered consensual when individuals willingly and knowingly engage in sexual activity. Consent can be revoked at any time for any reason. Consent is active, not passive. Lack of resistance, physical or verbal, does not imply consent, nor does silence, in and of itself, imply consent. Consent must be given for every act and for every time that the act occurs, regardless of history, past behaviors, or reputation. In order to give effective consent in California, one must be of legal age (18). Consent cannot be procured by use of pressure, manipulation, compelling threats, intimidating behavior, substances and/or force, nor can it be given if an individual is mentally or physically incapacitated by alcohol or other drug use, unconsciousness, mental disability, sleep, and/or involuntary physical restraint. Intoxication does not excuse behavior that violates this policy.

Even though these definitions are similar to those contained in the California Penal Code, an act that might not violate or be prosecuted under such laws may still violate this policy.

What to Do If You Experience a Sexual Assault or Sexual Exploitation
A student who has experienced a sexual assault or sexual exploitation is strongly encouraged to seek immediate assistance. The first priority should be to seek safety and to obtain support from someone s/he trusts, such as a friend, family member, faculty member or staff person. If there is an immediate danger or need for an emergency police or medical response on campus, call Campus Safety at 661-222-2702 and/or the Los Angeles County Sherriff at 911. For persons off campus, dial 911.

Victims/survivors of a sexual assault (particularly rape, forcible oral copulation or sodomy) are urged to seek medical treatment as soon as possible by going to the nearest hospital emergency room, specialized sexual assault treatment and trauma center, or private physician. If transportation is needed, it will be arranged by Campus Safety, the Dean of Students, the Director of Housing or the Director of Health Services. The emergency room nearest the CalArts campus is located at:

Henry Mayo Newhall Memorial Hospital 23845 McBean Parkway
Valencia, CA 91355 (661)253-8000

Other community resources are listed below:

Center for Assault Treatment Services (CATS)
http://www.abuse-assaultservices.org/index.html
CATS provides compassionate care to survivors of physical and sexual assault as well as on-site advocacy support, case management, counseling and referrals for victims and their family members.

CATS is located at the Northridge Hospital Medical Center
14531 Gault Street Van Nuys, CA 91405 (818) 785-3489

Valley Trauma Counseling Center (VTCC)
http://www.csun.edu/vtc
VTCC provides a 24-Hour Sexual Assault Emergency Response Team, counseling, and prevention education to over 15,000 individuals annually. In addition, VTCC has expanded its case management and counseling services as a Los Angeles County Family Preservation Program lead agency. VTCC counseling, crisis intervention services, and prevention education programs are available in Spanish and English; other languages are offered when available.

Northridge Office:
8700 Reseda Blvd., Northridge CA 91324 (818) 772-9981

Santa Clarita Office:
25115 Ave. Stanford #B-122, Santa Clarita CA 91355 (661) 702-0000

Rape Treatment Center (RTC)
http://www.911rape.org/home

RTC offers comprehensive, free treatment for sexual assault victims and their families, including 24-hour emergency medical care, forensic examinations, crisis intervention, long-term professional counseling, advocacy, and accompaniment services.

Santa Monica-UCLA Medical Center
1250 Sixteenth Street
Santa Monica, California 90404 (310) 319-4000

Victims/survivors who promptly seek medical attention benefit from being examined for physical injury, receiving preventative treatment for sexually transmitted diseases, a toxicology examination for date rape drugs, and emergency contraception. In addition, prompt reporting allows for the preservation of evidence, which will only be used if the victim/survivor decides (then or later) to press criminal charges or file civil suit. To preserve evidence, victims/survivors should not bathe, douche, smoke, brush their teeth or change clothes (a change of clothes should be brought along). If clothes have been changed, the original clothes should be put in a paper bag (plastic bags damage evidence) and brought to the hospital. Do not disturb the scene of the assault. If it is not possible to leave the scene undisturbed, evidence (e.g. bedding, towels, loose fabrics, prophylactics, and clothing) should be placed in separate paper bags to be preserved.

Time is a critical factor in collecting and preserving evidence. The physical evidence of an assault is most effectively collected within the first 24-48 hours of the assault, but some evidence may be collected for up to 72 hours. If, however, a sexual assault victim/survivor chooses to report the incident days, weeks, or even months after the assault, important support systems are still available and can be arranged, but the victim/survivor should understand that delay may make it more difficult to collect physical evidence of the sexual assault that could impact a criminal prosecution or civil lawsuit.

Hospitals and health practitioners that treat any physical injury sustained during a sexual assault are required to report it to law enforcement agencies. The victim/survivor may choose whether or not to speak to police at the hospital and do not need to make an immediate decision to press criminal charges. That decision can be made at a later time.

A victim/survivor of sexual assault and/or sexual exploitation can experience emotional as well as physical consequences. Sexual assault and sexual exploitation are traumatic experiences that can have both immediate and long-term effects. Individuals who have been sexually assaulted and/or exploited are strongly encouraged to obtain help from a professional counselor as soon as they are ready after the incident occurs. Students may arrange to see a counselor in the Student Affairs Office by contacting the Student Affairs Office during office hours. The Student Affairs counselors can also be reached during non-office hours by asking Campus Safety to call the Dean of Students, who will arrange for a telephone call with a counselor. The Dean of Students and the Chief Human Resources Officer will also help identify off campus counseling resources.

Reporting Options and Complaint Procedures

Report to CalArts

Students who are (or believe they may be) the victim/survivor of a sexual assault and/or sexual exploitation and any other member of the CalArts community who is aware of the occurrence of a sexual assault and/or sexual exploitation are encouraged to report such incidents (whether the incident took place on or off campus) as soon as possible to Campus Safety (661-222-2702, Room E100), the Dean of Students (661-253-7891, Room A207d), the Director of Housing (661-253-7897, Chouinard Hall, Room 101A), the Chief Human Resources Officer (661-253-7837, Room A210), or the Director of Health Services (661-253-7830, Room D208).

A report does not by itself constitute a complaint, nor does it automatically lead to the filing of a police report. A report notifies CalArts that an act of sexual misconduct has or may have occurred and allows CalArts to provide aid and assistance to the victim/survivor (e.g., relocation to another residence hall room, changing of room locks, contacting professors, adjusting class/work schedules, suspending or limiting the right of the accused to be on campus), to maintain statistical data regarding sexual misconduct, and to take such action as may be necessary to protect and safeguard members of the community, such as issuing a Campus Safety Alert.

A student wishing to have an incident investigated, mediated or adjudicated must make a complaint in accordance with the procedures described below. Making a complaint is different from reporting an incident in that a complaint involves a specific request to initiate disciplinary proceedings. The person to whom the complaint is made will notify the appropriate Institute officials.

Confidentiality

CalArts recognizes that when victims/survivors of sexual assault and sexual exploitation or others make a report they may prefer that their identity remain confidential and may not want CalArts to act on the basis of the information they provide. While CalArts endeavors to respect and follow the wishes of an individual who brings forward a sexual assault or sexual exploitation report, CalArts may have legal obligations to investigate, attempt to resolve or adjudicate, and/or issue warnings to the community when reports of sexual misconduct come to its attention. Therefore, depending on the circumstances, it may not be possible for a conversation with Campus Safety personnel, any of the persons listed above, or others to be kept in confidence, or said another way, for these individuals simply to listen without taking action.

CalArts also understands that a person who has been the victim/survivor of sexual assault or exploitation may wish to talk about the incident with the assurance that the discussion will be confidential. Students, for example, who may be interested in bringing forward a report of sexual assault or sexual exploitation with a safe place to discuss their concerns and learn about the procedures and potential outcomes involved, should speak with a licensed counselor in the Student Affairs Office or a community based licensed counselor. A conversation with a licensed counselor (e.g. psychiatrist, psychologist, licensed clinical social worker, MFT) cannot be legally disclosed, without the student's consent, to any other person, except under very limited circumstances specified by law. A student who wants emotional support only can also consult with a licensed counselor in the Student Affairs Office on a confidential basis. Students should understand that their discussions with a licensed counselor in the Student Affairs Office are not considered reports of sexual assault/exploitation and that without additional action by the student, such as making a report to one of the persons listed above or making a complaint as described below, the discussions will not result in any action by CalArts to resolve their concerns.

Complaint Procedures
A victim/survivor has the option of making a sexual assault and/or sexual exploitation complaint against a member of the CalArts community by following the procedures outlined in the *CalArts Sexual and Other Unlawful Harassment Policy*. CalArts is committed to administering this internal complaint procedure in a manner that is sensitive, supportive, expedient, and respectful of the individual rights of all involved. Both the complainant and the accused shall have the right to be accompanied by a support person through every phase of the process.

Police Reports and Other Options
In addition to CalArts' internal complaint procedures, the victim/survivor has the right to pursue criminal prosecution and/or civil litigation, (including the ability to seek a temporary restraining order and injunction prohibiting harassment pursuant to California Civil Code Section 527.6). CalArts will provide full and prompt cooperation and assistance in notifying the proper law enforcement personnel if the victim/survivor chooses to do so.

A criminal investigation into an allegation of sexual misconduct does not relieve or substitute for CalArts' duty and authority to conduct its own prompt review of a complaint. Accordingly, CalArts will not wait for the conclusion of a criminal investigation or proceeding to begin its own concurrent investigation and resolution of an alleged violation. The standards for criminal proceedings differ from those used in campus proceedings. As a result, conduct that may not be subject to criminal action may still be addressed through CalArts' processes and procedures. A finding of "not guilty" in a criminal matter does not necessarily preclude a finding of responsibility for violating CalArts' policy in a campus proceeding.

Since sexual assault and sexual exploitation are violations of federal and state law, complainants have additional option for reporting, as noted in the Sexual and Other Unlawful Harassment Policy, in the section entitled, "Additional Resources."

Education and Prevention
CalArts provides resources for education about and prevention of sexual assault and exploitation. Students, faculty and staff are urged to take advantage of on-campus prevention and education resources and are encouraged to participate actively in prevention and risk reduction efforts.

In addition to free and confidential counseling offered by the counselors in the Office of Student Affairs, students are offered an online, interactive course entitled, Lasting Choices: Protecting Our Campus From Sexual Assault. The staff of the Office of Student Affairs also invite speakers from local trauma centers and domestic violence prevention agencies to meet with students and provide education and prevention resources.

Campus Crime Reporting
In accordance with the provisions of the Jeanne Cleary Act, CalArts Campus' annual security report includes statistics for their previous three calendar years concerning reported crimes that occurred on campus; in certain off-campus buildings

or property owned or controlled by CalArts; and on public property within, or immediately adjacent to and accessible from, the campus. The report, which is available on line at calarts.edu/campus/safety/annual-report, also includes institutional policies concerning campus security issues, such as those concerning alcohol and drug use, crime prevention, the reporting of crimes, sexual assaults, and other relevant matter. CalArts never includes personally identifiable information (e.g. the names and addresses of victims/survivors) in such statistical reports.

Title IX Coordinators

Title IX of the Education Amendments of 1972 is a federal law that prohibits sex discrimination in education. Sex discrimination includes sexual harassment, sexual assault and sexual exploitation. CalArts has designated Charmagne Shearrill, the Chief Human Resources Officer (661-253-7838, cshearrill@calarts.edu, Room A210) to serve as its Title IX Coordinator, and Yvonne Guy, the Dean of Students (661-253-7891, yguy@calarts.edu, Room A207) as the Deputy Title IX Coordinator. These Title IX Coordinators are available to receive reports of sex discrimination at CalArts, including sexual harassment, sexual assault, and sexual exploitation, to discuss questions or concerns relating to the investigation of complaints received, reporting and complaint procedures, and education and training opportunities across campus. Information concerning Title IX can also be obtained from the Office for Civil Rights, U.S. Department of Education (415-486-5555, ocr.sanfrancisco@ed.gov, 50 Beale Street, Suite 7200, San Francisco, CA 94105-1813).

1 This policy defines victim/survivor as someone who indicates that s/he has been sexually assaulted.

Policy Number: 2.99.30.0

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Institute Degree and Certificate Requirements

Submitted by admin on Thu, 2011-08-18 16:04

Description:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. (Policies numbered 3.1.1.1-3.1.1.6). Schools may develop additional requirements on approval of the President and Provost.

Policy Number: 3.1.1.0

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

Submitted by admin on Tue, 2011-03-08 11:29

Description:

I. Bachelor of Fine Arts Degree (BFA) Residency Requirement
The CalArts Bachelor of Fine Arts degree is a minimum 120 unit, 8 full–time semesters program. A minimum of one year in residence must be completed and of this minimum at least the final semester before graduation must be in residence. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and on approval of the Provost or his/her designee.

Curriculum Requirements
1. Each student must complete the curriculum set forth by the school in which the student is enrolled.
2. BFA candidates must complete 46 semester units in Critical Studies course work. First year BFA candidates will generally take two Critical Studies courses each semester, for a total of five semester units per semester. In subsequent years students take two to three courses or six units each semester until the requirement is completed. For the required distribution of these courses consult the Critical Studies section of this Course Catalog. Critical Studies courses may not be repeated for purposes of satisfying this requirement unless otherwise stated in the course description.

Transfer Credit
Transfer credit is accepted only from other regionally accredited postsecondary institutions. Transfer credit is granted only for courses that are relevant to study at CalArts and for which an equivalent grade of "A", "B", "C", or "P" was received. The final semester of any CalArts degree or certificate program must be completed in residence i.e., as a registered student. Under specific circumstances a student who has fulfilled all residence requirements, and has passed a faculty graduation review but who falls short on units or course requirements by no more than one course, not to exceed three units, may take advantage of the following policy.

The student may petition through
• The School Dean in the case of a Metier requirement or,
• The Dean of the School of Critical Studies in the case of a BFA Critical Studies requirement to:
1. Complete coursework, as approved in writing, at another regionally accredited college to serve as transfer credit in fulfilling the outstanding course. This coursework must be completed with a "C" or better or "P". Students tentatively scheduled to graduate in May can make up the course during the summer after graduation or during the following fall semester only. Students tentatively scheduled to graduate in December can make up the course during the following spring semester or summer following graduation only. Approval of the appropriate Dean must be obtained prior to enrollment for the coursework. Upon completion of the coursework an official transcript must be sent to the CalArts Registrar for transfer toward the CalArts degree.
2. Return to CalArts during the following fall semester for tentative May graduates or the following spring semester for December tentative graduates. Tuition will be charged on a per–unit basis, calculated at the current annual tuition divided by 40 (the annual number of allowable units). Approval for return to complete the course must be presented to the CalArts Registrar no later than the last day of late registration of the semester of intended enrollment. Forms for approval of either of these options may be obtained in the Registrar's Office.

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

from the Dean and Registrar, the following conditions must be met:

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

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

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

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

Transfer Credit (BFA), For Purposes of Admission:
Students with previous bachelors degrees who are entering the BFA program will be required to complete at least 12 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 12 of the required 46 semester units of Critical Studies credit at CalArts. When transfer students seek credit toward the Critical Studies requirement, this credit will be measured against the CalArts component– 46 semester units in approved Critical Studies course work to a maximum of 34 semester units. (See School of Critical Studies section for specific requirements.) All transfer credit will be evaluated by the Registrar’s Office in accord with guidelines developed by the School of Critical Studies and consistent with the Institute’s standards.

Revised October 30, 2012

Policy Number: 3.1.1.1

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Institute Degree and Certificate Requirements: Certificate of Fine Arts

Submitted by admin on Tue, 2011-03-08 11:32

Description:

Definition
The Institute offers a four year (eight full-time semesters), minimum 120 unit Certificate of Fine Arts program which is representative of achievement in a school for students who do not wish to pursue the BFA degree. Following are the standards:

1. Admission requirements, residency, units completion and other Institute standards relating to advancement, review and graduation are the same as for BFA candidates.
2. The student must satisfactorily complete all metier work required for the BFA degree in the school in which the student is enrolled, plus additional metier studies as determined by the mentor and dean.
3. Critical Studies course work is not required and is replaced by additional work in the metier.
4. Tuition and related fees are the same as those for the BFA degree.
5. Financial aid may be available for a period up to six years (12 semesters).

Transfer from Certificate Program to BFA Degree:
Certificate students may transfer to BFA study under the following conditions:

1. After one or more semesters in residence;
2. Upon a favorable recommendation from the school review committee;

Process: The student must complete a Change of Status form. This form requires approval of the mentor, the dean, the Dean of Critical Studies, the Director of Financial Aid and the Registrar. A student who has graduated from CalArts with a Certificate and who later wishes to apply that Certificate to the BFA degree from the same school must go through the admission process and be formally accepted for BFA study and must complete all requirements remaining, both in the metier and Critical Studies. If the time away from CalArts exceeds five years, the student will be subject to the academic requirements of their program and the Institute in effect at the time of return.

Transfer (Voluntary) from BFA to Certificate Program:
A BFA student may transfer to the Certificate program provided the student has been in residence one or more semesters and has the written approval of the dean and mentor.

Process: The student must complete a Change of Status form. This form requires the signature of the mentor, the dean, the Dean of the School of Critical Studies, the Director of Financial Aid and the Registrar.

Policy Number: 3.1.1.2

Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts

Submitted by admin on Tue, 2011-03-08 11:34

Description:

The schools may admit candidates at the graduate level for an Advanced Certificate of Fine Arts when an undergraduate degree has not been earned but where evidence of achievement and capability would otherwise justify admission for regular MFA study. The work completed for this program must be on the same level as that required for the MFA degree. The time to be spent in the program is the same as that for the MFA degree.

Admission, units completion and review procedures, including the requirements for meeting the TOEFL standards in the case of international applicants, are the same as those for the MFA degree.

Policy Number: 3.1.1.3

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

Submitted by admin on Tue, 2011-03-08 11:36

Description:

Admission Prerequisite
An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MFA degree programs.

Length of Program
The MFA degree program requires from two to three years to complete, depending upon the requirements of the individual disciplines. The requirements of the individual disciplines are found in the individual school degree requirements sections of this Course Catalog and in the Admissions Viewbook.

Residence Requirements
Depending on the program of study, a minimum of one year to three years in residence is required and, regardless of the minimum requirement, the final semester before graduation must be in residence i.e., as a registered student. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and with the approval of the Provost.

Curriculum Requirements
Candidates for the MFA degree are called upon to complete all of the work defined by the program and school in which the student is enrolled. These requirements are described annually in the Course Catalog and may be clarified in the school handbooks.

Transfer Credit (MFA)
Up to one year of graduate credit may be granted for work completed at a regionally accredited postsecondary institution prior to admission to CalArts' MFA study. Such transfer of credit is at the discretion of the dean of the student's school. Full documentation, including official transcripts, will be required.

Policy Number: 3.1.1.4

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Institute Degree and Certificate Requirements: MA in Aesthetics and Politics

Submitted by admin on Tue, 2011-03-08 11:38

Description:

Admission Prerequisite
An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MA in Aesthetics and Politics program.

Residence Requirements
The MA in Aesthetics and Politics program requires two semesters in residence and up to one thesis semester to complete.

Curriculum Requirements
Candidates for the MA in Aesthetics and Politics are called upon to complete all of the work defined by the program. These requirements are described annually in the Course Catalog.

Policy Number: 3.1.1.5

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

Submitted by admin on Tue, 2011-03-08 12:25

Description:

Admission Prerequisites
Applicants to the DMA program will be required to have attained a MM, MFA, MA or equivalent in a relevant field before admittance, or to have a Master's degree in an alternate subject along with skills and knowledge that are commensurate with a Master's degree in a music field. Students will be required to have maintained a minimum GPA of 3.0 in previous graduate study. As part of the admission process, applicants' knowledge of music theory, analysis and history will be assessed through portfolio review and interview. Additional subject areas may be assessed depending on each applicant's proposed research focus. In order to ameliorate any deficiencies thus identified, admitted students may be required to take courses for which credit will not be awarded in addition to those required for the DMA degree.

Residence Requirements and Length of Program
The DMA program requires at least 6 semesters of full-time residence, which is also its expected duration.

Curriculum Requirements
The DMA program is a 60 semester-unit program. A complete description of the requirements of the DMA program can be found in the School of Music section of this Course Catalog. Candidates for the DMA degree are required to complete all of the work defined by the DMA program and the School of Music.

Transfer Credit
Due to the unique nature of the DMA program, transfer credit is not awarded.

Policy Number: 3.1.1.6

Transfer Credit and Credit by Examination: Transfer Credit

Submitted by admin on Tue, 2011-03-08 12:28

Description:

General Policy
Transfer credit is considered for acceptance toward a CalArts degree only when:

1. It was earned at a postsecondary institution accredited by a regional accrediting agency or a foreign postsecondary institution recognized by its national government.
2. An equivalent grade of A, B, C or Pass was earned.

Credit toward the Major
The CalArts Registrar's Office will conduct an evaluation of previous education and training and will grant appropriate credit in accordance with Institute policies. The decision on year level placement at the time of acceptance is made by a faculty committee in each of the Institute's schools, based on portfolio or audition, and may not exceed a level that can be substantiated by acceptable transfer credit. The schools are not obligated to recognize transfer credit in the major area when determining year level of acceptance.

Transfer Credits and Critical Studies
CalArts accepts postsecondary transfer credits from regionally accredited colleges and universities and will accept equivalent courses for core curriculum requirements in Critical Studies. A maximum of 34 semester units will be allowed for transfer toward the CalArts Critical Studies requirement.

Students with previous bachelors degrees who are accepted at the BFA level will be required to complete at least 12 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 12 of the required 46 semester units of Critical Studies credit at CalArts. See the Critical Studies section of the Course Catalog for specific details.

Limitations on Units Accepted Toward Critical Studies
1. *Religious Studies*: Critical Studies accepts for transfer credit historical, philosophical and literary studies of religion and the Bible. We do not accept courses in religious studies that represent interpretations of a particular church or sect.

2. *Business Courses*: Generally we do not accept business courses for transfer credit. When we do, it is on a course-by-course basis, where for example, in a particular course there might be sufficient emphasis on writing skills to warrant transfer credit. We will give credit for courses in business and the arts, as these are equivalent to our survival in the arts courses.

3. *Foreign Languages*: We will accept Elective credit toward the Critical Studies requirements for foreign language courses. However, we do not accept transfer credit for foreign language courses designated "conversational".

4. *Applied Sciences*: Generally we proceed on a course-by-course basis in allotting transfer credit to the applied sciences such as courses in the areas of engineering, electronics and computer science. Through course descriptions and syllabi we wish to be assured that there is a significant scientific or quantitative component to the course for which credit is given.

Credit for Summer Courses or Concurrent Enrollment
CalArts generally accepts credit earned by a currently enrolled student if the credit is earned at a regionally accredited postsecondary institution and otherwise meets transfer criteria. Students must consult with the Dean of the School of Critical Studies and/or the Registrar prior to enrollment in outside courses for which Critical Studies credit is expected. Consultation with the Dean and/or the Registrar will ensure that course choices of the student are consistent with our requirements and will serve the student in fulfilling those requirements. Transfer credit is not guaranteed unless prior approval of the Dean of Critical Studies and/or the Registrar has been obtained.

Leave of Absence
Credit for work done at a regionally accredited institution while the student is away on official leave of absence may be given under the following circumstances:

1. When prior approval for proposed course work is granted by the Dean of the School of Critical Studies and/or by the Registrar;
2. When the student has submitted an approved Leave of Absence form to the Registrar's Office; and
3. When an official transcript of course work completed is provided, certifying the credit earned.

Policy Number: 3.1.2.1

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Transfer Credit and Credit by Examination: Credit by Examination

Submitted by admin on Tue, 2011-03-08 12:29

Description:

California Institute of the Arts grants credit toward the Bachelor of Fine Arts degree for successful completion of examinations in the Advanced Placement Program of the College Entrance Examination Board and for examinations for the International Baccalaureate Diploma.

Students presenting scores of 3 or better on AP exams are granted 4 semester units toward the Critical Studies requirement for each examination in the Humanities or Sciences as they relate to Critical Studies core curriculum requirements.

Students scoring 4 or better on International Baccalaureate Higher Level exams will be granted 4 semester units toward the Critical Studies requirement for each examination in the Humanities or Sciences as they relate to Critical Studies core curriculum requirements.

A maximum of 34 semester units will be allowed for transfer toward the CalArts Critical Studies requirements.

Policy Number: 3.1.2.2

Academic/Artistic Satisfactory Progress

Submitted by admin on Wed, 2011-03-09 12:16

Description:

While the mission of faculty and staff at CalArts is to foster each student's artistic and academic success, students are expected to take responsibility for adhering to Institute policies. As part of the college learning experience, students should be aware of their progress in earning the degree or certificate and, when necessary, ask for help in assessing their progress.

Students must make satisfactory progress in order to do the following:

1. Advance in year level toward the BFA degree, Certificate of Fine Arts, MFA degree, MA degree, Advanced Certificate of Fine Arts and Doctor of Musical Arts degree;

2. Remain eligible to receive the degree or certificate;

3. Maintain previously established eligibility to receive financial aid (institutional, state, and federal, including Veteran's Administration benefits when applicable).

Satisfactory progress must occur in the following areas:

1. Satisfactory Progress in the Artistic Discipline (Metier):
At CalArts the final standard in judging a student's qualification for a degree or certificate is artistic achievement. With the exception of MA and doctoral students, students' work is evaluated at mid-residence and in a graduation review in order to determine whether the student's artistic progress merits continuation in or graduation from a program of the Institute. In addition to demonstrating a significant measure of artistic achievement, the student must satisfactorily fulfill all residency and unit requirements for the degree or certificate.

MA in Aesthetics and Politics candidates will be assessed according to the completion of appropriate course work and by evaluation of the final thesis presentation.

In the case of DMA students, artistic and academic process is evaluated during a First Year Review, Advancement-to-Candidacy Examinations and concomitant Formative Portfolio Review, and a Final (Summative) Portfolio Review.

2. Satisfactory Progress in Completing Units of Credit Toward the Degree or Certificate:
a. BFA Degree: The BFA is a minimum 120-unit, four year (8 full-time semesters) degree. The 120-unit requirement for the BFA degree includes 46 units of Critical Studies, and students are generally expected to complete an average of 6 Critical Studies units per semester. Effective Fall 2007, students with previous bachelors degrees will be required to complete at least 12 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 12 of the required 46 semester units of Critical Studies credit at CalArts.

(Note: In order to earn the 120 units within an 8 semester period, the BFA student must successfully complete an average of 15 units per semester.)

In order to make satisfactory progress toward the degree, a student must complete a minimum of 12 units each semester.

In order to receive financial aid as a full-time student (where eligibility has been established), the student must enroll in a minimum of 12 units each semester.

In order to maintain eligibility for financial aid, the student must complete a minimum of 12 units each semester. A student who completes only 12 units per semester will not earn the degree in 8 semesters; the maximum time students can remain eligible for financial aid is 6 years (12 semesters) of undergraduate study. Veteran's Administration benefit eligibility duration is determined by the Veteran's Administration alone.

Students must petition for any extension of enrollment beyond the normal 8 semesters. The student, in conjunction with the student's mentor and the Office of the Registrar, must create an academic plan that ends at the student's graduation from CalArts. Students may petition for a maximum of 4 additional semesters (bringing the total enrollment to 12 semesters, or 6 years). The student must obtain the approval of the student's mentor, Dean, the Provost and the Registrar to extend enrollment.

b. Certificate of Fine Arts:
The Certificate of Fine Arts is a minimum 120-unit, four year (8 semester) program. Students in the Certificate program are not required to take Critical Studies courses.

(Note: In order to earn the 120 units within an 8 semester period, the student must successfully complete an average of 15 units per semester).

In order to make satisfactory progress toward the certificate; the student must complete a minimum of 12 units each semester.

In order to receive financial aid as a full-time student (when eligibility has been established), the student must enroll in a minimum of 12 units each semester.

In order to maintain eligibility for financial aid, the student must complete a minimum of 12 units each semester. A student who completes only 12 units per semester will not earn the certificate in 8 semesters; and the maximum time students can remain eligible for financial aid is 6 years (12 semesters) of undergraduate study.

Students must petition for any extension of enrollment beyond the normal 8 semesters. The student, in conjunction with the student's mentor and the Office of the Registrar, must create an academic plan that ends at the student's graduation from CalArts. Students may petition for a maximum of 4 additional semesters (bringing the total enrollment to 12 semesters, or 6 years). The student must obtain the approval of the student's mentor, Dean, the Provost and the Registrar to extend enrollment.

c. MFA Degree and Advanced Certificate of Fine Arts:
To show satisfactory progress, students must successfully complete at least 9 or 12* units per semester for 4 or 6 semesters as prescribed by the individual program. In order to receive financial aid as a full-time student (where eligibility has been established), the student must enroll in a minimum of 9 or 12 units each semester. In order to maintain eligibility for financial aid, the student must complete a minimum of 9 or 12 units each semester. Refer to school MFA units requirements as outlined in the individual school requirements in the Course Catalog sections of this publication.

Note: Satisfactory progress is monitored by the metier school, Critical Studies (for BFA students), and the Registrar's Office. A warning/probation schedule appears in this publication.

* 12 unit minimum per semester required for the Schools of Art, Dance and Music MFA programs due to the 60 units minimum required for the MFA degree.

d. MA in Aesthetics and Politics:
MA candidates are expected to complete 12 Core course credits, 12 Elective credits, 6 Contemporary Critique credits and completion of thesis for approximately 15 semester units per semester. Students must be enrolled for at least 12 units each semester in their year of residence in order to maintain financial aid eligibility, and must maintain matriculation during the thesis semester.

e. Doctor of Musical Arts (DMA) Degree
To show satisfactory progress, students must complete at least 10 units per semester for 6 semesters. In order to receive financial aid, the student must enroll in a minimum of 10 units each semester. In order to maintain eligibility for financial aid, the student must complete a minimum of 10 units each semester.

Policy Number: 3.1.3.0

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Academic Warning, Probation, Dismissal and Appeal: Deficiencies Leading to Warning, Probation and Dismissal

Submitted by admin on Wed, 2011-03-09 12:21

Description:

This policy applies when a student does not meet the standards for satisfactory progress defined in the policy on Academic/Artistic Satisfactory Progress.

I. Deficiencies Leading to Warning, Probation and Dismissal

Types of Deficiencies:
1. Metier Deficiency: Performing unsatisfactorily in the major discipline (metier).
2. Units Deficiency: Completing fewer than the minimum units in any one semester.
3. Critical Studies Deficiency: Not maintaining satisfactory progress toward completion of the Critical Studies requirement.

Metier deficiency means one or more of the following:
1. Not showing progress in attaining a level of artistic achievement acceptable to the principal teachers in the metier or
2. Not satisfactorily completing within the normal time period the courses or body of work in the metier that lead to graduation or
3. Not participating in scheduled rehearsals, in performances and in classes that involve performances and productions.

Units deficiency means not completing at least the following:
1. 12 units per semester in the BFA degree or Certificate of Fine Arts program. (Note: An average of 15 units per semester is necessary to complete these programs in the normal 8 semesters, and financial aid becomes unavailable after 12 semesters of undergraduate study.)
2. MFA degree and Advanced Certificate of Fine Arts candidates in the Schools of Art, Dance, Music, and the MA degree in Aesthetics & Politics in Critical Studies require the minimum unit completion of 12 units per semester. MFA and Advanced Certificate of Fine Arts in the Schools of Film/Video, Theater and the MFA Writing Program in Critical Studies require the minimum completion of 9 units per semester. The DMA candidates in the Music School must complete a minimum of 10 units each semester.

Academic Warning: The student who is deficient in any of the ways listed above will be placed on academic warning in order to be alerted to the need for improvement and will be given the opportunity to improve before sanctions are imposed. These sanctions can include:

1. Loss of eligibility to advance in year level toward a degree or certificate;
2. Loss of eligibility to continue in a degree or certificate program;
3. Loss of any previously established eligibility to receive financial aid, whether institutional, state or federal including Veteran's Administration benefits when applicable;
4. Dismissal from the Institute.

Probation:
Any part of a semester on academic warning is considered a whole semester on academic warning. After two consecutive semesters on academic warning, a student may still fall below Institute standards as listed above in

"Academic Deficiencies." If a student still has a métier deficiency or units deficiency, he or she will be placed on probation, and the first 3 of the above 4 sanctions will be imposed automatically. If a DMA student still has a métier deficiency or units deficiency, he or she will be dismissed (see below).

Dismissal:
Dismissal, the fourth sanction, can be imposed only for metier deficiency. The student must have been on academic warning or probation for at least one of the two semesters preceding the dismissal. A student may be dismissed during a first semester of academic warning, since any part of a semester on academic warning is considered a whole semester on academic warning.

Special Non-Degree Status:
On occasion the Institute may mandate a special non-degree status for students who are no longer eligible to remain in a degree or certificate program and have not been dismissed. In some instances, such as Probation for metier deficiency or Probation for units deficiency, this status allows the student to work toward reinstatement in a degree or certificate program. Students on non-degree status are not eligible to receive financial aid including Veteran's Administration benefits when applicable.

Critical Studies deficiency (BFA candidates only) means failure to earn at least the following:
1. 10 units of Critical Studies credit by the end of the BFA1, second semester
2. 22 units of Critical Studies credit by the end of the BFA2, second semester
3. 28 units of Critical Studies credit by the end of the BFA3, first semester
4. 34 units of Critical Studies credit by the end of the BFA3, second semester
5. 40 units of Critical Studies credit by the end of the BFA4, first semester

Any BFA candidate failing to meet the above year-level requirements will be placed on Critical Studies Academic Warning. Any BFA candidate failing to accumulate a minimum of 22 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.

Appeal:
Appeal is available to students who have been placed on academic warning or probation or have been dismissed. For the appeal procedure see II.E. below (Warning, Probation, Dismissal and Appeal Procedures)

Policy Number: 3.1.4.1

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Academic Warning, Probation, Dismissal and Appeal: Warning Probation, Dismissal and Appeal Procedures

Submitted by admin on Wed, 2011-03-09 12:32

Description:

Placing a Student on Academic Warning/Probation for Metier Deficiency:
The student's mentor, principal teachers, and school dean initiate this action. After consulting with the student's principal teachers, the mentor recommends the action to the school dean, and, if in agreement, the dean sends to the student a written notice explaining the reasons for the action, the requirements that the student must satisfy in order to be removed from academic warning/probation, and the consequences of not satisfying these requirements. Copies of the notice are sent to the mentor, Provost, Registrar, Director of Financial Aid and the Dean of Students. The deadline for sending the notice to the student is as follows:

1. First Semester of Warning:
No later than the last class day of the 7th week of the semester of warning. Under extraordinary circumstances, a student may be placed on first semester of Metier Academic Warning after the 7th week of the semester. Conditions warranting exception to the 7th week deadline may include but are not limited to the following: a) a student's discontinuation of class attendance after the 7th week of the semester, b) failure of a student to participate in scheduled rehearsals, performances, or productions, c) a student's failure to participate in a scheduled review, d) other actions of a student which interfere with his/her progress toward the degree.

Metier Academic Warning imposed after the 7th week deadline must first be approved by 1) the Dean of the student's school, 2) the Dean of Students, and 3) the Provost or the Provost's designee.

The notification process for Metier Academic Warning imposed after the 7th week of the semester is the same as that of warnings imposed within the scheduled deadline.

2. Second Consecutive Semester of Warning:
No later than the last class day of the 7th week of the second consecutive semester of warning.

3. Probation:
No later than 5 working days after the end of the second consecutive semester of warning.

When a student is removed from academic warning or probation, the school must send the student, the Provost, the Registrar, the Director of Financial Aid and the Dean of Students written notice. This notice must be mailed by the fifth working day after the end of the semester.

If the student has been removed from warning/probation and if the school then places the student on warning during the following semester, this semester will be considered a first semester of warning.

Placing a Student on Academic Warning/Probation for Units Deficiency:
This action is initiated by the Registrar, who sends written notice to the student explaining the reasons for the action, the requirements that he or she must satisfy in order to be removed from academic warning/probation, and the consequences of not correcting the deficiency. Copies of the notice are sent to the student's mentor, dean, the Provost,

Director of Financial Aid and the Dean of Students. The deadline for sending notice to the student is as follows:

1. First Semester of Warning:
Last class day of the 2nd week of the semester of warning.

2. Second Consecutive Semester of Warning:
Last class day of the 2nd week of the second consecutive semester of warning.

3. Probation:
7th working day after the end of the semester preceding the semester of probation.

Placing a Student on Academic Warning for Critical Studies Deficiency and Transferring the Student to the Certificate of Fine Arts Program:
These actions are initiated by the Dean of Critical Studies, who will monitor Critical Studies progress and notify those students placed on first and second semester of academic warning or transferred from the BFA degree program to the Certificate of Fine Arts program.

Notices from the Dean will explain the reasons for the action, the requirements that the student must satisfy in order to be removed from academic warning, and the consequences of not satisfying these requirements. Copies of the notice are sent to the student's mentor, dean, the Provost, Registrar, Director of Financial Aid and the Dean of Students. The deadline for delivering the notice to the student's Institute mailbox is as follows:

1. For Warning:
By the first class day of the second week of the semester of warning. i.e., BFA2, first semester, or BFA3, first semester.

2. For Transfer:
By the last class day of the second week of the semester of transfer. i.e., BFA3, second semester.

A student will be removed from academic warning at the end of any semester during which all Critical Studies deficiencies have been removed. Notification will be sent to the student and copies sent to the mentor, dean, the Provost, Registrar, Director of Financial Aid and the Dean of Students.

Dismissal:
The student's program faculty and school dean initiate this action. After consultation, the student's program faculty recommends dismissal to the school dean. If the dean concurs, he or she submits written notification to the Provost providing reasons and documentation in support of dismissal. Once the Provost acknowledges receipt of the notification, the dean sends the student a dismissal letter, which includes reasons for the action and information about appeal procedures. Copies of the letter are sent to the student's mentor, Registrar, Director of Financial Aid and the Dean of Students. The dismissal action will be noted on the student's permanent record.

Dismissal may occur at any time during a semester, though it usually occurs at the end of a semester. If the dismissal occurs at the end of the semester, the school dean must mail the dismissal notice to the student no later than the fifth working day after the end of the semester.

Appeal:
1. Appealing Academic Warning or Probation:
A student may appeal academic warning or probation if he or she believes that the warning/probation conflicts with Institute policy or is unwarranted.

a. By the 15th working day after the date of the notice of warning/probation, the student must submit to the Provost a written petition stating the grounds for appeal. When the petition appeals probation, the student must send a copy of the appeal to the Director of Financial Aid and the Registrar.
b. If the Provost finds reasonable justification for appeal, the Provost will appoint a committee consisting of three faculty members and/or deans to review the petition, and the committee's recommendation should reach the Provost by the 15th working day after the day on which the Provost received the petition.
c. The Provost's decision should be mailed to the student within 20 working days after the receipt of the student's petition. Copies of the decision are sent to the student's mentor, school dean, Registrar, Director of Financial Aid, Dean of Students and members of the review committee. The decision of the Provost is final.

2. Appealing Dismissal:
A student may appeal if dismissed for academic reasons. The appeal cannot be a petition to postpone dismissal; rather, it must be a petition to be reinstated as a student in the Institute. Appeals received during winter or summer break will be processed no later than the first day of classes of the next semester.

a. Before the first day of registration for the following semester, the student must submit to the Provost a written petition stating the grounds for appeal.
b. If the Provost finds reasonable justification for appeal, the Provost will appoint a committee consisting of three faculty members and/or deans to review the petition, and the committee's recommendation should reach the Provost within 15 working days after the appointment.
c. The Provost's decision will be mailed to the student immediately. Copies will be sent to the student's mentor, dean, Registrar, Director of Financial Aid, the Dean of Students and members of the review committee. The decision of the Provost is final.

Reinstatement:
Reinstatement after Probation for Units Deficiency: A BFA, Certificate, MFA, or Advanced Certificate student can follow one of two methods for reinstatement after probation for units deficiency. (These mechanisms are not available to MA or DMA students.)

1. Special Non-Degree Status as a Means of Reinstatement:
A student may elect to remain in residence in a Special Non-Degree status if s/he can remove all deficiencies justifying probation by completing INC coursework for the semesters leading to probation to equal the required minimum of 12 units each semester for undergraduates, 9 units for graduate students. Only courses for which an INC was initially assigned may be made up to reach the required minimum for a deficient semester. A course for which an NC was initially assigned may not be made up to reach the required minimum for a deficient semester.

At the end of the semester in which all deficiencies have been removed, the student may petition the dean, mentor, and registrar for reinstatement to the degree program. The year level assigned at reinstatement will be determined in accordance with:

a. artistic achievement as assessed by the dean and mentor;
b. achieving the minimum standard of 12 units per semester for undergraduates and 9 units per semester for graduate students and
c. in the case of BFA candidates, the total number of Critical Studies units completed (see the chart below).

Note: A completion average of 15 units per semester is necessary in order to complete the 120 unit BFA or Certificate in 4 years (8 semesters).

Part-time enrollment for Special Non-Degree students is possible only in programs in which such enrollment is permitted. (See the policy on Part-Time Study in this Catalog for limitations set by the individual schools).

2. Withdrawal from the Institute as a Means of Reinstatement:
For a student who cannot achieve minimum standards in the semesters leading to probation by remaining in residence and completing INC coursework, it is recommended that the student officially withdraw from CalArts for no less than one year. At the end of one year the student may be eligible for reinstatement by:

a. Completing the formal application process and meeting the admissions criteria of the individual school. (Application fee is not required.)
b. Providing transcripts from an accredited college or university bearing sufficient transfer credit (grades of "C" or better) to substantiate the return year-level recommended by the faculty. (See chart below for details.)
c. Withdrawal is not considered a leave of absence, and students will be subject to all degree requirements in effect upon their return.

End of Semester	Required Units	Critical Studies
BFA1, 1st semester	15	5

BFA1, 2nd semester	30	10
BFA2, 1st semester	45	16
BFA2, 2nd semester	60	22
BFA3, 1st semester	75	28
BFA3, 2nd semester	90	34
BFA4, 1st semester	105	40
BFA4, 2nd semester	120	46

MFA students must demonstrate the completion of no fewer than 9 semester units per semester.

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

Student Records:
The internal student records of the Institute will contain all notices of action taken in accordance with the policy on Academic Warning/Probation, Dismissal, and Appeal. However, the student's official transcript will not reflect an academic warning history if all requirements are fulfilled and the academic warning is removed. The internal permanent record will reflect the following actions: probation, transfer to a certificate program, dismissal and reinstatement.

Policy Number: 3.1.4.2

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Academic Credit and Limitations

Submitted by admin on Thu, 2011-08-18 16:52

Description:

Since the fall semester 1983, academic/artistic credit for work completed at CalArts has been awarded in terms of semester units. CalArts adheres to the standard definition of "semester unit" as described by the Western Association of Schools and Colleges. For undergraduate students, one semester unit is assigned on the basis of 3 hours of work each week of a semester with a semester considered to be 15 weeks for a total of 30 weeks of instruction. Using this formula, 45 hours of study in one semester is equal to one semester unit.

Examples of the ways in which one undergraduate semester unit may be earned are as follows:
Lecture Course: One contact hour plus two hours of out of class preparation.
Studio Course: Two contact hours plus one hour of out of class preparation.
Individual Lessons: One hour of contact with at least two hours of practice.
Independent Study: At least three hours of work per week.

For students pursuing an MFA degree, MA degree, Advanced Certificate, or DMA degree, one semester unit is assigned on the basis of 4 hours of work each week of a semester with a semester considered to be 15 weeks for a total of 30 weeks of instruction. Using this formula, 60 hours of study in one semester is equal to one semester unit. More out–of–class preparation time is generally expected at the graduate level than at the undergraduate level.

The number of units established for any one class is based on minimum expectations. Quality is recognized by the awarding, not of units, but of grades (high pass, pass, low pass, etc.).

A full–time undergraduate student program is normally 14 to 16 units and not less than 12 units. At CalArts, a full–time MFA, MA or Advanced Certificate of Fine Arts student program is not less than 9 or 12 units depending on the program of study. A full–time DMA student program comprises not less than 10 units.

A 14 to 16 unit course load requires at least 42 to 48 hours of class related work per week while a 20 unit course load would require at least 60 hours of course related work per week. Considering this commitment of time, energy and resources, we limit student course loads to no more than 20 units per semester (excluding any Interim units).

We recognize that on occasion, a student may wish to exceed the 20 units per semester limitation due to unusual circumstances. In that case, the student will complete the Over 20 Units approval box on the Course Request Card, which must be approved and signed in the following order by:

- the student's mentor;
- the dean of the student's School;
- the Provost or his/her designee; and
- the Registrar.

Only students who have not received an NX or NC grade in the two semesters preceding the petition are eligible to request a unit overload. BFA–1 students may not petition for more than 20 units (excluding any Interim units).

Note: Financial aid is calculated on the minimum full–time course load (12 units for undergraduate students / nine units

for graduate students). Units beyond the prescribed minimum are not calculated for additional financial aid.

[Revised 11/30/11]

Policy Number: 3.1.5.0

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Credit Hour Designation and Review Policy

Submitted by admin on Thu, 2013-02-21 15:48

Description:

Credit Hour Definition

Each unit of undergraduate course credit at CalArts requires a minimum of three hours of student work per week, for each week over the duration of a given semester. For example, each two-unit course represents 6 hours of involvement per week throughout the 15-week semester. Each unit of graduate course credit requires a minimum of four hours of student work per week, for each week throughout the 15-week semester. Faculty might also require, or students might choose, to spend more hours than the minimum requirement.

Using this formula, 45 hours of study in one semester is the minimum requirement for one unit of credit, and this definition holds for all types of courses (lecture, seminar, studio, independent study, lab, practicum, interim, etc.) regardless of the amount of credit offered. Student involvement may include class time and time spent in direct interaction with faculty, as well as time spent preparing for classes through art making, participating in rehearsals, completing assignments, conducting research, reading, participating in group study or discussing class topics with others, attending relevant lectures or cultural events, or any activity that will assist the student in achieving course objectives.

Assignment of Course Credit

Units of credit are assigned by the Provost in response to requests submitted through the *Course Proposal Form*, received and processed by the Associate Provost of Institutional Research & Effectiveness. The form asks for detailed information about the anticipated learning outcomes, specific expectations for work outside of the classroom, and whether it fulfills a requirement for Critical Studies (general education), as well as the number of hours that students will be expected to engage both inside and outside of class. Once approved, the Provost notifies the registrar, and the registrar updates the academic catalog.

Review of Course Credit

Reviews of course credit are conducted as part of CalArts academic program review and the Council of Arts Accrediting Associations reviews. Four of CalArts' six schools are active members in the council, including Art (National Association of Schools of Art and Design), Dance (National Association of Schools of Dance), Music (National Association of Schools of Music), and Theater (National Association of Schools of Theater). These schools have long histories of adhering to and maintaining currency with the credit-hour standards of these associations. Programs within the schools of Critical Studies and Film & Video undergo a local program review process that asks programs to demonstrate (and reviewers to evaluate) the accurate application of the credit hour definition.

Reviewed by Deans Council: October 16, 2012
Reviewed by Academic Council: December 6, 2012

Policy Number: 3.1.5.2

Change of School

Submitted by admin on Thu, 2011-08-18 16:57

Description:

When students wish to change enrollment from one school to another within the Institute, the procedure is as follows:

1. Students must complete an admission application and follow the regular admission procedure for the new school of enrollment as outlined in the Admissions Viewbook, obtainable through the Office of Admissions.

2. A change of school must be requested and the process completed prior to the last day of late registration for the semester in which the change is to take effect.

Policy Number: 3.1.6.0

Late Registration

Submitted by admin on Mon, 2011-08-22 09:42

Description:

Registration means the payment of tuition and completion of registration forms. Late registration is a grace period of several days in which these forms may be filled out and tuition paid. An additional fee is charged for this service.

Policy Number: 3.1.7.1

Add/Drop

Submitted by admin on Mon, 2011-08-22 09:44

Description:

Add/Drop is a grace period during which students may sign up for classes, add classes to their schedule or drop classes from their schedule. There is no fee for this service, though students must have registered (paid tuition and completed forms) in order to sign up for
classes.

From the end of late registration to the close of the add/drop period, class changes will require the approval of the mentor and the permission of the instructor of the class.

Policy Number: 3.1.7.2

Grading Policy

Submitted by admin on Mon, 2011-08-22 10:20

Description:

All grades are submitted by the faculty online via the Academic Services website.

• **High Pass (HP)**: Passing with Excellence

• **Pass (P)**: Passing with Quality

• **Low Pass (LP)**: Passing

• **Incomplete (I)**: Temporary evaluation. Through agreement between student and instructor, Incompletes must be made up during the following semester. Incomplete evaluations not made up within the specified period of time will convert to "NC".

• **Multiple (M)**: Temporary evaluation assigned in the first semester of a two–semester sequence course. A final evaluation for both semesters of the sequence will be assigned at the end of the second semester.

• **No Credit (NC)**: Work did not meet the criteria for credit. "NC" evaluations may not be converted to credit bearing grades except by petition to the Deans Council initiated by the instructor of the class or, in the instructor's absence, the dean of the school offering the course (see below for details). "NC" evaluations do not appear on a student's permanent record for external purposes.

• **Insufficient Attendance (NX)**: Indicates that the student did not attend the class with sufficient frequency. Assumes a minimum allowance of 3 unexcused absences. Refer to individual school handbook for specific policies. "NX" evaluations may not be converted to credit bearing grades. "NX" evaluations do not appear on a student's permanent record for external purposes.

• **No Grade Recorded (NG)**: Symbol assigned by automated process to indicate no evaluation was assigned by the instructor. If a final grade is not received within one year after graduation or withdrawal from the Institute, the symbol will be converted to "NC".

• **Withdrew (W)**: "W" grades are assigned by the Registrar only when a student officially withdraws from the Institute during a semester.

CalArts does not use a Grade Point Average (GPA) as part of its marking system. However, for external purposes when a GPA is required, the following formula may be considered: HP=4.00, P=3.00, LP=2.00.

"NC" and "NX" grades may not be changed to a grade except by means of a petition to the dean of the School involved. Such changes must be initiated by the instructor of the class or, in the instructor's absence, the dean of the school offering the course and submitted to the Registrar. Such a petition must include a written explanation from the instructor of the class explaining the reasons for changing the grade and a signature of support from the dean of the school offering the course. Petitions for the change of an NC grade must be submitted during the student's term of residency at

the Institute and are considered only under exceptional, extenuating circumstances.

When a student wishes to appeal a grade: the student must first appeal to the instructor who assigned the grade in question. Where there is no satisfactory remedy through appeal to the instructor, the student may file written appeal to the dean of the school in which the course is offered. The decision of the dean is final.

a. BFA students who, at graduation, have not completed all degree requirements beyond course credits, e.g., recitals, etc., must petition their school for up to one year of extension in order to complete these degree requirements.

b. MFA students who are unable to complete degree requirements other than course credits, e.g., thesis projects, recitals, etc., must petition the appropriate school each year, by letter, to request an extension for a maximum of five years. These annual requests for extension should include a statement of the student's progress toward the completion and an explanation of the reason for the extension. After five years, petitions for extension for completion of MFA degree requirements must be submitted to the Deans Council for approval.

c. The thesis for MA in Aesthetics and Politics candidates will be due by September 1st of the fall semester succeeding the fall semester of initial enrollment, i.e., students entering fall semester 2011 will have a thesis due date of September 1, 2012. Students who do not complete the thesis by September 1st will be required to pay a matriculation fee in order to maintain status as a candidate for graduation up to a maximum of two additional semesters as set by the Program Director. Students who do not complete their thesis within the maximum two additional semesters will not be eligible for graduation and will be required to reapply to the program and complete course work and a thesis as arranged with the Program Director.

d. DMA students who are unable to complete the Doctoral Project or Final (Summative) Portfolio Review must petition the School of Music each year, by letter, to request an extension for a maximum of two years. These annual requests for extension should include a statement of the student's progress toward the completion and an explanation of the reason for the extension. After two years, petitions for extension for completion of DMA degree requirements must be submitted to the Deans Council for approval.

Policy Number: 3.1.8.0

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Student Records

Submitted by admin on Mon, 2011-08-22 10:22

Description:

Each student has a Permanent Record maintained online or in the Registrar's Office. In addition, the Office of Financial Aid maintains student financial aid records. Accounting maintains student ledgers records in the Accounting Office.

CalArts complies with student rights established under the law affecting student records (The Family Educational Rights and Privacy Act of 1974). Within the CalArts community, only those members, individually and collectively, acting in the students' educational interests are allowed access to students' records. A description of the process used for compliance with the Act is provided in this publication and includes the rights of student access to all records except where described. Questions should be discussed with the Registrar (academic records), the Controller (accounting records) or with the Director of Financial Aid (financial aid records).

Policy Number: 3.1.9.0

Reports

Submitted by admin on Mon, 2011-08-22 10:28

Description:

Grade Reports:
Online class rosters and grade reports certify the student's official enrollment and provide the official grade for the course. At the end of each semester the instructor is responsible for entering grades online according to instructions and deadlines issued by the Registrar. The Registrar is responsible for recording all approved changes in grades on the student's permanent record. At the end of each semester grades are available to students via the Student Academic Services website, aar.calarts.edu/student.html.

Mentor's Report:
The Mentor's Report serves as an indication of the student's progress toward the degree or certificate. It is prepared online by the mentor each year and is subject to the dean's review. All Mentor Reports will be entered online via the Faculty Academic Services website no later than the third Thursday after the end of the Spring semester. Reports must be available for students to view online no later than the third Thursday after graduation day of the academic year. Mentor's Reports are mandatory.

These reports are available to the student online as part of the student's electronic record. The Mentor's Report may include information about the student's advancement in year level, Critical Studies maintenance of effort (BFA students), completion of the course work of each semester, as well as an overall assessment of the student's activities in the metier.

Policy Number: 3.1.11.0

Reviews

Submitted by admin on Mon, 2011-08-22 10:34

Description:

(BFA, Certificate, MFA, and Advanced Certificate students): Student reviews are part of the educational process at CalArts and provide an opportunity for student and faculty communication, aside from the on–going mentoring relationship and responsibility.

All Mid–Residence and Graduation Review Reports are submitted online by the School via the Academic Services website and become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the
semester of the review.

Each semester the Institute Academic Advisor in the Office of the Registrar will submit to each of the Schools, a list of students scheduled for review. The Schools will schedule their reviews and notify the students of their review time.

In the case of reviews that involve acceptance to the Institute with a to–be–determined year level, provisional acceptance, year level adjustment or accelerated graduation, other policies apply and those policies should be consulted.

The minimum standards for reviewing students after admission to the Institute include the Mid–Residence Review and the Graduation Review:

Mid–Residence Review:
The Mid–Residence Review is carried out by a faculty committee approved by the dean of the student's school. This committee makes a detailed assessment of the student's record and work in relation to the objectives of the program, the student's goals, and the progress toward
the degree or certificate. The review usually occurs by the end of the second year for those studying for the BFA or Certificate programs and at the end of the first year for those seeking the MFA or Advanced Certificate. MFA or Advanced Certificate students within the School of
Film/Video must submit a thesis project proposal for review by the faculty review committee at the Mid–Residence Review during the third of fourth semester of residence. If a student does not pass the mid–residence or preliminary review, the committee gives the student
reasons and the conditions that must be met in order to satisfy the review requirements. All Mid–Residence Review Reports are submitted online by the School via the Academic Services website and become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

When the committee determines the student is not meeting artistic and educational standards, the student is notified in accord with the policies on Academic Warning, Dismissal and Appeal. Further details on the review process for each school may be obtained from the school offices.

Critical Studies Mid–Residence Review:
BFA students will be reviewed by a Critical Studies faculty member at the end of their BFA2, 2nd semester. Through discussion, writing samples, and/or portfolio materials provided by the student, Critical Studies faculty, along with the student, will assess the student's progress in the area of Critical Studies and evaluate the student's advancement in

terms of learning goals as established by the School of Critical Studies. All Review Reports are submitted online by the School via the Academic Services website and become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

Graduation Review:
The Graduation Review is a final assessment by the dean and faculty to determine whether the student has demonstrated a significant measure of artistic achievement, as well as the satisfactory completion of all residency and program requirements described for the degree or certificate. Deadlines for the graduation review and graduation procedures are established annually by the Registrar, subject to review by the President and Provost. All Graduation Review Reports are submitted online by the School via the Academic Services website and become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

DMA Student Reviews:
In the case of DMA students, artistic and academic process is evaluated during a First Year Review, a Formative Portfolio Review, and a Final (Summative) Portfolio Review. These usually take place in Semester II of first, second and third years respectively. They are scheduled by the School of Music, which apprises the students of their review times. The committee makes a detailed assessment of the student's record and work in relation to the objectives of the program, the student's goals, and the progress toward the degree. If the student does not pass a review, the committee gives the student reasons and the conditions that must be met in order to satisfy the review requirements.

Policy Number: 3.1.12.0

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Transcripts

Submitted by admin on Mon, 2011-08-22 10:37

Description:

Transcripts of student academic records are issued by the Registrar's Office where one may obtain a Transcript Request Form. Official transcripts sent by the Registrar's Office directly to other colleges and universities or sent directly to potential employers, current employers or other business or education related entities are free of charge. Official transcripts issued directly to the student are available for a $3.00 fee. Unofficial transcripts are available in the Registrar's Office free of charge. Each official transcript request must be cleared through the Accounting Office. Students who are not current with payments or who owe money to the institute or who are not current on student loan payments are not entitled to official transcripts and will be allowed only one unofficial transcript sent to her or himself.

Policy Number: 3.1.13.0

Program-Level Adjustment

Submitted by admin on Mon, 2011-08-22 11:11

Description:

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

1. The student's level of achievement (both artistic and academic, as determined by the student's mentor, program faculty, program director, and school dean) is compatible with the proposed adjustment; and

2. The student has earned sufficient, documented transfer credit.

Definitions:

1. Transfer credit is defined as coursework completed with grades of "C" or better at a regionally accredited postsecondary institution outside of CalArts.

2. For purposes of program–level adjustment, 15 semester units of transfer credit is considered equivalent to one semester. These units may be completed prior to enrollment at CalArts, during summer sessions or concurrent with CalArts enrollment. Outside course work completed concurrent with CalArts enrollment will be given credit only with prior approval of the Registrar. CalArts Summer Session coursework completed with grades of "LP" or better may be applied toward program–level adjustment.

3. Documentation of transfer credit consists of official transcripts evaluated by the Registrar.

Limitations:

1. The request for program-level adjustment must be supported by and presented to the student's program director by the mentor.

2. A program–level adjustment will generally not exceed one year of advancement.

3. Program–level adjustment will normally be considered at the student's mid–residence review.

4. Recommendations for program–level adjustment for BFA candidates must take the student's Critical Studies requirements into consideration. The Dean of Critical Studies must approve all such requests.

Process:

1. The student discusses the request for program-level adjustment with his/her mentor and Registrar or the Registrar's designee.

a. Program–level adjustments, when requested at the time of a student review, will be considered and discussed by the review committee. If the adjustment is recommended by the committee, it will be so noted on the review report.

2. A Program–Level Adjustment Petition form must be completed by the petitioning mentor in consultation with the Registrar.

3. Then, the following people must approve and sign the Program-Level Adjustment Petition (in this order):

a. The student's mentor

b. The student's program director

c. The student's school dean

d. The Dean of Critical Students (for BFA candidates)

e. The Registrar

f. The Provost or his/her designee.

4. Upon the Provost's or his/her designee's approval, the petition will be forwarded to the Registrar who will send copies to the student, the student's school office and the Financial Aid Director, and will record the year–level adjustment in the student's permanent record.

[Revised 11/29/11]

Policy Number: 3.1.15.0

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Graduation Process: General Statement

Submitted by admin on Mon, 2011-08-22 11:25

Description:

General Statement:
The Board of Trustees confers all degrees and certificates awarded by the California Institute of the Arts. The President on recommendation of the Academic Council with the approval of the Provost or his/her designee and the faculties of the Institute presents candidates to the Board. Graduates are honored at an annual commencement.

Qualifications for Graduation:
The faculty of the school in which the student is enrolled is responsible for determining whether the student is qualified to receive the CalArts degree or certificate. This decision requires the faculty to determine that the student has demonstrated a significant measure of artistic achievement, as well as the satisfactory completion of all residence, units and course requirements. Ordinarily, the BFA degree program and Certificate of Fine Arts program require a minimum of four years of study and 120 units of credit; the MFA degree program and Advanced Certificate of Fine Arts program require 2 to 3 years of study, or the equivalent; the MA degree is a one year full–time program of study; the DMA degree program requires 3 years of study in residence. The certificate requires completion of the equivalent of BFA study and additional study in the metier, while excluding the Critical Studies courses needed for the BFA degree.

Process:
1. Student's responsibility:
In preparation for graduation, the student must:
a. Consult with the mentor and the faculty of the school in which he or she is enrolled about the expected time for completing the program of studies for the degree or certificate.
b. Pay the Student Affairs' Graduation fee of $25 to the Accounting Office.
c. Present an application for graduation and the fee receipt to the Registrar.
d. Complete settlement of outstanding obligations in records, accounts and property commitments with Institute offices.
e. Complete all loan exit interviews with the Financial Aid Office and/or the Accounting Office.
f. Complete the Graduation Exit Survey sent to each graduating student via email.

2. Registrar's Office:
a. Sets deadline by which graduation reviews must be completed each semester. This date is set each semester in consultation with the Provost and the President.
b. Prepares a tentative list of candidates for graduation to be reviewed by the schools.
c. Notifies students of obligations to be met for the degree or certificate.
d. Sends a list of candidates for degrees and certificates to Academic Council and deans for final action, and forwards final recommendations to the President and the Board of Trustees.
e. Follows each student application to complete the final list of candidates and to determine that all obligations are met before release of the official transcripts or diplomas.

3. Deans and faculty:
The faculty and dean of each school recommend action on each candidate for graduation and inform the Registrar's Office within the established procedures and deadlines.

Policy Number: 3.1.16.0

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Graduation Process: Post-Residence (Delayed) Graduation

Submitted by admin on Mon, 2011-08-22 11:26

Description:

Post–Residence graduation is a process initiated by the student's graduation review committee and is typically available only to MFA or DMA candidates who have completed all course and residency requirements and who have been before a Graduation Review Committee. This option will be considered only when the Graduation Review Committee:

1. Is not completely satisfied with the work presented;
2. Believes the student is committed, talented and capable of achieving degree level work;
3. Does not believe that additional time spent at CalArts will contribute to the student's preparedness for the degree; and
4. Is convinced that a period of independent work may bring about the maturity lacking in the student's work.

In all cases, the review committee and the student must comply with the following conditions:
1. This provision is available to degree candidates only;

2. Students who have at any time been advanced in year–level will be eligible only under exceptional circumstances;

3. Time between the regularly scheduled review and the post–residence review shall ordinarily not exceed one calendar year. Students who are unable to complete work during the first year must petition for additional time directly to their school dean. After five years, petitions for extension for completion of MFA degree requirements must be submitted to the Deans Council. After two years, petitions for extension for completion of DMA degree requirements must be submitted to the Deans Council.

4. The graduation review committee must prepare a written statement detailing:
a. What the student must achieve to receive the degree;
b. How and where the post–residence review will be conducted;
c. A proposal as to which faculty members will participate in that review, including space and facilities to be used.

A copy of the statement will be given to the student and a copy will be placed in the student's permanent academic record. The latter will be removed from the permanent record when the student passes a post–residence review and is awarded a degree.

5. Where special demands are made on CalArts resources such as the use of studios and/or equipment, the Vice President and CFO shall assess the student for appropriate fees. Individual schools may place restrictions on time and access.

Policy Number: 3.1.16.1

Accelerated Graduation

Submitted by admin on Mon, 2011-08-22 11:44

Description:

Accelerated graduation is an honor conferred, on rare occasions, when a student has demonstrated extraordinary artistic development and achievement. It is an honor conferred by the faculty and dean of a school; it is not an option for which a student may apply. Not more than one year's advancement may be granted for an accelerated graduation. MA in Aesthetics and Politics and DMA students are not eligible for accelerated graduation.

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

2. The Process:
a. The nomination for accelerated graduation must be supported, in writing, by the program head, the dean of the school and at least two faculty members.
b. The recommendation for accelerated graduation must be submitted to the Registrar no later than the last class day of the 3rd week of classes of the semester of anticipated graduation. The recommendation delineates the reasons for an accelerated graduation and describes the student's outstanding accomplishments.
c. The Registrar will forward the recommendation to the Provost or his/her designee who will schedule presentation of the recommendation to the Deans Council.
d. At the time of the presentation to the Deans Council, the Dean of the school will provide the letters of support from the school, as well as evidence of the student's excellence and achievement, such as a resume and/or portfolio.
e. Upon approval of these terms, the student's school will schedule an official graduation review.
f. Final approval for graduation rests with the school.

Policy Number: 3.1.16.2

Grievance Procedures - Student

Submitted by admin on Wed, 2012-06-27 09:58

Description:

CalArts students are given an opportunity to seek an internal resolution of conflicts and complaints. This procedure may also be used by students who believe that they have been discriminated against on the basis of race, color, national origin, disability, sex or any other classification or characteristic protected by law, and is designed to comply with Title VI of
the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973. Complaints dealing with sexual and other forms of unlawful harassment are addressed under Sexual and Other Unlawful Harassment Policy. Students who seek to grieve the imposition of disciplinary sanctions are directed to review the Disciplinary Policy.

Students who seek to grieve matters pertaining to academic warning, probation, and/or dismissal are directed to CalArts Academic Warning, Dismissal and Appeal Policy (see the Policy section in the Course Catalog and Academic Policies).

The Financial Aid Appeals Committee handles grievances concerning financial aid.

Any student who believes that a practice, policy, or rule has been applied incorrectly as it relates to the student, or that he or she has been unlawfully discriminated against, is encouraged to informally discuss the problem with the Dean of Students. If the student is not able to satisfactorily resolve the problem informally, the student may initiate a formal grievance by submitting a signed grievance statement to the Dean of Students.

The grievance statement must describe the nature of the grievance; the practice, policy, rule or law that the student claims has been violated; and the remedy or relief requested. The Dean of Students or designee shall investigate the grievance and provide a written response within ten days of receipt of the grievance unless additional time is required to complete the investigation. If not satisfied with the response to the grievance, the student may, within ten days of the date of the response, file a written request for review with the Dean of Students. As soon thereafter as practical, an Appeals Committee shall be formed consisting of three current members from the faculty, staff, or student body. One member of the Committee shall be appointed by the student, one member by the Associate Provost or designee, and one member by the Dean of Students. Together these members of the Committee shall decide who from among them shall serve as chairperson. No person shall participate as a member of the Appeals Committee who has been involved in the event(s) upon which the grievance is based or who is biased.

The Director of Human Resources or designee shall provide administrative services to the Appeals Committee, including but not limited to supplying copies of pertinent documents, scheduling meetings, arranging for a scribe to take and prepare minutes, and the preparation of the final report. A student may be assisted at any stage of this procedure by a current member of the CalArts community (i.e., staff member, faculty member, or student) who is not an attorney, but such person may not address the Appeals Committee unless requested by it to do so.

Within ten days of the date the Appeals Committee is formed or as soon thereafter as practical, the Appeals Committee shall meet in closed session to consider the grievance. The members of the Appeals Committee shall respect the confidentiality of the proceedings. The student shall be provided with an opportunity to meet with the Appeals Committee, but shall otherwise be present at a meeting of the Appeals Committee only at the request or with the permission of the Appeals Committee. As it deems appropriate, the Appeals Committee shall interview other persons and shall consider

written materials and other items pertinent to the grievance.

At the completion of its review, the Appeals Committee shall prepare a written advisory report consisting of findings, conclusions, and recommendations and submit it to the Provost with copies to the student and the Dean of Students. Under separate cover, the Appeals Committee shall also forward to the Provost copies of any written material or items that it considered in connection with the appeal process.

The Provost or his or her designee shall consider the report and, at his or her discretion, take whatever action he or she deems appropriate. Prior to taking such action, the Provost or designee may discuss the report with the members of the Appeals Committee, the student or any other person. The Provost or designee shall transmit his or her decision in writing to the student, Dean of Students and members of the Appeals Committee. The decision of the Provost shall be final.

Title IX Coordinators
Title IX of the Education Amendments of 1972 is a federal law that prohibits sex discrimination in education. Sex discrimination includes sexual harassment, sexual assault and sexual exploitation. CalArts has designated Charmagne Shearrill, the Chief Human Resources Officer (661-253-7838, cshearrill@calarts.edu, Room A210) to serve as its Title IX Coordinator, and Yvonne Guy, the Dean of Students (661-253-7891, yguy@calarts.edu, Room A207) as the Deputy Title IX Coordinator. These Title IX Coordinators are available to receive reports of sex discrimination at CalArts, including sexual harassment, sexual assault, and sexual exploitation, to discuss questions or concerns relating to the investigation of complaints received, reporting and complaint procedures, and education and training opportunities across campus. Information concerning Title IX can also be obtained from the Office for Civil Rights, U.S. Department of Education (415-486-5555, ocr.sanfrancisco@ed.gov, 50 Beale Street, Suite 7200, San Francisco, CA 94105-1813).

Policy Number: 3.1.17.0

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Mentoring Policy

Submitted by admin on Mon, 2011-08-22 15:29

Description:

Each student entering the Institute is assigned a faculty mentor from the School in which the student enrolls. The mentor plays a key role in advising and guiding the student in achieving artistic and educational goals. The mentor monitors each mentee's progress toward fulfillment of program requirements.

In carrying out these responsibilities:

1. The mentor meets with the student at each class sign–up to approve a program of study, helping to ensure that the degree or certificate requirements and other standards of the Institute are being met in the métier.

2. The mentor attends and approves the outcome of all reviews of his/her mentees, evaluates student exchange participation, monitors internship experience, recommends and approves adjustments to year level and meets with the student, at the student's request, during the semester. It is highly recommended that mentors make an effort to meet with mentees at least once each semester.

3. Toward the end of each spring semester, the mentor prepares the Mentor's Report (Fall for December Graduates) for each mentee. These reports are done online and describes the student's development and progress in the program and become part of the student's electronic academic record.

These reports are available to the student online. The Mentor's Report may include information about the student's advancement in year level, Critical Studies maintenance of effort (BFA students), completion of the course work of each semester, as well as an overall assessment of the student's activities in the metier. It is prepared online by the mentor each year, is subject to the dean's review and is submitted online via the Faculty Academic Services website no later than the third Thursday after graduation day of the academic year.

Each school may develop other requirements and mentoring procedures supplementary to those listed above. Students may request a change of mentor by completing a Change of Status form, available in their School office or in the Office of the Registrar (requires the signature of the dean, prior mentor, requested mentor, and Registrar).

Policy Number: 3.1.18.0

Independent Study

Submitted by admin on Mon, 2011-08-22 15:32

Description:

CalArts approves of Independent Project/Private Directed Study for credit in the artistic disciplines and the School of Critical Studies when the study or project undertaken represents an opportunity of unique value to the student in his or her area of study.

The Institute defines Independent Project/Private Directed Study as on–campus studio or academic work undertaken outside of Institute–scheduled lecture or studio class time and under the direct supervision of a faculty member of the Institute.

Independent Project/Private Directed Study may be undertaken in any area of valid artistic/academic interest to the student, with any faculty whose education and expertise qualify them in that area and whose teaching and mentoring schedule allows time for the supervision of the project/study.

Independent Project/Private Directed Study may be undertaken as an adjunct to the student's coursework in a program; it may satisfy specific divisional or programmatic requirements; or it may constitute the student's entire program of study during a given semester.

Details:
1. The student and the chosen faculty supervisor complete an Independent Project/Private Directed Study Contract, clearly defining what is to be accomplished during the period of study. The contract must be approved and signed by the student, the faculty supervisor, the metier dean and the dean of the faculty supervisor's school.

2 . The credit value of the independent study will be determined and assigned by the faculty supervisor at the time the contract is written and signed as follows:
Lecture Course: One contact hour plus two hours of out of class preparation.
Studio Course: Two contact hours plus one hour of out of class preparation.
Individual Lessons: One hour of contact with at least two hours of practice**.**
Independent Study: At least three hours of work per week.

3. The approved and signed contract indicating the Independent Project/Private Directed Study's credit value must be presented at the time the student registers for the course. The original will be kept in the Registrar's Office and a copy will be sent to the faculty supervisor with the class roster.

Policy Number: 3.1.19.0

Non–medical Leave of Absence

Submitted by admin on Mon, 2011-08-22 15:58

Description:

(Note: Approval for Leave of Absence is at the discretion of the student's dean and faculty.)

Students wishing to temporarily discontinue enrollment at CalArts should complete a Request for Leave of Absence form, and have the form approved by their mentor, dean and various departments of the Institute. With an approved Request for Leave of Absence, a student may be absent from CalArts for one or two semesters and may re–enroll at the specified time without being required to complete the admission process. However, conditions for return may be attached. Leave of Absence forms should be filed no later than the last day of late registration of the semester following enrollment. Request for Leave of Absence forms and information regarding the process are available in the Registrar's Office.

Policy Number: 3.1.21.1

Short–Term Medical Leave

Submitted by admin on Mon, 2011-08-22 16:00

Description:

(Note: Approval for Leave of Absence is at the discretion of the student's dean and faculty.)

When students are dealing with certain medical problems or family medical emergencies, they may require a short–term leave of absence from campus, rather than an entire semester's leave. In these situations, a short–term medical leave of up to three weeks may be arranged by taking the following steps:

1. The student or the student's family member should contact the Dean of Students by telephone, email, letter, or in person. The Dean of Students will verify that a short–term medical leave is appropriate.

2. The student or the designated spokesperson should tell the Dean of Students which faculty to notify regarding the student's medical situation, and approximately how long the student expects to be absent. Additionally, the student should indicate if he or she is able to complete some course work while absent, and should offer a way for faculty to contact the student regarding assignments. The Dean of Students will also obtain an address for the student during the period of medical leave.

3. The Dean of Students will write to the above named faculty, the dean of the student's School and the Registrar, giving them the information stated above. Faculty will be asked to excuse the student's absences but will be reminded that the student is still responsible for completing required assignments in order to receive credit. In some situations, the faculty member may offer the student an Incomplete, if missed work cannot be made up in the remainder of the semester.

4. The Registrar's Office will mail the student a copy of this letter, along with a Medical Clearance Form used by CalArts.

5. When the student has a date for returning to campus, he or she should submit the completed Medical Clearance Form to the Dean of Students, who will review the form.

6. At this time the Dean of Students will arrange for a re–entry conference with the student. This meeting is an opportunity for the student's mentor or other faculty, the Institute Nurse, a counselor from Student Affairs, the Dean of Students and the Housing Director (if appropriate) to meet with the student to discuss the student's readiness to return.

7. The re–entry conference will be held prior to the student's return to classes or the residence hall. Based on discussions during this meeting, the student may return to campus or may decide to request a full semester's leave of absence.

Policy Number: 3.1.21.2

Extended Medical Leave

Submitted by admin on Mon, 2011-08-22 16:02

Description:

(Note: Approval for Leave of Absence is at the discretion of the student's dean and faculty.)

When illness, injury or psychological/psychiatric disorders occur while a student is enrolled, and the condition requires an absence of more than three weeks, a student may request a Medical Leave of Absence. The Dean of Students must approve all Medical Leaves. Documentation of the illness, injury or psychological/psychiatric disorder from a medical professional is required prior to this approval. Specific conditions for re–admittance are stipulated at the time of the leave. These conditions may specify a minimum or maximum period of time for the leave and/or require a medical clearance form from a competent medical or mental health practitioner stating that in his or her professional opinion, the student is now capable of handling the academic and social demands of college. After the Dean of Students has approved the Medical Leave of Absence, she or he will forward the Request for Leave of Absence form to the student's dean and mentor, for their approval.

Policy Number: 3.1.21.3

Involuntary Medical Withdrawal

Submitted by admin on Mon, 2011-08-22 16:04

Description:

(Note: Approval for Leave of Absence is at the discretion of the student's dean and faculty.)

A student is subject to involuntary medical withdrawal if the Dean of Students, after consulting with the CalArts behavioral assessment team, is persuaded by the evidence that the student:
(a) Poses a direct threat to the health or safety of others, or
(b) Exhibits behavior which substantially disrupts or impedes the educational process or proper activities or functions of the Institute.

Involuntary medical withdrawal is not a substitute for appropriate disciplinary action and should be reserved for those cases where other measures are deemed inappropriate, or cannot be agreed upon by the student and the Institute.

In the case of involuntary medical withdrawal, the Dean may state a specific date after which the student may seek to be readmitted or the withdrawal may be indefinite as to term. The Dean may also stipulate conditions that must be met before the student may apply for readmission, including but not limited to a requirement that the student provide competent medical evidence that the medical condition no longer exists, or is sufficiently under treatment so as to remove any substantial likelihood of reoccurrence of the behavior which caused the involuntary medical withdrawal.

Unless otherwise specified by the Dean, a decision to involuntarily withdraw a student shall be effective immediately. A decision by the Dean to involuntarily withdraw a student is subject to automatic review within seven (7) days by the Provost or his/her designee.

Should the student choose to challenge the withdrawal decision, s/he may do so through the student Grievance Procedure, but the initiation of such a grievance will not delay the effective date of the withdrawal.

Policy Number: 3.1.21.4

Absence without Leave

Submitted by admin on Mon, 2011-08-22 16:04

Description:

(Note: Approval for Leave of Absence is at the discretion of the student's dean and faculty.)

Students who discontinue enrollment at CalArts without following the proper policies and procedures must complete the admission application process following the recommended deadlines that apply to the semester for which they wish to return. If the absence exceeds five years the student will be subject to the academic requirements of their program and the Institute in effect at the time of return.

Policy Number: 3.1.21.5

Part–Time Study

Submitted by admin on Mon, 2011-08-22 16:12

Description:

CalArts does not encourage part–time registration in general as all of the Institute's programs are designed to be completed over the course of two to four years of full–time work. Under special circumstances, students who have completed at least one full–time semester in residence in the School of Art or the Design and Production program of the School of Theater may be approved for part–time registration by the dean of that school. The schools of Film & Video, Dance, and the Acting and Directing programs of the School of Theater do not accept part–time enrollment. The schools of Music and Critical Studies will consider applications for part–time registration on a case–by–case basis. DMA students are not eligible for part–time study.

International students, by mandate of the Bureau of Citizenship and Immigration Services are not permitted to attend on a part–time basis except under very unusual circumstances.

Part–time enrollment will have a direct and proportional impact on a student's anticipated graduation date. For example, a student attending a semester on a half–time basis will have completed one–half semester toward the 8 full–time semesters, minimum 120 unit undergraduate program.

Details
1. Schools allowing part–time enrollment may have limitations in addition to those stated here with regard to part–time students. Consultation with the specific school is an initial requirement. The decision to enroll a student on part–time basis is made by the dean with approval of the Provost or his/her designee.

2. The student must complete a Part–time Registration Request form for each semester that part–time status is desired, as part–time status lapses at the end of each semester.

3. Tuition for part–time study is proportionate to the fraction of the student's study, determined by the course load, as compared to full–time. Course load for part–time students will be based on the following:

Undergraduates in all Schools, and Graduate Students in the Art, Dance, and Music Schools Minimal full–time study is determined to be 12 or more semester units.
3/4 part–time = 9 to 11.50 semester units
1/2 part–time = 6 to 8.50 semester units
1/4 part–time = 1 to 5.50 semester units

Graduate Students in Schools of Critical Studies, Film, and Theater Minimal full–time study is determined to be 9 or more semester units.
3/4 part–time = 7 to 8.50 semester units
1/2 part–time = 4.50 to 6.50 semester units
1/4 part–time = 1 to 4 semester units

4. Receipts for tuition payment by part–time students are handled in the same manner as those for full–time students. The Registrar will take particular care to compare the part– time student's Course Request Card to the tuition receipt, so that the fraction of tuition paid and the fraction of part–time registration are identical.

5. Access to facilities of the Institute, such as the library, tools, space, equipment and shops, by part–time students shall include those facilities pertaining to the specific program in which the student is enrolled. In unusual situations, exceptions to the above guidelines may be made at the discretion of the student's dean in consultation with the Registrar and with approval by the Provost or his/her designee.

Policy Number: 3.1.23.0

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Disciplinary Policy

Submitted by admin on Mon, 2011-08-22 08:49

Description:

All members of the CalArts community are expected to observe commonly accepted standards of conduct. Violations of these standards can result in the imposition of discipline. Generally, discipline will be imposed only when violations of standard conduct occur on CalArts premises or at CalArts functions. However, a student whose misconduct has a direct and/or distinct adverse impact on the CalArts community, its members, and/or its educational objectives will be subject to discipline regardless of where or when the conduct occurred.

Discipline may be imposed for violation of CalArts standards of conduct, which include but are not limited to the following:

• All forms of academic misconduct (including but not limited to, cheating, fabrication and plagiarism) and facilitating such misconduct.
• Dishonesty, including but not limited to fabricating information or knowingly furnishing false information or reporting a false emergency.
• Forgery, unauthorized alteration or unauthorized use of any official CalArts document, record or instrument of identification.
• Theft or the attempted theft of CalArts property or services or the property of others on CalArts premises or at CalArts functions, or knowingly possessing stolen property.
• Intentionally or recklessly mutilating, defacing, damaging or destroying CalArts property or the property of others (including works of art) on CalArts premises or at CalArts functions.
• Abuse or misuse of CalArts computer equipment, system, services, program, data or communications networks.
• Unauthorized entry to, possession of, receipt of, duplication of, or use of, any CalArts property (including CalArts name, logo or symbols), equipment, resources, or services.
• Physical abuse, verbal abuse, threats, intimidation, hazing, harassment (including but not limited to sexual harassment), sexual contact without permission, stalking, coercion, and any other conduct which threatens or endangers the health or safety of a student, faculty member, administrative officer, staff member or guest of CalArts.
• Intentionally or recklessly interfering with normal CalArts or CalArts-sponsored activities, including but not limited to classes, instructional sessions, performances, exhibitions, and meetings.
• Willfully failing to comply with the directions of CalArts officials, including security officers or housing staff members, acting in accordance of their duties, or failing to identify oneself to these persons when requested to do so.
• The possession, use of or threat to use explosive, incendiary materials, dangerous or noxious chemicals, or other dangerous materials, instruments, ammunition or weapons, including but not limited to real or facsimile or toy weapons, functioning or non-functioning weapons, loaded or unloaded weapons, and gas or spring loaded guns, on CalArts premises or at CalArts functions. Students who wish to use weapons or instruments described above in their performances or as part of an art piece are directed to consult with the Risk Management Administrator in Facilities Management regarding Institute procedures for such uses. This consultation and approval must occur before any weapon or dangerous instrument is brought on campus.
• Violation of the CalArts Alcohol and Drugs Policy.
• Entry, attempt to enter, or remaining without authority or permission in any CalArts office, residence hall room, studio, classroom, facility or event.
• Violation of other established CalArts policies, regulations or rules, including but not limited to residence hall rules, parking and traffic regulations, policy on scheduling events
and receptions, and computer policy.
• Inducing, coercing, or assisting another to do any act that violates CalArts standards of conduct.

• An act or omission that constitutes a violation of federal, state, or local laws.
• Violations of the terms of any disciplinary sanction imposed in accordance with this policy.

Procedures for Handling Misconduct Cases/Policy Violations

• All cases of academic misconduct shall be referred to the Associate Provost or designee, who in consultation with the appropriate School Dean, shall determine what disciplinary sanctions, if any, shall be imposed. The sanctions of suspension and dismissal shall not be imposed unless the Provost concurs.
• All cases of nonacademic misconduct shall be referred to the Dean of Students, or in the case of violation of housing rules, to the Director of Housing, who shall determine what
disciplinary sanctions, if any, are appropriate. In a case involving a violation of housing rules, the Director of Housing will determine the appropriate disciplinary sanctions in accordance with the terms of this policy and the Housing License Agreement. In certain cases, the Dean of Students may exercise discretion and delegate responsibility to the Schools for determining what disciplinary sanction(s), if any, are appropriate. The sanctions of Disciplinary Probation, Suspension and Dismissal shall not be imposed unless the student's School Dean and the Associate Provost or designee concurs.
• The disciplinary sanction(s) shall not begin until either the time for appeal as set forth below has expired without an appeal, or until the appeal process is exhausted. Nothing contained herein, however, shall preclude the Vice President/CFO or designee from suspending a student from CalArts for an interim period pending disciplinary, appeal, or criminal proceedings or medical evaluation relevant to such proceedings. The interim suspension will be effective immediately without prior notice whenever, in the judgment of the Vice President/CFO or designee, the continued presence of the student at CalArts poses a substantial and immediate threat to others, or the stability and continuance of normal CalArts' functions. Interim suspension may, in the discretion of the Vice President/CFO or designee, be limited to exclusion from CalArts residence halls. Interim suspension excludes a student from CalArts premises and other privileges or activities. A student suspended on an interim basis will be given a prompt opportunity to appear personally before the Vice President/CFO or designee in order to discuss the following issues only:(a) the reliability of the information concerning the student's conduct; and (b)whether the conduct and surrounding circumstances reasonably indicate that the continued presence of the student on CalArts premises poses a substantial and immediate threat to others, or to the stability and continuance of normal CalArts functions.

Consequences of Violating CalArts Standards of Conduct

When a student is found to have violated a CalArts standard of conduct, any of the following types of disciplinary action may be imposed. Any discipline imposed should be appropriate to the violation, taking into consideration the context and seriousness of the violation and the past disciplinary record of the student.

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

Disciplinary Probation
A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to CalArts standards of conduct. Conditions restricting the student's privileges or eligibility for activities may be imposed. Misconduct during the probationary period or violation of any conditions of the probation may result in further disciplinary action, normally in the form of suspension or dismissal.

Loss of Privileges and Exclusion from Activities
Exclusion from participation in designated privileges and/or activities for a specified period of time. Failure to adhere to the limitations imposed on privileges in activities or violation of CalArts policies during the period of the sanction may be cause for further disciplinary action, normally in the form of suspension or dismissal.

Suspension
Termination of student status at CalArts for a specified academic term or terms with reinstatement thereafter certain, provided that the student has complied with any conditions imposed as part of the suspension. Violation of the conditions of suspension or of CalArts policies during the period of suspension may be cause for further disciplinary action, normally in the form of dismissal.

Dismissal
Termination of student status for an indefinite period. Readmission to CalArts shall require the specific approval of the student's School Dean and the Provost. Readmission after dismissal may be granted only under exceptional circumstances.

Restitution
Reimbursement for damage to or misappropriation of CalArts property or the property of others may be imposed either exclusively or in combination with other disciplinary action. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages.

Other
Other disciplinary actions may be imposed instead of or in addition to those specified above, including but not limited to community service, holds on requests for transcripts, diplomas, or other student records to be sent to third parties.

Proceedings Disclosure

Upon written request to the Dean of Students, CalArts will disclose to the alleged victim of a crime of violence or a non-forcible sex offense, or to the alleged victim's next of kin if appropriate, the final results of any disciplinary proceedings dealing with that crime or offense.

Appeal Process for Disciplinary Sanctions

• The student may appeal a disciplinary sanction. To do so, the student must submit, in writing, a notice of appeal. In the case of a notice to vacate housing based on a violation of the Housing License Agreement, the student must use the appeal procedures described in the Housing Brochure. In the case of sanctions imposed for academic misconduct, the notice shall be submitted to the Provost. In the case of sanctions imposed for non–academic misconduct, the notice shall be submitted to the Dean of Students. The notice of appeal should provide a brief statement of the basis for the appeal and must be submitted within ten calendar days of the date on which the disciplinary sanction is imposed.

• Upon receipt of a notice of appeal, an Appeals Committee shall be formed as soon as is practical. Persons eligible to serve on the Appeals Committee shall be current members of the faculty, staff and student body. One member of the Appeals Committee shall be appointed by the Associate Provost or designee, one by the Dean of Students, and one member by the student. Together, these members of the Appeals Committee shall decide who from among them shall serve as Chairperson. No person shall participate as a member of the Appeals Committee who has been involved in the events upon which the disciplinary sanction has been imposed or who is biased.

• The Director of Human Resources or designee will provide administrative support to the Appeals Committee, including but not limited to supplying copies of pertinent documents, scheduling meetings, arranging for a scribe to take and prepare minutes, and the preparation of the final report.

• Within ten calendar days of the date the Appeals Committee is formed, or as soon thereafter as practical, the Appeals Committee shall meet in closed session to consider the appeal. The members of the Appeals Committee shall respect the confidentiality of the proceedings. The student and the CalArts official(s) who imposed/recommended the disciplinary sanctions shall be provided with an opportunity to meet with the Appeals Committee, but shall otherwise be present at a meeting of the Appeals Committee only at the request or with the permission of the Appeals Committee. As it deems appropriate, the Appeals Committee shall interview other persons and shall consider written materials and other items pertinent to the appeal. When the student appears before the Appeals Committee, he or she may only be accompanied and advised by any current member of the CalArts community, (i.e. student, staff member, or faculty member) who is not an attorney, but such person may not address the Appeals Committee unless requested by it to do so.

• At the completion of its review, the Appeals Committee shall prepare a written advisory report consisting of findings, conclusions and recommendations, and shall submit it to the Provost. A determination by the Appeals Committee that a student has engaged in conduct that violates CalArts standards of conduct shall be made on the basis of whether it is more likely than not that the student engaged in such conduct. Copies of the report should also be furnished to the student and to the CalArts official(s) who imposed/recommended the disciplinary sanctions. Under separate cover, the Appeals Committee shall also forward to the Provost copies of any written material or items that it considered in

connection with the appeal process. The Provost or designee shall consider the report and at his or her discretion take whatever action he or she deems appropriate. Prior to taking such action, the Provost or designee may discuss the report with the members of the Appeals Committee, the student or any other person. The Provost or designee shall transmit his or her decision in writing to the student, the CalArts official(s) who imposed/recommended the disciplinary sanctions, and the members of the Appeals Committee. The decision of the Provost shall be final.

Policy Number: 3.1.75.0

If you encounter any problems while using this site, please send us an email.

Disciplinary Policy: Violations

Submitted by admin on Mon, 2011-08-22 08:53

Description:

Discipline may be imposed for violation of CalArts standards of conduct, which include but are not limited to the following:

• All forms of academic misconduct (including but not limited to, cheating, fabrication and plagiarism) and facilitating such misconduct.
• Dishonesty, including but not limited to fabricating information or knowingly furnishing false information or reporting a false emergency.
• Forgery, unauthorized alteration or unauthorized use of any official CalArts document, record or instrument of identification.
• Theft or the attempted theft of CalArts property or services or the property of others on CalArts premises or at CalArts functions, or knowingly possessing stolen property.
• Intentionally or recklessly mutilating, defacing, damaging or destroying CalArts property or the property of others (including works of art) on CalArts premises or at CalArts functions.
• Abuse or misuse of CalArts computer equipment, system, services, program, data or communications networks.
• Unauthorized entry to, possession of, receipt of, duplication of, or use of, any CalArts property (including CalArts name, logo or symbols), equipment, resources, or services.
• Physical abuse, verbal abuse, threats, intimidation, hazing, harassment (including but not limited to sexual harassment), sexual contact without permission, stalking, coercion, and any other conduct which threatens or endangers the health or safety of a student, faculty member, administrative officer, staff member or guest of CalArts.
• Intentionally or recklessly interfering with normal CalArts or CalArts-sponsored activities, including but not limited to classes, instructional sessions, performances, exhibitions, and meetings.
• Willfully failing to comply with the directions of CalArts officials, including security officers or housing staff members, acting in accordance of their duties, or failing to identify oneself to these persons when requested to do so.
• The possession, use of or threat to use explosive, incendiary materials, dangerous or noxious chemicals, or other dangerous materials, instruments, ammunition or weapons, including but not limited to real or facsimile or toy weapons, functioning or non-functioning weapons, loaded or unloaded weapons, and gas or spring loaded guns, on CalArts premises or at CalArts functions. Students who wish to use weapons or instruments described above in their performances or as part of an art piece are directed to consult with the Risk Management Administrator in Facilities Management regarding Institute procedures for such uses. This consultation and approval must occur before any weapon or dangerous instrument is brought on campus.
• Violation of the CalArts Alcohol and Drugs Policy.
• Entry, attempt to enter, or remaining without authority or permission in any CalArts office, residence hall room, studio, classroom, facility or event.
• Violation of other established CalArts policies, regulations or rules, including but not limited to residence hall rules, parking and traffic regulations, policy on scheduling events
and receptions, and computer policy.
• Inducing, coercing, or assisting another to do any act that violates CalArts standards of conduct.
• An act or omission that constitutes a violation of federal, state, or local laws.
• Violations of the terms of any disciplinary sanction imposed in accordance with this policy.

Policy Number: 3.1.75.1

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Disciplinary Policy: Procedures for Handling Misconduct Cases/Policy Violations

Submitted by admin on Mon, 2011-08-22 08:55

Description:

• All cases of academic misconduct shall be referred to the Associate Provost or designee, who in consultation with the appropriate School Dean, shall determine what disciplinary sanctions, if any, shall be imposed. The sanctions of suspension and dismissal shall not be imposed unless the Provost concurs.
• All cases of nonacademic misconduct shall be referred to the Dean of Students, or in the case of violation of housing rules, to the Director of Housing, who shall determine what
disciplinary sanctions, if any, are appropriate. In a case involving a violation of housing rules, the Director of Housing will determine the appropriate disciplinary sanctions in accordance with the terms of this policy and the Housing License Agreement. In certain cases, the Dean of Students may exercise discretion and delegate responsibility to the Schools for determining what disciplinary sanction(s), if any, are appropriate. The sanctions of Disciplinary Probation, Suspension and Dismissal shall not be imposed unless the student's School Dean and the Associate Provost or designee concurs.
• The disciplinary sanction(s) shall not begin until either the time for appeal as set forth below has expired without an appeal, or until the appeal process is exhausted. Nothing
contained herein, however, shall preclude the Vice President/CFO or designee from suspending a student from CalArts for an interim period pending disciplinary, appeal,
or criminal proceedings or medical evaluation relevant to such proceedings. The interim suspension will be effective immediately without prior notice whenever, in the judgment of the Vice President/CFO or designee, the continued presence of the student at CalArts poses a substantial and immediate threat to the student, to others, or the stability and continuance of normal CalArts' functions. Interim suspension may, in the discretion of the Vice President/CFO or designee, be limited to exclusion from CalArts residence halls. Interim suspension excludes a student from CalArts premises and other privileges or activities. A student suspended on an interim basis will be given a prompt opportunity to appear personally before the Vice President/CFO or designee in order to discuss the following issues only:(a) the reliability of the information concerning the student's conduct; and (b)whether the conduct and surrounding circumstances reasonably indicate that the continued presence of the student on CalArts premises poses a substantial and immediate threat to the student, to others, or to the stability and continuance of normal CalArts functions.

Policy Number: 3.1.75.2

Disciplinary Policy: Consequences of Violating CalArts Standards of Conduct

Submitted by admin on Mon, 2011-08-22 08:57

Description:

When a student is found to have violated a CalArts standard of conduct, any of the following types of disciplinary action may be imposed. Any discipline imposed should be appropriate to the violation, taking into consideration the context and seriousness of the violation and the past disciplinary record of the student.

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

Disciplinary Probation
A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to CalArts standards of conduct. Conditions restricting the student's privileges or eligibility for activities may be imposed. Misconduct during the probationary period or violation of any conditions of the probation may result in further disciplinary action, normally in the form of suspension or dismissal.

Loss of Privileges and Exclusion from Activities
Exclusion from participation in designated privileges and/or activities for a specified period of time. Failure to adhere to the limitations imposed on privileges in activities or violation of CalArts policies during the period of the sanction may be cause for further disciplinary action, normally in the form of suspension or dismissal.

Suspension
Termination of student status at CalArts for a specified academic term or terms with reinstatement thereafter certain, provided that the student has complied with any conditions imposed as part of the suspension. Violation of the conditions of suspension or of CalArts policies during the period of suspension may be cause for further disciplinary action, normally in the form of dismissal.

Dismissal
Termination of student status for an indefinite period. Readmission to CalArts shall require the specific approval of the student's School Dean and the Provost. Readmission after dismissal may be granted only under exceptional circumstances.

Restitution
Reimbursement for damage to or misappropriation of CalArts property or the property of others may be imposed either exclusively or in combination with other disciplinary action. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages.

Other
Other disciplinary actions may be imposed instead of or in addition to those specified above, including but not limited to community service, holds on requests for transcripts, diplomas, or other student records to be sent to third parties.

Policy Number: 3.1.75.3

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Disciplinary Policy: Proceedings Disclosure

Submitted by admin on Mon, 2011-08-22 08:58

Description:

Upon written request to the Dean of Students, CalArts will disclose to the alleged victim of a crime of violence or a non-forcible sex offense, or to the alleged victim's next of kin if appropriate, the final results of any disciplinary proceedings dealing with that crime or offense.

Policy Number: 3.1.75.4

If you encounter any problems while using this site, please send us an email.

Disciplinary Policy: Appeal Process for Disciplinary Sanctions

Submitted by admin on Mon, 2011-08-22 09:02

Description:

• The student may appeal a disciplinary sanction. To do so, the student must submit, in writing, a notice of appeal. In the case of a notice to vacate housing based on a violation of the Housing License Agreement, the student must use the appeal procedures described in the Housing Brochure. In the case of sanctions imposed for academic misconduct, the notice shall be submitted to the Provost. In the case of sanctions imposed for non–academic misconduct, the notice shall be submitted to the Dean of Students. The notice of appeal should provide a brief statement of the basis for the appeal and must be submitted within ten calendar days of the date on which the disciplinary sanction is imposed.

• Upon receipt of a notice of appeal, an Appeals Committee shall be formed as soon as is practical. Persons eligible to serve on the Appeals Committee shall be current members of the faculty, staff and student body. One member of the Appeals Committee shall be appointed by the Associate Provost or designee, one by the Dean of Students, and one member by the student. Together, these members of the Appeals Committee shall decide who from among them shall serve as Chairperson. No person shall participate as a member of the Appeals Committee who has been involved in the events upon which the disciplinary sanction has been imposed or who is biased.

• The Director of Human Resources or designee will provide administrative support to the Appeals Committee, including but not limited to supplying copies of pertinent documents, scheduling meetings, arranging for a scribe to take and prepare minutes, and the preparation of the final report.

• Within ten calendar days of the date the Appeals Committee is formed, or as soon thereafter as practical, the Appeals Committee shall meet in closed session to consider the appeal. The members of the Appeals Committee shall respect the confidentiality of the proceedings. The student and the CalArts official(s) who imposed/recommended the disciplinary sanctions shall be provided with an opportunity to meet with the Appeals Committee, but shall otherwise be present at a meeting of the Appeals Committee only at the request or with the permission of the Appeals Committee. As it deems appropriate, the Appeals Committee shall interview other persons and shall consider written materials and other items pertinent to the appeal. When the student appears before the Appeals Committee, he or she may only be accompanied and advised by any current member of the CalArts community, (i.e. student, staff member, or faculty member) who is not an attorney, but such person may not address the Appeals Committee unless requested by it to do so.

• At the completion of its review, the Appeals Committee shall prepare a written advisory report consisting of findings, conclusions and recommendations, and shall submit it to the Provost. A determination by the Appeals Committee that a student has engaged in conduct that violates CalArts standards of conduct shall be made on the basis of whether it is more likely than not that the student engaged in such conduct. Copies of the report should also be furnished to the student and to the CalArts official(s) who imposed/recommended the disciplinary sanctions. Under separate cover, the Appeals Committee shall also forward to the Provost copies of any written material or items that it considered in connection with the appeal process. The Provost or designee shall consider the report and at his or her discretion take whatever action he or she deems appropriate. Prior to taking such action, the Provost or designee may discuss the report with the members of the Appeals Committee, the student or any other person. The Provost or designee shall transmit his or her decision in writing to the student, the CalArts official(s) who imposed/recommended the disciplinary sanctions, and the members of the Appeals Committee. The decision of the Provost shall be final.

Policy Number: 3.1.75.5

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Plagiarism

Submitted by admin on Mon, 2011-08-22 09:34

Description:

Plagiarism is the use of ideas and/or quotations (from the Internet, books, films, television, newspapers, articles, the work of other students, works of art, media, etc.) without proper credit to the author/artist. While the argument in a paper can be enhanced by research, students are cautioned to delineate clearly their own original ideas from source material. Students should introduce source material (either quoted or paraphrased); note when the source material ends; and provide citations for source materials using standard documentation formats.

According to CalArts policy, students who misrepresent source material as their own original work and fail to credit it have committed plagiarism and are subject to disciplinary action, as determined by the faculty member, the dean of the student's school and the Office of the Provost. If you have questions regarding plagiarism or would like direction on how to credit source material, there are reference guides on permanent reserve in the CalArts library.

Please contact one of the CalArts reference librarians for more information.

Policy Number: 3.1.83.0

Internships

Submitted by admin on Mon, 2011-08-22 15:37

Description:

All students interested in pursuing an internship opportunity must schedule an appointment with the Career and Internship Advisor in the Office of Student Affairs. Although the Career and Internship Advisor maintains an extensive bank of internship opportunities, students may also find internships through their own research or through faculty contacts. However, regardless of the internship's origin, all internships must be approved by the Career and Internship Advisor. No credit will be awarded for internships not approved in advance of their start date, except by special petition of the School dean.

To be eligible for an internship, BFA candidates must have spent at least two semesters on campus, as a registered student. MFA, and DMA candidates must have been enrolled for at least one semester. On occasion, exceptions may be granted at the discretion of the School dean. Credit for undergraduate internships may not exceed six semester units or twenty hours of work per week. Please note that an off–campus internship may augment, but may not replace, the CalArts residency requirement.

Generally, an internship experience at a particular site can only be done for credit one time. If the duties and responsibilities of the internship change significantly, then the student may apply to the Career & Internship Advisor to receive credit at the same site a second time. The maximum number of academic credits for internships each semester is 6.

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

The Career and Internship Advisor will supply the student with a copy of the internship contract. The contract must be completed in its entirety before the beginning of the internship and must be signed by the internship company, the CalArts faculty member supervising the internship, the Career and Internship Advisor, and the Registrar's Office. International students must have written approval of the International Students and Programs Advisor prior to beginning an internship.

A member of the faculty must supervise all internships. If the host company requires a separate contract to be signed by the intern, or, if the host wishes to acquire original material created by the student, the student should seek independent legal advice prior to entering into any agreement with the company. Although a student interning for credit can also be paid by the host organization, the position must meet the criteria of an intern/trainee and not an employee. See the Career and Internship Advisor for more information.

The faculty supervisor is responsible for the following:
1. Reviewing the value of the internship in the context of the student's overall academic/artistic program (including any academic warnings) before approving the internship, and ensuring that there are defined learning outcomes for the internship experience;
2. Ensuring that credit awarded is consistent with semester credit hour standards (three hours per week per unit for undergraduate students and four hours of work per week per unit for graduate students based on a 15–week semester);
3. Reviewing the evaluations, provided by the student and by the work site, in preparation for issuing a grade based on performance to be submitted to the Registrar's Office; and
4. Reporting any problems or feedback to the Career and Internship Advisor.

Students are responsible for the following:
1. Meeting with the Career and Internship Advisor and understanding the procedure for securing an internship;
2. Making sure that a completed and signed internship contract is submitted to the Career and Internship Advisor prior to starting the internship;
3. Fulfilling all requirements of the internship;
4. Keeping the faculty supervisor apprised of any problems that arise in the course of the internship, as well as periodically reporting on progress at the work site; and 5. Submitting, to the Career & Internship Advisor, complete reports on evaluation forms (provided by the Career and Internship Advisor) by both the intern and the internship site supervisor before the end of the semester. Grades are based, in part, on these completed reports.

Internships at CalArts that are awarded academic credit are treated with the same rigor as coursework. Students are expected to commit the same amount of time and energy to an internship as they would to a class. In turn, the Career and Internship Advisor and the supervising faculty member will help ensure that the student's investment is matched by a valuable educational experience. Regular communication among the Internship Advisor, the faculty member and the student is crucial to this process.

Policy Number: 3.3.20.0

If you encounter any problems while using this site, please send us an email.

Admission to the Institute

Submitted by admin on Tue, 2011-03-08 11:01

Description:

California Institute of the Arts is committed to the principle of equal opportunity. The Institute does not discriminate against individuals on the basis of race, color, sex, sexual orientation, religion, disability, age, veteran status, ancestry, national or ethnic origin, or other characteristics or classifications protected by the law in the administration of its educational policies, admissions policies, employment policies, scholarships and loan programs, and other Institute administered programs and activities, but may favor U.S. citizens or residents in admission and financial aid.

Inquiries concerning CalArts' equal opportunity policies, compliance with applicable laws, statutes and regulations (such as Title VI of the Civil Rights Act, Title IX of the Education Amendments of 1972 and Section 504 of the Rehabilitation Act of 1973), and complaint procedures should be directed to the Dean of Students, Academic Administration Building, Room A207, 661 253-7891. To the extent that such inquiries and complaints pertain to employment-related matters, they should be sent to the Director of Human Resources, Academic Administration Building, Room F201A, 661 253-7837.

The decision to admit students for degrees and certificates is primarily the responsibility of the school faculties and the Office of Admissions acting through procedures established by the faculty, deans and administration, which are consistent with established Institute policies. These procedures place strong emphasis upon the student's potential to benefit from admission to one of the Institute's schools as demonstrated by portfolio, audition and other evidence of achievement and creative ability. Application procedures and portfolio and audition requirements are described on the CalArts website and in other official publications.

Note: International applicants must meet special standards described in this policy and in the Admissions Bulletin.

The Admissions Committee may choose to conditionally accept students whose ability to maintain satisfactory progress in our Critical Studies curriculum is in question. Conditionally accepted students will be required to meet with the Institute Academic Advisor twice a year prior to class-sign up. The Institute Academic Advisor will develop an ongoing plan individual to the student's needs which may include tutoring, counseling, or special workshops.

Policy Number: 3.6.1.0

Admission Prerequisite

Submitted by admin on Tue, 2011-03-08 11:03

Description:

Undergraduate applicants to the Institute must provide a secondary (high) school transcript from a regionally accredited high school or must be working toward graduation or its equivalent at the time of application. Applicants will also be considered for admission on the basis of testing rather than secondary school graduation under the following circumstances:

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

2. Upon presentation of a transcript from a regionally accredited college or university verifying at least 24 semester units of transferable college-level course work. The transfer credit must be in academic courses suitable for transfer toward Critical Studies or of a critical or analytic nature based in the student's métier.

Applicants to MFA and MA programs must have earned an undergraduate degree from a regionally accredited college or university. Applicants to the DMA program must have a Master's degree or equivalent in a relevant field from a regionally accredited college or university, or a Master's degree in another field with skills and knowledge demonstrably commensurate with a Master's degree in music.

International Students: Credentials, diplomas and certificates of secondary school and college-level work must be presented in official English translation, with notations as to the numbers of hours attended per week and the total of weeks completed.

High School or Secondary School transcripts verifying graduation, transcripts from all colleges or universities previously attended, and college or university transcripts verifying previous degrees must be received no later than the end of the student's first semester of attendance. Students with transcripts outstanding at the end of the first semester of attendance will not be eligible to enroll for subsequent semesters.

Policy Number: 3.6.2.0

Application Fee

Submitted by admin on Tue, 2011-03-08 11:04

Description:

In accord with policies approved by the Board of Trustees and the President, a non-refundable application fee is charged. The amount is set annually and is subject to review by the President.

The Director of Admissions may consider exception for payment of the application fee under special conditions:

1. When a guidance counselor or financial aid officer at the applicant's current school writes a letter on behalf of the applicant providing financial hardship information;

2. When a College Board fee waiver is submitted;

3. When the applicant is a spouse or child of a CalArts faculty or staff member;

4. When the applicant is a former CalArts student;

5. When the applicant has already been accepted and received a deferment of enrollment to the next year, or when the applicant has been placed on an official waiting list and reapplies for the next year.

All exceptions must be in writing. Any applicant who failed to complete the application process, or who was rejected for any academic year, must reapply and pay the non-refundable fee.

Policy Number: 3.6.3.0

Admission Deposit

Submitted by admin on Tue, 2011-03-08 11:07

Description:

All students admitted to the Institute are required to submit an enrollment deposit. Deposit deadlines are indicated in the student's offer of admission. This deposit assures the student of a place in school and is applied toward their tuition account when the student registers. The deposit is non-refundable, even if the student does not register. The amount of the deposit is set annually by the President. An additional housing deposit is required for students requesting on-campus housing.

Policy Number: 3.6.5.0

English Language Proficiency

Submitted by admin on Tue, 2011-03-08 11:08

Description:

There is no intensive English language program offered at CalArts. Applicants are expected to be proficient in the English language before applying for admission. Applicants from non–English speaking countries must present evidence of proficiency in the English language at a level that will permit undertaking and completing the course of study:

1. Applicants must take the Internet based version of the Test of English as a Foreign Language (TOEFL ibt), or the academic version of the International English Language Testing System (IELTS). Students attending U.S. accredited high schools abroad or in the U.S. may submit a SAT Critical Reading and Writing score of 500 or above in lieu of TOEFL/IELTS

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

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

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

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

c. Meet with an Academic Advisor.

d. Take the English placement exam during Orientation.

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

5. All students for whom English is a second language, whether they have met the TOEFL/IELTS requirements or not, will be required to take a writing placement test during orientation week at CalArts. Non-native speakers will not be allowed to sign-up for critical Studies course work until they have taken the test. CalArts reserves the right to require English as a Second Language, or Supplemental English for Artists (both two semester courses) of any student who demonstrates insufficient English proficiency on the writing placement test.

[Updated May 22, 2012]
Policy Number: 3.6.6.0

Veterans Administration Yellow Ribbon Program

Submitted by admin on Mon, 2012-05-21 13:45

Description:

California Institute of the Arts is a proud participant in the Post 9/11 GI Bill Yellow Ribbon Program for the 2012-2013 academic year. The Yellow Ribbon Program is a provision of the Post-9/11 Veterans' Educational Assistance Act of 2008. To obtain general information and eligibility requirements for the Yellow Ribbon Program, visit the Veterans Administration website at www.gibill.va.gov.

CalArts Yellow Ribbon Policy

CalArts has pledged to contribute a maximum of $9000 in scholarship/grant funds for tuition and fees to no more than 10 students each year, who qualify for the benefit. The CalArts contribution is first met by institute scholarship/grant funds from your program. If scholarship or grant funds do not meet the $9,000 maximum, the institute will make up the difference in matching grant funds. This amount is then matched by the Veterans Administration.

How to Apply

- **Apply for Financial Aid at CalArts**

Students who qualify for the Yellow Ribbon Program must apply for financial aid with the

CalArts Office of Financial Aid no later than March 2nd each year of attendance at http://calarts.edu/financial-aid/apply-financial-aid

- **Submit Letter of Eligibility**

If approved by the VA for the Yellow Ribbon Program, the student will receive a Letter of Eligibility mailed directly from the Department of Veterans Affairs. The student must submit this document to the VA Advisor at CalArts (located in the Office of the Registrar) immediately upon receipt. Students who submit Letters of Eligibility after registration will not qualify for Yellow Ribbon benefits until the following semester.

http://www.gibill.va.gov/GI_Bill_Info/CH33/YRP/Yellow_ribbon.htm

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

Updated 05/09/2012

Policy Number: 3.6.7.0

Parental Access to Student Records

Submitted by admin on Mon, 2011-08-22 15:18

Description:

Educational records information may be released to parents only if one of the following conditions have been met:
• through the written consent of the student,
• in compliance with a subpoena,
• when a student has violated a law or Institute policy or rule governing alcohol or substance abuse, if the student is under 21 years of age,
• in connection with emergency health or safety issue, and
• by submission of evidence that the parents declare the student as a dependent on their most recent Federal Income Tax form.

The Act does not require CalArts to disclose information from the student's education records to any parent of a dependent student. We may, however, exercise discretion to do so.

The following student education records are maintained by CalArts and are subject to inspection and review under provisions of the Act:

1. Financial Aid Files: Maintained in the Financial Aid Office
2. Permanent Files: Maintained in the Registrar's Office
3. Registration Files: Maintained in the Registrar's Office
4. Student Ledgers: Maintained in the Accounting Office
5. School Files: Maintained in some School Offices

Students may not inspect or review the following as outlined by the Act: financial information submitted by their parents, confidential letters and recommendations associated with admissions, employment or job placement, honors to which they have waived their rights of inspection and review, or education records containing information about more than one student, in which case access will be permitted only to that part of the record which pertains to the inquiring student. The Institute is not required to permit students to inspect and review confidential letters and recommendations placed in their files prior to January 1, 1975.

Policy Number: 3.99.17.1

Information Records

Submitted by admin on Mon, 2011-08-22 15:22

Description:

CalArts will provide, with the written consent of the student, the following information to those outside the institute who inquire: degree program, major field of study, dates of attendance and degree(s) received; however, students may withhold this information by notifying the Registrar in writing within the first two weeks of classes of any semester.

The Institute will honor requests for non–disclosure of information for only one academic year; therefore, authorization to withhold information must be filed annually in the Registrar's Office. Graduating students wishing to have all information withheld subsequent to graduation must file a request for non–disclosure dated the last day of residence.

Education Records: The Act provides students with the right to inspect information contained in their education records, to challenge the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory and to submit explanatory statements for inclusion in their education record if they feel the decision of the hearing panel to be unacceptable. The CalArts Registrar has been designated to coordinate the inspection and review procedures for student education records, which include admissions, personal, registration and academic records. Only records covered by the Act will by made available.

Students may have copies made of their records with certain exceptions. Education records do not include records of instructional, administrative and educational personnel, which are the possession of the maker and are not accessible or revealed to any individual; records of the Student Health Services Center; records of student counseling services; employment records or alumni records. Physicians of the student's choosing may review health records.

Students who believe that their education records contain information that is inaccurate or misleading, or otherwise in violation of their privacy or other rights, may discuss their problems formally with the Registrar. If the decisions are in agreement with the student's requests, the appropriate records will be amended. If not, the student will be notified within a reasonable period of time that the records will not be amended, and they will be informed
by the Registrar of their right to a formal hearing. A student's request for a formal hearing must be made in writing to the Provost who, within a reasonable period of time after receiving such request, will inform the student of the date, place and time of the hearing. Students may present evidence relevant to the issues raised and may be assisted or represented at the hearing by one or more persons of their choice, including attorneys, at the student's expense.

The Provost or his/her designee will name the hearing panel, which will adjudicate such challenges. Decisions of the hearing panel will be final, will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions, which will be delivered to all parties concerned. If the decision is in favor of the student, the education records will be corrected or amended in accordance with the decision. If the decision is unsatisfactory to the student, s/he may place within the education records statements setting forth any reasons for disagreeing with the decision of the hearing panel. The statements will be maintained as part of the student's records and released whenever the records in question are disclosed.

Students who believe that the adjudication of the challenge was unfair, or not in keeping with the provisions of the Act, may request in writing, assistance from the President of the Institute. Further, students who believe that their rights have been abridged may file complaints with the Family Policy Compliance Office, Department of Education, 400 Maryland Avenue SW, Washington, D.C. 20202–4605.

Policy Number: 3.99.17.2

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Withdrawal from the Institute and Dormitory – Refunds

Submitted by admin on Mon, 2011-08-22 16:08

Description:

Withdrawals and refunds are determined as follows:

Step 1.
Determining the withdrawal date: The withdrawal date is the date the student begins the withdrawal process. A student begins the process by officially notifying the Registrar's Office of their intent to withdraw. If the student does not give notice of intent to withdraw, the midpoint of the semester or the last faculty documented attendance at an academically related activity is used as the withdrawal date. An end of the semester audit will be conducted for any students who earned zero units. Students with zero units completed will be investigated to determine whether the student attended for the entire semester. Where it is discovered that a student discontinued attendance during the semester, the last day of attendance will be determined through course attendance records and information for the purpose of calculating any Title IV reductions as required by federal law.

Step 2.
Calculating the refund percentage: This is the number of calendar days completed up to the withdrawal date divided by the total calendar days in the semester. No refund is made after the semester has been 60% completed.

Step 3.

Determining if there is a return of federal financial aid to the Title IV (federal) program: The amount of the return is based on the percentage of unearned aid (100% less the percentage of aid earned from Step 2, not more than 40%, times the amount of aid disbursed toward institutional charges).No refund is made after the semester has been 60% completed.

If the percentage earned is greater than the amount disbursed, a refund will be due to the student. If the percentage earned is less than the amount disbursed, then Title IV (federal) aid must be returned to the program by the student or the Institute.

When aid is returned, the student may owe a balance to the Institute. The student should contact the Accounting Office to make arrangements for payment.

The above policy will also be used for the return of non–Title IV funds.

Any tuition and dorm refunds must be resolved by June 30 of the current academic year. Refundable deposits, including the housing deposit, are returned to students upon graduation or withdrawal from the Institute (assuming no damage or outstanding charges). Additionally, refundable deposits will be held until all Institute keys are returned. Students with questions regarding the withdrawal process or their refund should contact the Registrar's Office or the Accounting Office.

If a student is dismissed or suspended for a portion of a semester or more, the student will be responsible for tuition, housing, and other fees based on the tuition refund schedule listed above. The amount will be calculated for the period from the first day of classes through the day the student was suspended or dismissed.

[Updated 08/01/2012]

Policy Number: 4.1.22.0

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Alcohol and Drugs Policy

Submitted by admin on Thu, 2011-08-18 15:37

Description:

Both federal and state laws prohibit the unlawful possession or distribution of illicit drugs and alcohol. In the state of California, anyone under the age of 21 cannot be served or be in possession of alcohol. CalArts also has standards that prohibit the unlawful possession, use, transport, manufacture or distribution of illict drugs, drug paraphernalia or simulated drugs and alcohol by students, staff and faculty on Institute property or as part of the Institute's activities. Alcohol may not be sold anywhere on the CalArts campus. Violations of the Institutes alcohol and drug policy will be addressed as disciplinary actions.

Reference to alcohol includes any beverage, mixture or preparation containing ethyl alcohol such as beer, wine and all forms of distilled liquor. Drugs are any substance that have known mind or function altering effects on a human subject, specifically including psychoactive substances and including but not limited to substances controlled, regulated or prohibited by state and federal laws.

CalArts permits the lawful serving of alcoholic beverages at parties and receptions that have been approved by the Vice President and CFO. Students, faculty and staff who wish to host receptions in connection with approved events should fill out the appropriate application with the Institute Schedulers in the Service Center/Mailroom at least one week prior to the proposed event. In the public areas of campus, the only permitted alcohol is alcohol served at approved receptions or parties. Alcohol is generally not approved for events before 5 p.m. Monday-Friday. The Vice President and CFO makes the final decision on any issues regarding the date, time or nature of an event. After approval from the relevant offices, the host of the reception must discuss the event with the Activities Coordinator in the Student Affairs Office in order to schedule a trained bartender to serve the alcohol to those of legal drinking age.

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

Drug	Known Possible Effects
Alcohol	Hangover, psychosis, ulcers, malnutrition, liver damage
Amphetamines	Nervousness, paranoia, hallucinations, dizziness, tremors, decreased mental ability, delusions, seizures, death
Cannabis (Marijuana, Hashish)	Increased heart rate, blood-shot eyes, dry mouth & throat,increased appetite, short term memory loss, reduced coordination, long term effects: chronic bronchitis, and lung cancer

Cocaine/Crack	Tremors, nasal bleeding & inflammation, toxic psychosis, convulsions, death
Hallucinogens (LSD, mescaline & psilocybin)	Dilated pupils, increased heart rate & blood pressure, & psilocybin) hallucinations, Violent episodes may result in self-inflicted injuries, paranoid & violent behavior
Heroin (opiate drug)	Slowing of heart-rate so that coma or death may occur
Inhalants, Nitrates	Headaches, dizziness, accelerated heart rate, hallucinations
Narcotics	Respiratory & circulatory depression, dizziness, vomiting, withdrawal, stupor, death
Psychedelics	Impaired driving ability, depression, paranoia, psychosis
Tranquilizers	Hangover, jaundice, coma, death

Referrals
Office of Student Affairs (661) 253-7873 or (661) 253-7871 calarts.edu/student-services/health/counseling/ The Office of Student Affairs offers two personal counselors, who are licensed Marriage and Family Therapists for current students to talk with in a confidential setting.

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

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

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

Policy Number: 4.3.70.0

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Missing Persons Policy

Submitted by admin on Tue, 2011-08-23 14:33

Description:

Students living on–campus
A suspected missing student should be reported to the campus safety department immediately. In compliance with federal laws, if after investigation the student is determined to be a missing person, the appropriate law enforcement agencies and the student's emergency
contact will be notified within 24 hours. If a student is under the age of 18, California Institute of the Arts is required to contact a parent or guardian. If a student is over the age of 18, California Institutes of the Arts is required to contact the emergency contact identified by the student to the institute.

Students living off–campus
A suspected missing student should be reported to campus safety immediately. If after investigation the student is determined to be a missing person, the appropriate law enforcement agencies will be contacted within 24 hours.

Policy Number: 4.4.28.0

Exhibitions/Presentations: Safety

Submitted by admin on Mon, 2011-08-22 16:27

Description:

The primary responsibility for determining that an exhibit or presentation is physically unsafe or hazardous belongs to the Dean of the School and the Associate Vice President of Facilities or the Associate Vice President's delegate. Exhibits/presentations must meet all city, county, state and federal safety rules and regulations. If these two officials do not agree, the Committee will review the matter. The chairperson will advise each member of the Committee that a question of safety has been raised and will request the opinion of each member. If the majority of the Committee believes that the exhibit or presentation is unsafe, the person responsible will be requested to modify or remove the exhibit or presentation. If it is not removed or corrected immediately, the chairperson will make a report to the dean and the Provost, who will take immediate action.

Policy Number: 4.99.25.4

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